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to my family and son Dominik

Július Fujak

Musical Correlativity

Notes on
Unconventional
Music Aesthetics

Institute of Literary and Artistic Communication
Faculty of Arts
University of Constantine the Philosopher in Nitra
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Reviewers: prof. PhDr. František Miko, DrSc.
Jaroslav Šťastný, PhD.

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Prologue

René Descartes was inspired to write a famous work *Discourse on Method*, which has formed structure of knowledge in modern era and represented a basis of modern science, by a suggestion during his sleep. He had three visionary dreams: one dream in another one was an explanation key of third, even more extensive dream.

What an irony that the whole building of rational, reductionistic and positivistic science, which nowadays refuses 'subjective knowledge', was originally inspired by experience in changed state of consciousness. (Grof, Bennet 1993: 164)

One of the reason why I introduce couple of essays called *Musical Correla(c)tivity* (with subtitle *Notes on Unconventional Music Aesthetics*) by Stanislav Grof's sharp perception is the fact that they are concerned with mentioned "subjective knowledge" presented in a musical experience. Other reasons consist in remarkable connexions appearing in penetration to its essence...

Initial footnote

Slovakia is becoming part of the world constantly shaped by a gradual globalisation, which is superficially connected with the “enormous possibilities” of the so-called free-market economy, freedom of travelling, “infinite” potentials of the internet, interculturality, etc. However, there is a different kind of statements proposed by many contemporary sociologists and semioticians. Jan Keller is convinced that globalisation is a process, which in so far unprecedented way keeps sharpening the asymmetries of power and it is based on the possibility of mobility. That, which is mobile – financial resources, investment, offices and firm networks – gain an unprecedented dominance over things locally fixed such as communities, most of labour force, land and ecosystems (Keller 2000: 3). According to Zygmund Baumann, a British sociologist of a Polish origin on, whose ideas Keller often appeals, the contemporary globalisation enables the highly mobile to act in an extremely irresponsible way with regard anything what is immobile. The exterritorial power of the supra-national mobile trade economy thus consequently endangers the civil society, human and civil rights, social state just as the system of democracy (Keller 2000: 3). Canadian semiotician and sociologist Arthur Kroker makes a relevant remark that it is no coincidence that the neurotic attempt to escape from the actual reality with the help of “external” means is taking place at exactly this time and within these circumstances. This desire to

become immortal is carried out by means of digital hypertechnology in the virtual world of cyber-space or by the genetic experiments with human germs or cloning. As the mentioned (ab)used processes can – thanks to globalisation – be happening on a global scale, Kroker speaks about the fulfilment of the modern technological fascism – the uncontrollable usage of contemporary technology in the era of globalisation (characterised by Baumann and Keller) can result in the extinction of the living forms on this planet.

In this joyless situation moreover characterised by the Orwellian-matrix system of control, manipulation of evidence and mass media, mcdonaldisation of cultures, politics ruled by the interests of mega-corporations turning into illegal so-called “preventive” wars against terrorism, someone can find asking questions about the sense and the significance of listening to unconventional music quite irrelevant and meaningless. Despite that, (even within the coordinates of the small geo-space of Slovak musical culture) we can trace various initiatives presenting important alternatives resisting to participate in the mentioned processes above. The following texts (being more in the form of a draft) focus on the problems of creativistic¹ perception of (maybe not only) alternative unconventional music as well as on understanding of consciousness in a regime of listening to it – within the intention of the need of “detection” and formulation of the new grammar of consciousness (Plesník), which is indeed one of the substantial issues in the context of contemporary music aesthetics.

Compared to past, more attention is dedicated to the significance of music reception processes in ontological context of music work of art. It is connected with impossibility of further “aureolisation” of an artefact as the main phenomenon of artistic communication. Traditional music sciences observe morphological, form-structural, syntagmatic qualities and rules of a music work of art but they do not value “subjective knowledge” in an event of music listening experience. Music (neo)scientism tends to axiomatisation, dependence on exactness of nature sciences and unnatural method of isolation of researched “object” from many important relationships and connections. This positivistically limited approach is not able to accept and reflect a role of spontaneous creativity of perceiving of music and their mutual relationship. Non-discursive and non-verbal nature of implicit symbolism of this music relationship in itself resists any semantic-analytical conventions (Cseres 2002: 23).

Pragmatic reception aesthetics of Nitra semiotic school is primary methodological platform of presented texts. Its bases are worked out in many studies and books of main representatives the school František Miko, Anton Popovič and Ľubomír Plesník who also researched into the problems of creative dimension of art reception in a field of literary theory and semiotics. Their effort is focused on:

...humanistical bridging the symptomatic distance between structural analysis of artistic articulation and pragmatically intended aesthetic function, it means reception (artistic, experience, expression) impressiveness of work of art (Plesník 2000: 3).

Their works represent the kind of arts science, which “resonates in deep with existential and civilisation situation of our contemporary, with his/her life feeling as crucial style factor” (Plesník 2000: 3). Essays of this book were written particularly with an inclination to participate on this effort.

The research, which presents creativistic dimension of music perceiving is orientated on mutually conditioned relationship of music and perception act. In different contexts – (inter)connexions of musical shape, significance of creativity in itself, otherness of consciousness “regime” while music listening process – I try to point to “non-self-evidence” of seemingly self-evident fact that different kinds of music are not based only on acoustic materiality of tones and sounds but are directly dependent on the phenomenon of our listening to them.

The book is itemized to four parts. The first one *Notes on Intuitive Music* is dedicated to mostly so-called improvised music and its media diffusion viewed from the perspective of creativistic dimension of music perception. This special kind of contemporary music is compared to Japanese Zen art (the text refers also to inner coherencies between the ways of cognition in consciousness and the approaches of creating a music in different world cultures). Intermedia overlaps of intuitive music are interpreted from the perspective of awareness that music shaping in real time and space *in vivo* by itself makes media (Jacques Derrida’s) “différance” audible.

The topic of second essay called *The Correlativity of Musical Shape* is existential motivation of music shaping, which is resonant with profound and more universal laws. With the support of Olivier Messiaen's system of music processes and Peter Faltin's music semiotic research I introduce a new notion *musical correlativity*. It expresses:

1. a fact that creativity of music listening is activated by correlative energy of musical shapes as well as
2. relationship of mutual dependence between sounding shapes and creativistic potential of a listener.

Music semiosis is based on interactive symbiosis: an author's intention is embodied and articulated by sonant sounds – its accurate comprehension is a matter of listener's consciousness generating music meanings. In the context of adopted René Alléau's conclusions it is evident that correlativity of aesthetic shapeness of sonic matter and awareness of its connections (human necessity of music) have mythological and archetypally symbolical dimensions.

The aim of third study *The Remarkable Creativity of Music Perception* is to defend and to justify immanency of creativistic dimension of perceiving as basal, preconditional level of being of music work of art. An introduction of a paper is focused on the semiotic specificity of the notion *musical text*.

After that different existential and semiotic musicological theories (Tarasti, Reybrouck, Sheinberg) are introduced in connection with interpretations of the phenomenon of creativity by Egon Bondy (creativity as a means of self cultivation), Vilém Flusser (state of self-understanding and identity in creative gesture of act of art perception), Peter Niklas Wilson (music aesthetics “hear and now”) and František Miko (concept of expressionality of art).

The meaning and the character of holistic musical experience of “extra-temporal reality” has become a thematic focus of the final part *The Modus of (Un)Consciousness in Music Perception*. The blocked dimensions of unconsciousness are spontaneously stimulated during the experience of music perception (the borders between consciousness and unconsciousness are crossed). Homeostatic meaning of such de-blocking process is mentioned by David Dunn (interactivity of mind and environment), psychoanalytics Carl Gustav Jung, Marie-Luise von Franz, Verena Kast and by psychotherapist Stanislav Grof. The essay also deals with a Buddhist concept of multi-dimensional mind (consciousness), which does not employ a dual notion consciousness – unconsciousness. It is about transposition of *one* (notion of) consciousness into qualitative higher degrees or spheres. One of the methods of their activation in human being is creativistic perception of multidimensional correla(c)tive flow of musical shapes. In implicit, imaginative creativistic perceiving of music “a double-dialogue” is opened simultaneously with its multidimensional sounding as well as with polyphony of voices of our

vibrating inner self. The integrity (wholeness) of music and (un)consciousness, which is listening to it, comes from their mutually resonant multidimensionality.

The ideas are demonstrated via the interpretation probes into some of intermedia unconventional music projects of different experimental artists (John Rose, Miya Masaoka, Franz Hautzinger, Skeleton Crew, E, Palincx, Amy Knoles, Susan Rawcliffe and others). Their culture of expression and dialogical poetics in its final consequence relies on imaginative intelligence and emotive empathy of a perceiving man. All of them performed in Slovakia (or former Czecho-Slovakia) in last two decades.

The texts are (en)closed by *Epilogue*, which refers to koan way of comprehension... It is followed by *Codappendix* part – informative articles about interesting progressive Slovak music activities. (Most of the mentioned texts were presented on several international semiotic congresses and symposiums in Imatra, Graz, Lyon, Leipzig, Brno, Bratislava and Nitra.)

Audio CD compilation “inset” presents samples of unconventional musical projects of the artists, which are interpreted in the texts. These “sonic postcards” were recorded in an international intermedia concert series called *Hermovo ucho v Nitre* (Hermes’ Ear in Nitra; since 1999). My sincere thanx belongs to all of them for providing their records free...

Last introduction footnote

Meaningful thinking about music is conditioned primarily by ability to have an inward dialogue with it. Otherwise we speak about it without it only. Despite different regimes of consciousness in thinking and in listening to music they can enrich each other. Without contemplative music reflexion my life(s) of an experimental musician, musical semiotician and organiser of intermedia music concerts would be deprived of substantial dimension. However, usefulness of following texts intended for “investigative” listeners and musicians as well as for (tolerant or open-minded) experts will be assessed at its true worth only in case if anyone will be enriched with reading next pages.

J. F.

Notes on Intuitive Music

Improvised music is not different from conventional music because it is formed arbitrarily, but because it is formed essentially otherwise;

There is not significant the absence of "note desk" but the fact that musical thinking was essentially changed.

Peter Faltin

1

Some time ago me and my friend, driving a car downtown, were occupied by a conversation when suddenly, in high traffic, some blue Audi car backed out of the driveway to main road. To avoid a crash it was necessary to traverse at high speed to the left lane. Without immediate, intuitive response of the friend who was driving then, we wouldn't surely avoid the crash not only with that car but also with a truck overtaking us from behind. In the following seconds we were in shock of horrible vision of what could have happened. These days there is, unfortunately, nothing special on this incident – besides the fact of abysmal distinction between our conscious state then and something within the mind adjusted permanently to solve such unpredictable,

rationally incorrigible situations. This experience also reveals something deeper – reveals the human as well as artistic situation, in which rationality and intuition not only co-exist but still silently and imperceptibly cooperate with astonishing fruitfulness.

2

Edwin Prévost substitutes the usual term *improvised music* by the notion *meta-music*, Nicollas Collins prefers to use the term *experimental music* while Andrew Jones speaks about *musique actuelle* (Cseres 1999a: 87), some can meet with a term *instant music*. Without any inclination to be “a pawn” in this terminological “war”, I want to point to the term *intuitive music*. It implicates dimension of this kind of music, which the listed above (though maybe more eloquent) notions have missed.

The designation intuitive music is not new. It was used in the age of visualization and theatralization of the music in the 1950s and the 1960s in last century to designate the works with so-called live electronics – electric and analogue technologies processing the sound in interactive cohesion with live playing musicians (e. g. Karlheinz Stockhausen’s *Mixtur*, *Plus-Minus*, *Spiral* or works of David Tudor and Max Neuhaus). Specific otherness of this approach, transforming acoustic material to musical shapes, consists mainly in conscious decision to use the tenet of “unawareness” or “letting the thing happen”.

The method of significant reduction of rational intervention into the process of music shaping is chosen consciously and wilfully in this sort of music. Due to this

fact the things “behave” in a different way – they start to mesh together with special “significational precision”, which could not be reached by mere rational construction. One might argue that it is just the case of improvisation. The term improvisation evokes some substitutive activity done when something planned has failed; to improvise means also to vary some theme or motif. But there is no such theme (motif) in improvised music and the decision to improvise without it is intentional. This kind of music shaping is connected to that what is subliminal and intuitive in human consciousness (with the knowledge of impossibility of backward corrections...).

3

In Souriau’s *Encyclopaedia of Aesthetics* we can find the entry *intuition* designating immediate understanding and insight as an opposite of “step by step” mind operations (Souriau 1994: 376). In Czech *Concise Lexicon of Music Psychology* of theoretician Ivan Poledňák we can read that the intuition is “philosophical and psychological term, which denotes immediate insight to reality, flash revelation of problem solving and it is non-mediated by conscious logical operations” (Poledňák 1984: 178). Colloquial speech imputes almost transcendent faculties to the intuition: thanks to it we can “see behind the corner”, anticipate “unexpected” or “see unseen”... It is said that if we do not listen to the quiet call of intuition “commanding” us sometimes to go against “common sense”, we will be “punished”... Different lexicons and folk wisdom speak differently about intuitive dimension of living, but there is no sufficient theoretical support to

vindicate the intuitive dimension of intuitive (improvised) music, therefore I have to focus my attention on other sources.

The otherness of intuitive music is often related and compared to the drawing in Chinese ink, calligraphy and Japanese Zen art. One of the reasons for this is the evidence that unlike imaginativeness and inspiration, intuition plays the key role in this kind of drawing. As an example of the Zen fine artist I would like to mention a monk known as Shi-tao, Tao-ti, Ta-si-zi alternatively Kchu-kua (that is, by the way, a special sort of sour cucumber), the author of reflections called *Painter's Discourses* written at the end of the seventeenth century.

In the essay *Reverence for Impressionability*, which is based on Buddhistic skandha – five fundamentals of a human being (see p. 77), the monk Kchu-kua writes about the binarity of *Shou* and *Shi*. *Shou* implicates feelings and functions of immediate perception of things, it is a response of our mind (*Xin*) to the outer world. *Shi* means the ability of recognition, it presents self-differentiation and understanding to this world. Other tenets of monk's essays are: to see the world without conceptual mediation as well as the metamorphosis (*Bian*) – request to elude any technical and imaginative stereotype during the process of creation. Oldřich Král, the Czech translator of *Painter's Discourses* thinks that in direct connection with Master Chuang and The Book of Changes (I-ting) Kchu-kua's essays declare "the identity of Zen dhjana (meditation, contemplation) and the act of drawing and poetry!" (Malířské rozpravy 1996: 77). Kchu-kua's poetics shows intuitive Zen insight into the existence, which makes human

being able to grasp the reality from within. According to another Zen master, Suzuki (who influenced John Cage), Zen distinguishes knowledge *vijnānam* and knowledge *prajñā*. *Vijnānam* is grounded on the difference of subject – object, it grasps reality through polarities and dualisms and is very effective in daily usage. On the other hand, *Prajñā* personifies transcendental wisdom of intuitive knowledge. It can grasp reality in its uniqueness and totality at the same time. *Prajñā* spots the wholeness of matter through the medium of intuition, it takes thing as it is: in its “suchness” (*tathatā*) and uniqueness through the state of satori – “the mutual seeing of that what is seen and who sees it” (Suzuki 1986b: 39). In this context I want to point out that Zen understanding of being is turning away from mysticism towards everydayness in its banality and “unawareness”.

4

The main aim of the short Zen excursion in previous note was to illustrate an essence of intuitive music, but, at the same time, to point to the hypothetic premise of inner coherencies between “the raking” of human consciousness to a certain kind of knowledge and the evolution of music, different ways of music creation.

Aristotle’s epochal system of logic (especially the opposite: unit – parts) has shifted “the balance of consciousness” towards ratio-analytical side in Europe for next two millenniums. And after mystic medieval age, post-Cartesian modern times added another “weights” (Grigorjeva 1986: 333). This shift has manifested in the field of

musical creation by more sophisticated, constructionally more and more perfect musical compositions (what can be verified by the genesis and the evolution of various historical styles of European polyphony, which did not appear in other world cultures in such an extend).

Of course, the accentuation of conscious rationality never completely forced intuition out of European musical space. Contemporary manifestation of balancing the equilibrium of musical consciousness in Europe is a superior trend of intuitive approaches in artistic creation. Slovak aesthetician Peter Faltin emphasized that the traditional distance of a composer from acoustic material had been substituted in the 1960s by his immediate identification with it (Faltin 1992a: 177). It can significantly remind of Zen artist attitude towards life in his rejection of the domination of retouching reality from the rational distance.

Self-creation and self-expression (*sizen*),

non-violence on the essence of the matter (*zujchicu*),

involuntarity of motion (principle *sumi-e*),

indications, hints and exceedingly concentrated way to “shell” a detail from daily life in its “suchness” (*tathatá*) and “instinctivness” (Grigorjeva 1986: 337);

these are something like “tenets” of Japanese Zen art, which in a certain way can be applied to characterize intuitive music. In analogy with Zen art, listening to this kind of music can transfer us closer to the dimension of complementary balance of both modes of human mind (consciousness).¹

Listener's creativity in listening can be the most striking in live intuitive, instant music shaping, which is happening in real, concrete space and time. Direct listening to unpredictable music happenings is spontaneously drawing listener into an exciting area of surprising "logic of musical continuities" (Faltin) created by musician exclusively in listener's presence. Correlative shaping of sonic material in an immediate *in vivo* composing process makes the listener unsuspectingly curious to listen to the unpredictable course of music. Concentrated listening to this course can draw him/her spontaneously into the surprising "logic of musical relations" created by the musician in his/her presence, "in a live broadcast" of the unique process correlation of sounds. It is the reason why various types of contemporary unconventional music are testing and moving the limits of traditional ways of thinking about music expressive means.

The presence of intuition in (and not only in) contemporary musical imagination can be verified by the experience of various musicians and composers, not only of those who are dealing with intuitive music. Tom Cora, ingenious cellist and co-founder of Skeleton Crew (see p. 54) or Third Person, refused to support an opinion that improvisation is the first and composition is the next logical step under music evolution (Cséres 1998: 56). Prominent representative of American intuitive music Elliot Sharp is sure that to be a composer means to "hear and to create the structure" and in this sense he also approaches improvisation (Sharp 1999: 47). In this context I can

also mention great intuitive music of British musical configuration AMM of Keith Rowe, Edwin Prévost and John Tilbury or Italian composer Giacinto Scelsi and his meditative, trance creation of music works of art, Australian extraordinary composer, accordion virtuoso Ross Bolleter and his poetics of “lefthandness” (see p. 111) or American magus of electronic music Kim Cascone or Bob Ostertag and his undistinguished mutations of intuitive nad composed parts (e. g. in the project *Say No More*), Japanese transversal composer Yoshihide Otomo, Derek Bailey’s follower, German guitarist Erhard Hirt, etc. Intuitive approaches to creating a musical shapes in Slovakia were applied by Marián Varga (see p. 91) and Milan Adamčiak with ensemble Transmusic Comp. (see p. 101).

6

Intuitive music has a big potential and ability to bind and combine with other art media. Mutual interconnection of different media and music is rooted in pre-ancient age. That is why it is related directly to an original syncretism of different (lately separated) artistic media – with so-called *corporeality* of artistic expression – the term of American unconventional music composer Harry Parch taken from his book *Genesis of a Music*, which expresses corporal unity of word, sonic and motional gesture in real time. Archetypally corporeal wholeness of artistic intermediality is fundamental characteristic, peculiar to all ancient theatrical rituals of different world cultures (Chinese, Indian theatre, Japanese theatre Nô, theatre of Grecian antiquity, etc.). As we know reincarnation of the principle of wholeness of mixmedia artistic gesture

appeared in Renaissance (original motivations of birth of opera) and it is not accidental that this principle becomes actual at the millennium break of 20th and 21st centuries. Nowadays parallelly to with the process of gradual fading of Guttenberg civilisation (focused to the word) we are confronted with the coming of more complex (sensory multimedia) paradigm of perception (M. Petříček, jr.), which somehow is connected with archetypal corporeality. Mass media corporations understood mentioned facts soon and very quickly – they use or often and mostly make ill use of unlimited potential of new digital technologies and internet in an intention of their market business profit. The facts are, fortunately, reflected and articulated in contemporary artistic projects of various intermedia diffusions in a different, revitalising way.

7

Convergent and correla(c)tive interference of (intuitive) music and other artistic media implicitly follows also from the fact that no artistic media is “sterilely pure”. We are rarely aware of the fact that a sound is basically an energetic motion of acoustic wave, kinetic movement of non-static resonant entities in concrete space and time. The movement, the process are fundamental characteristics of any artistic media. Slovak theoretician and intermedia artist Jozef Cseres conclusively argues in favour of mixmedia interpretation of arts. In his study *Zvuk a tón, hlas a hláska, jazyk a prehovor, text a dielo, ...skrátka hudba* (Sound and Tone, Voice and Speech-Sound, Language and Utterance, Text and Work of Art, ... shortly the Music) he writes that the expressive

quality of “pure” painting is the result of process of laying colours, gestures, motion of artist’s thoughts, etc. It can be applied to the music of various styles and origin.

All of arts are composite and all of media are mixed because they combine different codes, discursive conventions, channels, manners of perception and the observation. Derrida points out that the writing not only makes language visible but first of all it de-constructs the possibility of pure picture or text. (Cseres 1999b: 88).

Concrete transmedia metamorphism of intuitive music tests and makes the move of “differáncé” audible. It makes the temporal-spatial “frames” of music media relativistic. The intuitive music manifests the pervasion of non-accidentally corresponding changes of every artistic media, which were actually never separated by any fence. Transparent non-separateness of artistic media used in works of art can make a transient moment present. **Meredith Monk**, American woman composer, singer, director/choreographic artist, author of extraordinary specific type of opera, music theatre or “interdisciplinary performances” sees the usefulness of her whole artistic gesture (of music, poetry, detail choreography of motions) in the facts that it:

...affirms the imagination, mental freedom, creativity, and following your own path. (What) art can do is to slow you down enough so that you really become more aware of reality. So that you actually wake up to look at the moment, what’s going on in the moment. In that sense, art becomes a prototype or template for the richness of

experience in the world that we're living in. And I think emotionally, because of the overload of speed and the kind of fragmentation that we live with and the density of information, I think that our nervous systems start numbing out" (Monk 2002: 5).

It is evident – revitalized wholeness and corporeality of intermedia artistic gesture of contemporary music creators stand against levelling density of information, and "videoclip" fragmentation we live in nowadays.

8

Euro-Australian "Paganini of the age of de-construction", illimitably inventive composer and violinist **Jon Rose** has focused his attention on semiotic games with the phenomenon of violin at the age of contemporary hypermarket globalisation when metaphysical "monstrance" of arts is definitively untenable. Rose's brilliant "jugglery" with trans-genre and multicultural dimensions of these games has come into long-continuant project *The Relative Violin*, kind of "postmodern continuative gesamtkunstwerk", total work of art unfolded just from the violin. The parts of this project became in the 1980s e. g. *Vivisection* or *Violin Music for Restaurant*; since the 1990s were created *Pulled Muscles*, *Violin Music in the Age of Shopping*, *The Fence*, *Brain Weather*, interactive "badminton game" *Perks*² or *The Chaotic Violin* (all connecting often his live play with interactive digital MIDI technology), transmedia concert *The Violin Factory* in the capital of violin, Vienna (1999) or *Fliesch* (2003) and *Double Indemnity* (2004), etc. In all of them (or in a parts of them) is testified the inexhaustible potential

of intuitive music to express existentially various unique, verbally non-articulated meanings. At last, Jon Rose recalls repeatedly that just the immediate, intuitive musicianship is perhaps the closest to volatile spirit of music.

The mastery of Rose's ironic mystification related to Rosenberg violin clan appeared in his book *The Pink Violin (A portrait of an Australian Music Dynasty)*. This fictitious artistic concept has been transformed to reality even in the southern Slovakia, in the village Violín(!), where The Rosenberg Museum was opened (1998; see p. 112, 114).³

9

Japanese American female video body artist and composer **Miya Masaoka** uses different approaches to communicate with interactive, digital "recycling" technologies. In addition to her testing the possibilities of intuitive music in collective improvisations of bizarre orchestra on the streets of San Francisco (project *What is the Difference Between Stripping and Playing the Violin?*, 1997), she is occupied by traditional Japanese instrument koto in non-traditional context. In her project *Laser Koto* (1999), this ancient wooden instrument is connected, wired to an infrared rays apparatus Sensorlab. During the play she cuts the rays by hands, which starts the impulses of sonic samples taken from her playing. According Masaoka the result of this visual live sampling, digital signal processing "glued together" with her intuitive playing the koto "creates new sonic instrument that can generate sounds that wed the human brain, acoustic technology, analogue and digital technologies" (Masaoka 1999: 3).



Jon Rose and the shopping vehicle full of his violins
photo: <http://www.jonroseweb.com>

Miya Masaoka is playing the Laser Koto
photo: <http://www.miyamasaoka.com>



To illustrate the meaning of intuitive music we could compare it to the edge of coin. Let us accept that the other side of the coin represents rational compositional methods and its face symbolizes completely unbound, free improvisation. The fact that coin rolls over the edge does not mean the intuitive music is something exclusive. It is just the metaphoric image of possible undistinguishable fusion of “improvisation” and “composition” as a racy, special kind of music work of art.

If someone even after all of precious notes still has a doubts about the meaning of intuitive (improvised) music, maybe (s)he can lose them and will understand its role nowadays after reading next lines:

1. As Derek Bailey says: “the species unable to improvise will become extinct”. Listening to intuitive music helps to prevent the transformation a humans beings into a consumers who are just able to think that everything can be bought and consumed (his/her life including), but who are unable to improvise = survive.

2. Experience with intuitive music offers also a chance to develop the real communication between various humans from different cultures, to develop intercultural (multi)dialogue – not only an exchange but (and it is result of every real dialogue) a new synthesis creating new cultural and spiritual values.

3. Hans-Georg Gadamer saw the direct connection between unprecedented development of modern science, mass communication technologies and the unbelievable preference of monologue in Western civilisation. The real meaning of (after all not only) intuitive music can be found in his following thought: "The return to dialogism must be realised for the first time at the global level. ...In this respect the music is one of the basic hopes for the future" (Gadamer 1995: 21).

visit:

www.jonroseweb.com

www.miyamasaoka.com

www.forcedexposure.com/artists/amm.html

www.japanimprov.com/yotomo

www.meredithmonk.org

www.muenster.de/~hirt/Hirthome.html

The Correlativity of Musical Shape

...“imaginal” structures for the most part do exist because they are equal to the intensity of perception, which our senses could never reach without the contribution of an artist.

René Alleau

Some people consider the discussion of the shape in music as being at least questionable. These “doubting Thomases” are sure that the shape has something to do only with the things they can touch and see. However, from the physical point of view, light is just the fraction of the electromagnetic spectrum, which in other frequencies of wave oscillation creates invisible radiations (radio, X-ray, alpha and cosmic field) (Capra 1992: 46-47). They are invisible to the same extent as sound, which, because of the mechanic waving of sonic elements, can be felt much more “tangibly” than the radiations. If one has no inclination to ignore the mentioned facts then one cannot be occupied with the question of giving substance to the notion of *musical shape* anymore – its correlative and dynamic dimension places it along with the most incentive terminological instruments of contemporary music aesthetics.

The immanent correlation of shape makes it possible to apply this notion to local units as well as a global entirety. The “suspiciously” flexible meaningful adaptive ability of the term *musical shape* to relate to different levels of different contexts has its source in more profound coherences, which are reflected also in a microscopic layer of musical detail. In a dynamic shaping of concrete sound in concrete time and space, the artist operates with each of the five determinants of sound: frequency, amplitude, timbre (structure of aliquot tones), duration and morphology of its course. A detailed change of any of them has a significant influence on the musical shape. A mutual dynamic interplay of detailed, changing attributes of sonic material has a profound influence on the more complicated processes of music shaping.

But what is the vicinity, the environment of sound, which decides jointly about its voice validity and purport? It is paradoxically something that is not sound – the silence that is the complementary opposite of sound, from which the sound emerges and to which it disappears as well. The silence, which cannot be grasped (even on the elementary level of sonic detail) only in the acoustic sense of meaning, but first and foremost in its existential dimension.

In 1958 at the World Exhibition in Brussels, the French composer Olivier Messiaen emphasized that the composers’ error consisted in an exclusive reading of a meaning into sound phenomena: “Music is not made up only of tones ... but also of tensions and detentions (dynamic rules); sounding and stresses (phonetic rules); arsis and thesis¹;

different tempos (kinetic rules) and most of all – time, division of time, numbers and length quantities (quantitative rules)” (Messiaen 1993: 1).

In the context of temporal dimension, Messiaen considers rhythm (the alternation of numbers and duration) as the first, essential element of music. In his “philosophy of duration” he pointed out the co-existence of variously long, piled up durations surrounding man: long duration of stars, mountains, “middle” duration of man, short duration of insects, very short duration of atoms; and piled up durations in man: his/her physiological and psychological time... (Messiaen 1993: 1).

Awareness of the mentioned facts can lead us to an understanding of music shaping in other than sonic material positions only. The otherness of these positions consists in relation with existential situatedness of man in the given conditions of the world – in the environment of being in the world.

The semiotic energy of musical shape is not only a consequence of structural context. The source of this energy is environment, the remarkable “becoming being”, which transforms lifeless acoustic material to musical shapes “impregnated” by nonverbal meanings. This syntactic-pragmatic correlativeness is reflected in every level of music shaping and it is the matter of the creator as well as the listener.

Slovak aesthetician, musical semiotician (the exile in the 1970s and 1980s) Peter Faltin, discussing Charles Morris, Ludwig Wittgenstein, Charles Sanders Pierce and Jiří Mukařovský, was attracted by a specific semiotic dimension of musical shape as

a notion of implicit correlativeness. In his work *The Signification of Aesthetic Categories – Music and Language* (published in Germany in 1985 four years after his death), in the chapter *Meaning in Music* Faltin focused on the intentional disposition of the aesthetic sign of the nonmaterial idea as well as on the topic of musical syntax.

He claims that music shaping is a correlation of tones (or sonic elements) in the dimension of time. Autonomous musical thoughts and the imagination shaping the sound “obtain their existence only in the process of sounding” (Faltin 1992b: 301). The meaning of syntactic musical operation and sequences are determined by, to use Wittgenstein’s terminology, their “usage”, concrete “function” in a musical “speech”. According to Faltin, syntactic musical relation is a phenomenon of consciousness: its musical meaning is realized only when it is perceived, heard as audible sequence. He avoids structural as well as receptive extremism – the former derives the meaning just from the material, the latter merely from the context of reception. Faltin prefers the dialectics of both views: “Musical meaning is the result of individually conditioned, mutual influences of syntactic rules and pragmatic givens of their usage” (Faltin 1992b: 314).

There is no musical syntax without a pragmatic dimension. Musical meaning is a new value generated by a correlative perception of sonant segments “and it is not possible to derive it from the contained elements” (Faltin 1992b: 319). It is not possible to understand the syntactic matter of music separately from its reception, through which the meaning comes out. Faltin emphasizes that the notion of “syntax”

expresses the “mental process of dispensing with meaning” (Faltin 1992b: 328). Here lies a significance of musical correlativeness, which indicates the syntactic-pragmatic correlation of acoustic material and its aesthetic spiritual dimension.

Impressed by Faltin, I have introduced the term *correla(c)tivity* because it is evident that a listener is actively involved in the musical shape itself. His/her attention is focused towards audible relations of musically related tones and sounds – real-time listening to music is active and creativistic, inwardly oriented activity (do not get this wrong: by music listening we do not create, we are just being creativistic).

Faltin claims that listening to music means creating relations between tones/sounds. Paraphrasing his words, these relations are a result of mental involvement that can recognise them only due to specific abilities of human consciousness – the categories of music shaping. These categories “are the rules of music continuative logic, which is intuitively followed by a composer as well as a listener” (Faltin 1992b: 330). This leads us to recognition that the process of musical listening requires from the listener a similar kind of music thinking as from a composer.

A listener’s creativistic determination is activated by correla(c)tive energy of musical shape. An author’s intention is embodied and articulated by sonant sounds. Its accurate comprehension is a matter of a listener’s consciousness. There is a relation called *musical correla(c)tivity* between musical shapes and creativistic potential of a listener. There is a special unity of musical shapes and our perceiving consciousness. We are created to be able to perceive specific subtle, implicit meanings of music having

influence on hidden, private but intrinsic living. One may claim that listening to music is existentially correla(c)tive.

The justification of the notional neologism correla(c)tivity is a consequence of a spontaneous involvement and activation of the listener by musical shape, requiring an active attitude in his/her attention to musically related tones and sounds. Concentrated listening to musical shapes is an active inner activity, which cannot be non-creativistic – for creativity is a precondition of listening as well as perceiving, or, in a more general way, of the existence of a human being as a part of the immanently creating physis (nature). The audial perception of musical sounds has a creativistic dimension despite the fact that it is externally “invisible”. Explicit correla(c)tivity of musical shapes is transformed into the implicit energy of consciousness, attributing it with musical meaning.

The correla(c)tion of musical shape and the active listening to it originates in the situatedness of man in the aforementioned environment of the “acting being”. How should we understand it? If the syntactic-pragmatic correla(c)tivity in (not only contemporary) music and the creativeness of its perception are approached from anthropological perspective, then one cannot ignore the fact that they are rooted in particular scientific traditions: e. g. Alexandrian hermetic tradition of sciences and the history of European, ancient Indian and Chinese alchemy and their continual consequences for the re-humanising trends of contemporary environmental science.

The French ethnologist and archaeologist of knowledge René Alleau devoted all his research to these old sciences. It is not a coincidence then that his idea, taken from his *Aspects of Traditional Alchemy* (1953), serves as a motto for this essay – Alleau relates the notion of *imaginality* (borrowed from Henry Corbin) also to artistic structures because they express the fusion of the imaginary and the real, the spiritual and material things. According to Alleau, the main function of art (including the art of alchemy) is “to free the spirit through the mediation of matter and to free matter through the mediation of spirit” (Alleau 1995: 40-41).

His scientific reflection influenced the twentieth century’s avant-garde art (surrealism) also by focusing on the dialectics of two types of civilizations – one based on dream, contemplation, meditation and intuition, the other one on the awakened state of consciousness, activity and rationality (Alleau’s work *Leaving Egypt*, 1976). René Alleau sees aesthetic activities in the context of pristine spiritual doctrines, as a part of a more extensive wholeness, for music has mythological and archaetypologically symbolic dimensions.

During the process of active listening to music one is involved in a “fluidity” of musical shapes so deeply that one may forget not only one’s problems, but even oneself as well. The listener’s whole attention is focused on sonic process of correlating tones, sounds and on something stressed inside. Such regimes of consciousness and perception may erase certain existential tensions. The music-aesthetic way of making an imaginary world of a different time-space continuum in the listener’s reception real

can spontaneously stimulate his/her creative/creativistic abilities. The homeostatic effect of musical correla(c)tivity has an existential dimension: the correla(c)tive energy of a musical shape helps to balance inner existential equilibrium in the most natural way – by awakening the process of a spontaneous revitalization of our creative essence stemming from essentially total, self-renewing homeostasis of a human life.

The Remarkable Creativity of Music Perception

*Every time we listen, we have a chance
to create a new world.*

Edwin Prévost

The primary motivation of the following considerations is the attempt to justify the inevitable shift in the understanding of reception creativity from (the core of the problem) the drawing off externality as captured by the expression “creativity ‘in’ the reception” (which may lead to the impression of the “implementation” of creativity into the reception process) to the immanent conditionality of music perception by creativity. I will defend the immanency of the creativistic dimension of perception as the basal and presuppositional level of music work’s being. Not a few conclusive arguments supporting this shift can be already found in the previous texts, successful search and quest for another ones should confirm the justifiability of our task. Before I will try to approach the very heart of the matter, I will first address the seemingly

unrelated, in the context of contemporary music aesthetics to a certain degree even risky relevancy of the notion of musical text.

Within the last decades we have witnessed an unparallel exploitation of the notion of text and its various metamorphoses both in various philosophically-aesthetically oriented semiotics and discourses in sciences of arts. The positive function, which the notion played in the inquiry of the inexplicit processes of understanding of speech and language, arts and various social and cultural phenomena, has finally lead to the emblematic (often aphoristically abused) imperative of the postmodern paradigm known as *"Il n'y a pas de hors-texte"* ("There is nothing outside the text" – J. Derrida). One of the unwanted and adventitious products of this post-structural approach, in the time of its herald doubtlessly very productive, is the spread of the so-called pseudotextuality - the Babylonian chaos of proto-, meta-, con-, post-, hyper-, co- or intertexts ("intertextuality" is therefore by mistake often considered to be the main attribute of postmodernism) as well as their superficial, "all-explanatory" application on arbitrary and uncontrolled sets of problems. Despite the timeserving establishment of the mentioned approach, I belong to those, who do not consider "reading" of musical text as being fully identical with the act of listening to music.

The notion *text* is usually closely associated with written characters – verbal, linear, in fact imperfect medium of memory fixation, whose ephemerality is set not only by its limited time duration. The suspicion of the ancient Egyptian king Thamus of written characters had its core in the intuition that the external way of remembering

information can as its consequence bring along a certain degeneration of human capability to store this information within the space of human consciousness. Already the neolithic man – without any help of written characters – made very abstract discoveries of time and mathematical rules of the world and eventually even the Pythagoreans relied on written records – their knowledge was passed on by memorisation of musically intonated metrical modules of speech (Godár 1998: 7).

Not even the very word “text” is etymologically defined by writing and written characters, semiotically and connotatively it relates to the act of weaving. It is coming from the Latin *textum*, *textura* – cloth, tissue, something woven together. In ancient Greek, it is the word *hyphos* signifying the woven net or cloth, jacket, texture.¹ It is therefore hardly surprising that – as put by Jozef Cseres in his book *Hudobné simulakrá* (Musical Simulacra) – Roland Barthes suggested re-naming the text theory to hyphology. Only if we accept this more plastical (non-linear net) view of the notion of text, we can more meaningfully understand its polysemantic meaning-creative potential. The contemporary Euro-American logocentric culture is based on the used connection between text and written characters, connection, which is today becoming even more risky as it is getting more dependent on the digital means of re-memorization and external information backup (besides and characteristically – within the *internet*).² The natural memory capabilities of human consciousness are thus becoming atrophic and subject to amnesia.

A certain degree of simplification embedded in the linearly reduced view of

(literary) text and its semiotic usage beyond the scope of (written) language is for example connected with the initiative of one of the main representatives of the so-called Tartus school, Jurij M. Lotman. In his view, work of art shows all characteristics of textuality, which consequently leads to the possible substitution of the notion of work by that of text. In this understanding, musical work and musical text are thus likely to become synonymous. However, non-discursive and non-verbal nature of implicit music symbolism causes serious problems to this kind of substitution and also resists any semantic-analytical conventions (Cseres 2001: 23). One of the reasons of this resistance dwells in the fact that the dynamic being of musical work overreaches the structuralistic notion of text and cannot be identical with it due to the very nature of its ontological status. The matching of these two notions is losing justification when exposed face to face to the creativistic reception way of (not only) musical art's being.

The term *musical text* is presently still (a)live thanks to the revitalising link to the original, full-blooded meaning of the notion of text (as a “woven”, meaning-creating and “corporeal” net of signs). Despite that it cannot fully terminologically replace and embrace the dialogically correla(c)tive being of musical shapes, which is gaining its meanings only in the space of imaginative and cognitive potentiality of human (un)consciousness.

Creativity understood as a conditional factor of (not only) music reception stands against the stiff understanding of work of art as the finalised objective artefact, the object of our subjective “observations”. Edwin Prévost, an experimental

composer, musician and aesthetician interprets this degradation of art into art-object as a consequence of the (presently dominant) ideology of ownership individualism, which in its implications transforms the work of art into a commodity of market exchange (Prévost 2000: 2). In his suggestive enunciation *Meta-Music and the Mutating Monster of Possessive Individualism – an Epic Struggle* he argues in favour of a radically different view of the purpose and nature of artistic creativeness. Without the creativistic participation of its recipient, this creativeness would lose its sense. He emphasizes that sound has no meaning when it is not heard and sound understood as art without any human thought-full reaction does not exist. According to him meaning exists in music only as far as the listener is in a disposition of a conscious and growing sense of being (Prévost 2000: 1). Prévost in a direct allusion to Feuerbach thinks that the creativity of perception as well as the following action make the being of our species – to act differently means to deny our humanity (Prévost 2000: 2).

To draw adequate consequences from the previous statements means to view the organism of musical work and its listener as a mutually interrelated system. Thus the two questions hidden in one – *how* does music *convey* its effect? – can gain from this perspective a different meaning.

The knowledge experimentally confirmed in the physics of elementary particles – namely that in the act of observation the observing subject and the observed object are in a relationship of a mutual influence – is therefore being acquainted with also in the field of progressive music aesthetics. Finnish musicologist Eero Tarasti, the

author of *Existential Semiotics* (2000) devoted his lecture *Metaphors of Nature and Organic Unity (An Introduction to the Biosemiotic Analysis of Symphonic Music)* – brought forward on music-semiotic 7th International congress on musical signification (ICMS 7) held in Finnish Imatra in 2001 – also to the so-called Umwelt theory. He interprets the musical-artistic communication as a process of mutual dynamic adaptation of both its “participants” – the work and the listener. (Tarasti, 2001). The relationship of the two is not a one-way and a one-level highway, it is rather a two-way and a multilevel chain of communication. The Umwelt model is developed also by the Belgian theorist Mark Reybrouck in his phenomenological bio/ecosemiotic research of music experience. Understanding music as mutually interrelated environment of the organic system of musical work and life circumstances of the listener, he focuses on the subtle processes of semiotic accommodation and assimilation spreading from the course of development of the musical situation (Reybrouck, 2001).

A comparable existential accent in the interpretation of musical relations can be found in the approach of Esti Sheinberg from Edinburgh, who came to the revision of traditional aesthetic category of the sublime. In her lecture *Existential Irony in Music* reported at the already mentioned congress she re-valued the notion of the sublime (originally as something majestically unembraceable, overwhelming us by its monumentality) by setting in a direct relationship among her own tragi(comi)c life experience (burial-feast of her very close friend) and concrete, analytically diagnosed topoi in the works of Erik Satie, Gustav Mahler, Sergey Prokofiev and Dmitri Shostakovich.

She pointed at the potential “doubleness” and contradictorism of musical sign, which can simultaneously connect both euphoric and dysphoric qualities. According to Sheinberg, the essence of the sublime dwells exactly in the hybridisation of funny and frightening, comic and tragic (Sheinberg, 2001).

Nevertheless, the purpose of this study is neither the “cartographic” enumeration of various musicological conceptions showing resonance with my considerations, nor the effort to bring radically new idea impulses relating to the topic of creativistic dimension of music perception. For the next explication of the work, the deep and the most decisive motivation remains rather in the humble acceptance of the fact, that in case of creativity of music perception we always deal with its remarkableness, a kind of mystery and its secrets, which cannot be fully apprehended by a mere verbal reflexion. Apart from ratiomorphic and psycho-emotional moments it is intuition and unconsciousness (which will be dealt with in the next essay), which are always present in the creativistic reception game. In the second half of the previous century this fact was also realized by those philosophers and thinkers, who were not interested in music as “thing itself” but as a rather lively “imaginality” (Alleau) set in the contexts of deeper ontological and anthropological relations. At this point I would not want to evade those convergent motifs of Zbyněk Fišer alias Egon Bondy, Vilém Flusser and František Miko, by whom I am positively challenged.

Egon Bondy considers creativity (not only during the listening of musical

shapes) as a basal human need for personal development, a need, which implies one's free relationship to himself/herself (thus including courage and risk) and one's environment. He views its meaning and value through the prism of "fulfilment of the inner human task": cultivation of the self. With creativity as the primary conditional attribute of this cultivation, we do not refer only to the realm of communication with art³, but also to activities such as Japanese tea ritual or social behaviour according to the subtle neo-Confucian conventions. Bondy puts the uneasy process of self-creation into wider contexts: "Creativity is mirrored in the universe" (Bondy 1997: 1). What can this statement mean? In a direct reference to Plato and the ancient Chinese philosophy Bondy actualises the image of universe – all existence being in the process of happening – as a living organism, which shows a physical, ethic and aesthetic order on both its macro- and microlevels.⁴

After all, cultural, social and spiritual deviations always go hand in hand with a preference of one order of reality to the others (contemporary Euro-Atlantic civilization suffers from the absolutisation of the realm of physics) or by their artificial separation. While the harmony of these orders is entropically disturbed by any uncreative action (ranging from passive resistance up to the act of destruction), it is always enriched by any creative/creativistic activity. The creative/creativistic self-cultivation of the individual as a way of possible qualitative changes (reaching beyond the horizon) of his/her life gains within these relations an unheard-of dimension.

This approach to the phenomenon of creativity also puts the topic of meaning

of the remarkable creativity of musical listening in a different light: a person listening to music potentially cultivates him/herself while at the same time (seen from the view of neoscientism as paradoxical and inconceivable moment) (s)he participates – to the most subtle degree – in the homeostatic enrichment (at least of the aesthetic order) of the universal action, of which (s)he her/himself is being part of. Moreover, the interiorised perception of musical shapes regenerates human memory capacities.⁵

Its diminution caused by the already mentioned externalisation brings along as a consequence, said in Bondy's words, "the drain of creativity". It is the seemingly ephemeral and elusive moment of the existential musical experience, which is capable of preventing this necrophil tendency to happen.

Music is in fact closely affiliated with our memory mechanisms. Memory is not only the presupposition of musical production and reproduction, it also itself contributes to the formation of semio- or even infosphere. (Csereš 2001: 83)

If under the terms of "bio-" and "infosphere" we understand the complementary polyphony of the outlined orders of being, then we simply have to agree with this statement of the leading Slovak hyphologist of contemporary music.⁶

Analogy with thoughts of Vilém Flusser can serve us well for the elucidation of the remarkableness of the creativistic reception being of musical text (work of art). I borrow it from Peter Niklas Wilson, a German avantgarde contrabass player (the co-player of Anthony Braxton or Malcolm Goldstein) and musicologist, namely

from his thematically related book *Hear and Now (Considerations on Improvised Music)*.⁷ This analogy can be applied beyond the scope of freely improvised musical art (referred to my texts as intuitive music), thus it can also be used in the relations (on which light was already thrown from various angles) referring to the existential interpretation of the unity of musical shape and its perception.

Vilém Flusser puts into attention activities so seemingly banal and automatic as shaving, smoking a pipe or making a phone call. He does not consider them as communicative or operational, but rather as ritual “gestures”. In his view the very question of why do humans carry out these activities has the paradigmatic form for the whole class of questions. In this point we could for example substitute “smoking of a pipe” by “painting” or “playing the violin (Wilson 2002: 32) and thus also by listening to this playing. These are the gestures of “taking pleasure”: “Taking pleasure in something, we get to know ourselves so to say from the outside and by means of this we come to ourselves, as we then carry out gestures so specific for us.” (Wilson 2002: 33). Flusser is talking about the non-transcendence of the gestures of these activities, about one’s surrender in and for the gesture, about their existential self-finality in a direct parallel with the “holistic power of an artistic gesture” (which – unlike other gestures – does not unconditionally abandon the rational control). Art in Flusser’s view is “such a gesture, through which the being is taking pleasure when it voluntarily and unintentionally nods to itself within the chosen parameter.” (Wilson 2002: 34).

Peter N. Wilson, experimental musician in position of an aesthetician reflecting on Flusser's conclusions, draws consequently two main aspects of the "so far unformulated aesthetics" of the (improvised) intuitive music:

the aspect of non-intentional way of life oriented neither on creation of work of art nor on mediation of certain "message",

the aspect of the existential state of complete knowing of the Self and the identity carrying in itself a sacral constituent (Wilson 2002: 35).

This view erases the traditional understanding of music work of art and its value, which is defined by the "exact", scientific-oriented music sciences as being separately objective, self-closed and more-less fixed artefact. The essence of the functional semiosis of a musical work of art is open, lively and concretely present only in the consciousness and in the creativistic listening mind of the person in the state of the mutual merge of the two (resembling the state named by the Zen masters as "satori").⁸

It is no coincidence that the acute need for the paradigmatical otherness of new music aesthetics, which would adequately reflect the experienced and holistic encounter with the correlativity of musical shapes, came to light also at the Institute of literary and artistic communication in Nitra. It was because the alternative musical-aesthetic research could spread from the unique expressive-reception conception of František Miko.

If so far the “voices of propinquity” were echoed from different spaces within the course of this book, it was partly because they – in my opinion – as certain “indirect proofs” throw light from various angles onto many so far neglected facts, towards which Miko’s autonomous research has been gravitating for several decades. Apart from his already mentioned impulses for my considerations on the creativity of music perception, I would also like to bring interpretatively forward some of his not yet published thoughts, which came about from our consultations.

In Miko’s view, the neoscientism in the contemporary music science with its tendency to axiomatisation, its dependence on natural science exactness and mostly because of its artificial isolation of the object of its research from the essential relations and circumstances (also motivated by this branch of science), is becoming unpreservable when exposed face to face to the actual problems of music-artistic communication.⁹ Limited by its positivism-based nature, it is not capable to accept (thus even harder to reflect on) the meaning of the spontaneous creativity of perception, which is closely linked to the expressiveness and is present in the entire human life in all its areas important for survival (ways of obtaining and assessing information, ability to orientate oneself, awareness of one’s situatedness in the world, etc.).¹⁰

To simplify Miko’s expressive-semiotic mode to a certain essential degree, we can say that it is expression (of mutually interrelating shapes), which decides about (their) meaning. At the same time, each expressive category can be viewed as a certain phenomenological “substrate” of the uniqueness in its “suchness” (*tathatá*) – a notion

expressing an intimate touch with this uniqueness. The open spectrum of expressive categories essentially confirms the concept of reception being of work of art. Miko's various models of the expressive system comprehend all the essential contexts of language and speech and are very stimulating also regarding the problem of creativity of the music perception. It is a different kind of expressiveness, which is at stake here – namely the one which goes beyond all capacities of word, the most subtle touch or hardly noticeable mimic gesture. We are dealing with very specific, otherwise incommunicable expressive subtleties, which we immanently comprehend on a level different from rational or verbal ones (being freed from the dependence on the latter in the course of music perception). Viewed from the prism close to that of Miko we could say that the expressive culture of musical work is relying on imaginative intelligence and emotional empathy of listener because it is spreading right from these sources.

During the music-artistic perception, which in its final implication is a highly private and introspective act, the ability of creativistic reaction is cultivately strengthened. The creative generating of meaning from the expression of interrelated musical shapes can thus according to Miko transpose itself into a musical contemplation. Immersed in this contemplation, thanks to the constantly present implicit interpretation of events of musical shaping, we in fact find ourselves in a different mode of perception. This state of “finding oneself in the being-otherwise” hangs together with the overcoming of the impression of one's inner isolation,

the impression of being imprisoned in oneself, that means with the experience of interconnection and a “mutual resonance” with the multidimensional flow of music happening. As if everything is made really present via music perception.¹¹ It is because it relativises the time-space conventions – the infinitely unwinding future-oriented time linearity just as the purely physical definition of space.¹² This receptiveness synchronizes and overlays several time-space dimensions. It realizes the *hic et nunc* (“here and now”) and thus can evoke in humans homeostasis inciting and holistic experience of “other-time” reality.

I intend to demonstrate the existentially understood time-space of musical work’s being on concrete probes into the realm of unconventional and experimental music. I am convinced, in accordance with the outlined music hyphology, that the act of “deciphering” of the correla(c)tive musical textures, whose meanings are written so-called between the lines, would be impossible without the remarkable creativistic perception.

The duo **Skeleton Crew** was founded twenty-five years ago by English multiinstrumentalist **Fred Frith** and unique American cello player **Tom Cora**. These two at the time already considered as the leading figures of the world experimental scene decided to joint different (also opposite) musical approaches into an wholesome shape – improvised (intuitive) music with composed music or the sonic happenings and radio-art performances with the fixed form of seemingly simple songs. However,

their musical “patchwork” erasing all the “sutures” of styles and genres was not created by means of modern technology but rather by the unconventional techniques of real time play on different instruments. As modern bricoleurs, Frith and Cora were engaging in the adventure of searching for new poetics through the synchronous usage of their stringed ensemble, various percussions (including semi-prepared piano and megaphone) or objects of everyday use (cans, toys, etc.). For this tandem of players, the multiplication of instrumental ensemble has never served the purpose of vain musical exhibitionism, quite the contrary, it was a means of creating economic sonoric and down to the very bone stripped compositions, which were not avoiding either mere melodies or the humour of catharsis. Two titles can serve as the proof of Skeleton Crew’s uniqueness: *Learn to Talk* (1984) and *The County of Blinds* (1986). The gravity centre of the first of the albums are the compelling songs with (self) ironical chilly lyrics and Frith’s acute singing interrupted by parts of short dialogues and clusters of sounds (manipulations with the tape or vinyl records). On *The County of Blinds* Skeleton Crew is expanding to trio – **Zeena Parkins**, keyboard and harp player, is becoming a new member of the ensemble. Although this record is qualitatively comparable to the first one, Cora later assessed the previous cooperation with Frith as being more functional.

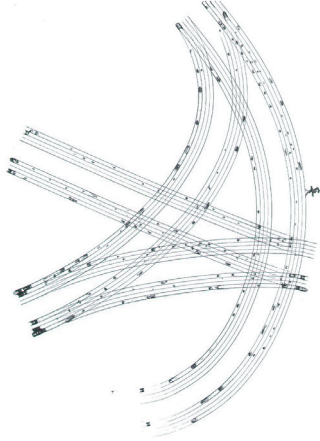
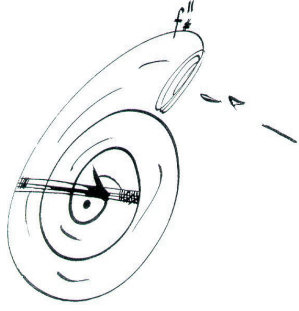
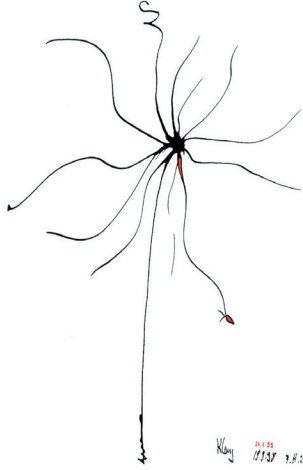
Skeleton Crew held a concert in the half of 1980s also in Brno. Their performance was viewed as a revelation mostly by two musicians from Moravia – a (bass)guitarist

Vladimír Václavek and a guitarist **Josef Ostránský**. Inspired by Frith and Cora, these musicians discovered that drums are in fact dispensable in rock instrumentation, but most of all they realized their route as musicians could lead to different places. In autumn 1985, after weeks of experiments they also found a partner capable of adequate vocal expression – **Vladimír Kokolia**, a peculiar visual artist with so far no trace of musical activities(!). Kokolia's initial hesitation was replaced by a release of unexpected energy materialised in the overall expression unparalleled in our region (up to these days). Thus the new trigonometric formation exceeding the conventional limits of artistic media was formed – **E** (the title is essentially formed by the "Escherian" sign of infinitely, clasping arms of pliers). Kokolia went beyond the habitual understanding of the role of vocal frontman, he is characterised by an exalted hybridisation of recitation, singing and expressive "taiji" statuary (unstylized body and mimic acts with an aluminium foil on the eyes). This all contributed to other, "transmedia" dimensions of E's breathtaking music. Kokolia's corporeal expressivity plays the role of a perfect visual-action partner of the fascinating composed parts of the "connected vessels" of Václavek (bass and acoustic guitar, small and large drums) and Ostránský (electric guitar, feet high-hat and small drum). In his lyrics Kokolia was dealing with neuralgic themes of human existence without actually slipping into dark narcissism. Among these themes belong the illusiveness of our everyday securities, the non-evidence of the evident or the anxiety spreading from "the unbearably light being", which is expressed in full acuteness embodied in the "(meta)physical" scream: "Whether you exist or not, I am talking to you!".



photo: Mirek Vodehnal and Volkmar Miedtke

Franz Hautzinger and some of his scores taken from a book *Gomberg* used by courtesy of Kassák Centre for Intermedia Creativity



This unique trio – alike Skeleton Crew – had the ability to maximise the expression by minimum of means. The audial dimension of their music in the peak period is best mediated by the records *E (live)* (1990) and *I Adore Nothing, I believe It does not Exist* (1994). Though it does not contain all the compositions of the given period, because of its indefinable atmosphere it belongs to the most valuable heritage left by the original initiatives from the alternative scene of the last two decades in Brno.

Franz Hautzinger, an Austrian composer and a player on the quarter-tone trumpet, leader of ensembles Nouvelle Cuisine and Striped Roses, teacher composition at Vienna Academy, is interested mainly in the mutation of intuitive music, avantgarde jazz and experiments with twelve-toned series and their combinations. The peculiarity of this unique musician does not dwell in an instrumental jugglery (the alibistic crutch of each pseudo-experiment) but in his unique musical thinking. For example, in his project *Gomberg* (2000) instead of the conventionally sounding tone raster of a quarter-tone trumpet he is almost entirely focused on the “alchemy” spreading from the possibilities of human breath and its features. Various ways of blowing in the instrument sometimes even without a direct touch of lips are transformed by the mechanics and the corpus of the instrument into suggestive sonic ringlets ranging from the extreme bass sounds up to subtle tensions of vibrating air. The musical expectations are thus de-constructed by this peaceful approach creating a net of diffuse meanings of a different order without the actual aspiration of their fixation

into a stiff expressivity (Cseres). Unconventional musical scores play an important role in his creative method. Though being created more in the forms of calligraphic drafts and impulsive sketches, they thoughtfully correspond to his modelling of sonic shapes open to the principle of “un/coincidence”.

It is the improvised musical dialog with one of the most influential personalities of intuitive music, guitarist **Derek Bailey**, which occupies a distinguished place in Hautzinger’s discography (*Franz Hautzinger – Derek Bailey*; published in 2002). The transparently de-constructionistic play of both partners is not presenting itself only by the choice of extreme limits of the untraditional positions of the sonoristic plasticity of the instruments (Bailey’s negation of any form of guitar clichés vs. Hautzinger’s fan of spectacular blowing techniques of non-tonal nature). Their inspirative encounter is based more on the idea that the network of musically eventful structures can be woven together from unpredictable sonic ruptures and coincidences. The outcoming textures spreading from the unforeseeable concord of Bailey and Hautzinger are pulsing in the time-space kinetics of a different, non-verbalisable principle, which is creating unique correla(c)tive musical organisms. This bizarre sonic dialogue as it makes the Deleuzian fold of indefinable draperies of our hardly explicable emotional space “audible”.

Naturally, the perception of this kind of music requires different mode of sensitivity than in case of more conventional and thus less “risky” music works of art. There is an essential resemblance with the otherness of perception, which is required

from the audience by the visual expressions of the so-called explosionalism of Czech graphic and plastic artist Vladimír Boudník. Half a century ago deep in times of vulgar socialistic realism hostile to any forms of experiment, he worked with a method of amplifying the lines, stains, speckles and spaces created by the fall of plaster on the walls of old houses or by forming active graphics out of the waste of industrial metal sheets, finding almost finished structures in the objects of everyday use, etc. Their connotative interpretation was dependent on the reception experience and creativistic culture of viewer's ability to associate ideas and apply processual imagination. It is not different in the case of being in the role of a listener of a taxonomically uncategorisable music.

Petr Hrbáč, Moravian musician, keyboard player but equally medical doctor, a botanist and literary engaged artist belongs to the unconventional artists presenting themselves on the experimental scene Skleněná louka (Glass Meadow) in Brno (Zdenek Plachý, Josef Daněk, Blahoslav Rozbořil, Marian Palla, Bronos Novák, at times also Ivo Medek, Jaroslav Šťastný, Jiří Valoch and others). The mentioned professions of this deliberate "outsider" (it means someone, who is approaching to the extreme) and author ignored by the academic circles are joined in an intermedia unity of his presentations balancing on the edges of self-ironically civil on one and bizarre imaginative poetics on the other hand. Hrbáč's attitude to synthesizers linked to computer technology is similar to his fascination by the world of extraordinary species of grass and weed.

Vzpomínání není jenom vzadu... (Remembering is not Only in the Rear...) is the title of one of Hrbáč's intermedia programmes, in which he synchronously devotes himself to keyboard improvisations and "adventurous" commentaries of the displayed diapositives of (un)ordinary plants or to reading of his short stories and poems while letting play the computer records. I consider the inventive and expressive variability of Hrbáč's musical production as being comparable to solo studio creations of Marián Varga – let me mention pars pro toto the synthesizer symphony in two parts named *Kmínový chlapeček* (*Caraway Little Boy*, 2001, relating to the short story *Mr. Chief from Stub of the Pants*). However, the peculiar beauty of the satie-like paradoxical statements of this "hunchback of Czech music" (Z. Plachý; word "hrbáč" means "hunchback" in Czech language) is being fulfilled mostly in the mutually multiplying connection with the thoughtful poetics of his words and (extra)ordinary botany.

The beginning of disintegration of a human being was reflected already by expressionistic and cubistic modernism. Its consummation has become, however, one of the main themes of the post-modern paradigm of art. Pessoaque, Borgesque, Warholian or Shermanian labyrinths of self-multiplication of (the same but still different) face have bared antinomic ambiguity of our illusory certainties more than anything else.

No wonder that special contemporary music group **Palinckx** (NL/UK), which has created many interesting, taxonomically chameleonic records since 1980s, devoted



Petr Hrbáč behind his botanical projection
photo: Łukasz Wojciechowski

Palinckx in Hermes' Ear in Nitra (2001)
photo: <http://www.palinckx.nl>



its attention to the subject of multiplied inward nature, too, in the extraordinary multimedia project *Henry's Triumvirate* with subtitle *15 Scenes about a Threesome Man*. *Henry* was written by Jacq Palinckx (music) and Han Buhrs III (libretto & texts) and was premiered in 2001 at Dutch Korzo Theatre in cooperation with the rest of the members of Palinckx, chamber Asko Ensemble (conducted by Martin Fonse), dance group Drie Ons (in choreography of Ives Thuwis) and the video-environment duo Grünewald & Jagers. This intermedia "wild mixture of high lyrics and low comedy" makes visible and audible the bizarre triple world of the main character: his schizophrenic triplicity – Henry himself, Mr. Bones and self-reflecting "me" – is articulated in almost the whole compositional structure and levels of the work. It determines e.g. a separation of involved artists: Henry's three alter ego are presented by the three singers (Han Buhrs, Joop van Brakel, David Eeles), the three players of Palinckx (Jacq Palinckx – guitar, objects, Bert Palinckx – double-bass, Alan Purves – drums, percussions), the three trios of Asko Ensemble and the three woman dancers (his vision of a person he meets...).

I do not want to reveal any plots of the story, after all they can be interpreted differently as well as the symbolism of the three persons in one (Mr. Bones can personify boundaries of the physical finitude, Henry can represent lustful animalism and "me" can remain an illusion of consciousness; they can but need not, too). Beckettian sujet of Han Buhrs, inspired by the poet John Berryman's *Dream Songs*, can by itself draw you into a whirlpool of simultaneously or successively speaking Henry's

voices because the metaphor of extremely contradictional triplication refers directly to the tricky games of human ego.

Jacq Palinckx transforms Henry's "threefacedness" to the music in a unique way: he exposes various compositional approaches to mutual mutations in his heretic alchemy, where the borders between written abstract parts, hard rock, neo-be-bop, musical happening, and song are erased. Jacq's situational musical-semiotic game of confusion of different musical languages is sharply focused and expresses Henry's world(s) in a very close-fitting way. Keeping the balance in different style masques, intelligent changes of moods, fresh arrangements as well as perfect interpretation of every musician are contributions to a profound impressive form of musical materialization of Henry's universe.

According to the Polish writer and "dissident" of structuralism Witold Gombrowicz there are two opposite kinds of humanism: the first forces the man to kneel down to "Art" and to adore "Work of Human Culture" while the other one spur him/her to defiance, sovereignty and independency on that idolatry. He thinks, however, the most authentic style is able to imply both tendencies corresponding to discrepancy of our nature. Palinckx's *Henry* belongs, I think, just to this kind of artistic expression.

To finish the text I would like to return to its beginning. On the basis of the assumptions already stated in some parts of this book just as regarding the meaning of the paradigm of more depth-oriented considerations of consciousness, which is not

separated from the world of the unconscious, it is now possible to re-interpret the already mentioned Derrida's statement: "*Il n'y a pas de hors-texte*" ("There is nothing outside the text"). The boundaries of its validity are based on the implicit assumption that text is conditioned by (un)consciousness. Therefore we can alternatively state: There is nothing outside the (all-embracing) (un)consciousness.

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www.durian.at/bio/biohautzinger.html

www.palinckx.nl

www.shef.ac.uk/misc/rec/ps/efi/mbailey.html

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The Modus of (Un)Consciousness in Music Perception

Music anticipates things that man does not know he lives.

Miroslav Petříček, jr.

Words? Music? No, everything beyond those.

James Joyce

1

It was more than seven years ago in Nové Zámky, that I came a bit late to the workshop of **Susan Rawcliffe**, an American ethno-music archaeologist and member of a music ensemble called Many Axes. I missed her introductory lecture and found myself amidst the presentation of the prehistoric, mostly wind instruments of the pre-Columbian America. Immediately, after the first tones coming from the weirdly wheezing “triple ocarina” I was forced to close my eyelids being unprepared for the astounding intensity of the experience. The sound evoked in me an almost archetypal (vividly visual) image of a vast prairie. Rawcliffe explained that the triple miniocarina was in the ancient times used before hunting to drive out evil spirits from the prairie, which in fact pushed me

to use the word “archetypal” to describe my experience. Her revitalising improvisations performed on different bizarre instruments (shofar, udu, trombone-didjeridu, etc.) were not less impressive, however, the trace of that initial sonic flash have remained and still dwells in me. How and by what was there such a weird imaginative trace so unexpectedly and suggestively activated in the space of my consciousness?

2

A very narrow understanding of the phenomenon of consciousness as that of merely rational self(awareness), which ignores the non-verbalisable emotionality and separates it from the realm of intuition and unconsciousness, is inapplicable for the attempt to comprehend the states of consciousness and its otherness during music perception. Plesník’s rejection of the misleading idea that consciousness is located inside the head as well as mostly Miko’s understanding of consciousness as a qualitatively higher “transposition” of holistic perception throw a radically different light on the reflexion of the unique experience of the correla(c)tivity of musical processes. The current music-aesthetic research of consciousness relies more on its abyssal interpretation (as justified in the Jungian psychoanalysis) as the tip of the iceberg of all-embracing psyche¹, which includes not only conscious but also the profoundly structured and differentiated unconscious processes. This approach to the comprehension of the otherness of consciousness in the mode of the holistic unity of perception and (perceived) music has direct reconstituted implications on

the ontological model of the (maybe not only) music work of art, which is indefensible within the limits of its physical materiality.

3

The holistic and psychoanalytical approach to the contemporary music-aesthetic problems is meeting with a lively response also on the ground of Nitra semiotic school, namely in the long-term research of the musicologist Renáta Beličová. In her inspiring two volume work *Reception Music Aesthetics (Introduction and Theory)* the author is defining and defending the space, the subject, the methodology and specifics of the music-reception inquiry as a thought-autonomous alternative to more established conceptions.

Beličová also points out the relations of music perception with unconscious processes: "Musical experience is generated predominantly by the unconscious contents of the listener's psyché, which is the richest source of his/her spontaneity and authenticity" (Beličová 2003: 80). Her interesting considerations stand in many points in concord with the view of these notes, but are nevertheless differing from these in the more specific comprehension of consciousness, which (regarding the previous statement – contradictorily) refuses any penetration of the unconscious into the realm of the conscious.²

However, the very fact (thus in certain sense ontology) of musical inspiration proves something else. Duke Ellington, being asked, where he gets his musical ideas from,

answered: "It is only dreaming...". If the conscious and the unconscious were absolutely separated, would we be able to dream then?³

The understanding of the notion and phenomenon of human consciousness in the context of music perception inclines in this text more to its multi-level interpretation, which in the context of Slovak music aesthetics has been dealt with in a subtle way for a long time (since 1970s) by music composer Roman Berger.⁴

4

The act of detailed creativistic listening to music is a wholesome perception, in which the organic adherence is implicitly processing between the perceiving and the perceived. The category of wholeness can be applied both to the activity and the "object" of perception, just as on their mutual interconnection. Buddha's well-known koan can serve us well for the characterisation of the wholeness of perception of (and) the contemporary music:

...he silently stepped in front of his disciples,
holding a white lily in his hand
and left after a while...

It is impossible to verbally embrace and seize the meaning of this poetic Zen gesture, which impressed John Cage so much at a time (to create e. g. the piece 4 '33''). By this gesture Buddha demonstrated the fascinating totality of being embodied in the unique unity of a lily and a human being, who perceives this flower in its verbally inexpressible

essence, unutterable “suchness” and wholeness (and in spite of how paradoxical it may sound, the flower also perceives the human in its own way).

5

Consciousness and unconsciousness are mutually consonant in the process of awareness – that is the conviction of David Dunn, a modern interdisciplinary “da-vincian” artist-scientist relying on his research in the field of analytical philosophy, experimental linguistics, cybernetics, etology, ecology and bioacoustics. In his view this fact also helps to understand that *the Self* is getting lost in the external pathways of the wider mental structure (Cseres 2001: 116). Jozef Cseres legitimately applies Dunn’s idea also on “the inexplicable process of the aesthetic adding the meaning to the world”, thus also on the creativistic reception reaction, which is considered by Dunn as the form of interaction between mind and environment (Cseres 2001: 116).⁵

If in the act of awareness we can in one breath talk about the concord of the conscious and the unconscious and at the same time we can talk about the *mutual* interconnection of (in this way functioning) mind and environment, it all means that we come to the de-blocking interaction with what is in the “exterior” just as synchronously in the “interior” of our psyche. In the holistic correla(c)tive context of the creativistic listening and the musical shape, our attention should therefore be also focused on the latently present “galaxies” of our unconsciousness. It is because these are significantly activated during the music perception.

Carl Gustav Jung's co-worker Marie-Louise von Franz, who worked on research into such topics as the mythological background of fairytales, the ontology of simple numbers in the context of coincidence, vaticination, alchemy and synchronicity, people's pre-death dreams or creational myths from different parts of the world, contributed significantly to the recognition of the ungraspable phenomena of the unconsciousness. It draws a (maybe for someone) surprising conclusion that even the strictly rational world has a strong, even though invisible relationship with the archetypal universe of our unconsciousness.⁶ Franz understands its deepest and at the least comprehensible layer – the collective unconsciousness as a field of psychic energy consisting of "excited" points – of mutually contaminating archetypes, which crucially influence our (not only rational) conscious state (Franz 2001: 84-86).

Her colleague Verena Kast focuses on the relationship between the unconscious and the imaginative within the analytical modus of psychoanalysis. According to Kast, the imagination conditions all creative solutions – in the line with Immanuel Kant, she considers it a "necessary ingredient of perception itself" (Kast: 1999: 17). She sees imagination as not only the basic principle of human processing of information and emotions, but also – and it is important in the sequence of these notes – as a meeting space of consciousness and unconsciousness. Referring to Jung's and Corbin's research, she claims that creatively active imagination is a bridge, a mediator, between the visible and the invisible, between the physical and the spiritual worlds:

“This dialogue between me and my unconscious is a prerequisite for the process of individualisation, which is a psychic phenomenon in the course, of which a person is becoming the one, who he/she really is” (Kast 1999: 18).⁷

In this way we maintain a consonant, simultaneous “dual-dialogue” having its correla(c)tive sound coming from outside and its intimately (un)known voices of our agitated inner being waken up by the sound during the implicitly imaginative, creativistic music perception. These are two qualitatively multiplying dialogues in one (the internal and external dualism seems to be losing its foundation in this musical “being-otherwise”).

7

When we talk about unity, wholeness, correla(c)tive holism, flowing together or disappearance of dualism in space, where the perceiving and the perceived are situated, what kind of space is it? Moravian conceptual artist **Marian Palla** claims we can touch it in the way that: “ ...we just put a hand there, where is nothing” (Palla 1996: 39).

8

Slovak experimental guitarist, former member of Slovak rock alternative groups Teória Odrazu (Theory Of Reflection) and Otraz (Quake) and Czech crazy cross-genre group The Ear Thieves **Peter Varso** devoted his musical attention at the time of the millennium break to solo corporeal “Galásian” performances. His radical intuitive

revision of the sense of guitar playing in the hypermarket consumers' age has been manifested by unconventional, weird way of playing technique: ambient blowing to strings, using the rod bow, scary screaming to the amplified corpus of wailing guitar, etc. He transformed sonic sources into a bizarre labyrinth not only by digital electronics but mostly by his extreme manipulations with the instrument (play with a shoes on the string, standing and marching on it). Simultaneously he underwent rituals of giving up of external signs of identity (cutting his hair, nonsexual stripping a parts of his clothes) and kneeling to his roaring (sometimes damaged) guitar he finished his shocking ceremony of "initiation".

Varso's rending authenticity of his controversial "trance-personal" expression and "shamanist" treatment of the guitar can remind us (much more sophisticated) approach of multi-instrumentalist **Tim Hodgkinson**, who looked for the origin of musicality while visiting Siberian shamans. Searching of the two for changed states of consciousness in the way of extreme musical expression is motivated by activation of unconscious levels. It can have transgressive, cathartic revitalizing influence on human psyché.

9

One of the reasons why my attention is often focused on intuitive (improvised) music consists in the accentuating the relationship of intuition and unconsciousness, which is strikingly presented in common real time and space of a musician as well

as a listener. In the space of their creative/creativistic imaginative thinking and “the suspicion of something else” special communicational “arteries” are appearing between (seemingly) remote “galaxies” of unconscious contents and “planet” of consciousness, which generates meanings. The intuition as a herald of unconsciousness teaches us to be sensitive to “suchness” of existence – it makes us to be able to receive things as they are in their enigmatic uniqueness. Intuitive suggestions plays important role in the distinction process of musical sonic impulses as well as in their conscious “evaluation”.⁸

10

Buddhism interprets consciousness in deeper sense of its multi-levelness connected with the motif of five *shandha* (mutually operating essential parts of human being).⁹ It subtly distinguishes five functionally inseparable, graduating dynamics of levels of consciousness:

level of sensual contact (*rupa-skandha*)

emotional level (*vedana-skandha*)

discursively and intuitively distinctive level (*sanjna-skandha*)

level of creative will (*samskara-skandha*)

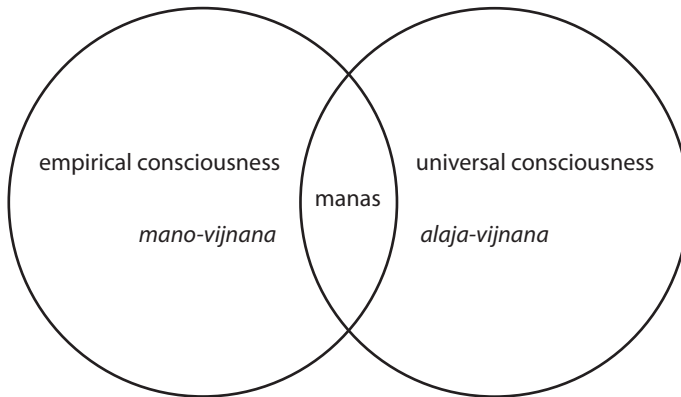
spiritual level (*vijnana-skanda*), which involves and coordinates all above (Govinda 1994: 72).

Within the framework of the last of the mentioned levels, in (from European view maybe paradoxical) circle return to senses, this conception differentiates consciousness of seeing, listening, smelling, tasting, touching and intellectual consciousness: all mentioned in complex called *mano-vijnana* (it can be more or less equal to usual understanding of consciousness) and also spiritual consciousness (*manas*): “The object of seventh consciousness (*manas*) is not only the world of senses, but that eternally running flow of consciousness, which is limited neither by birth or death, nor by any individual form of appearance” (Govinda 1994: 72). In certain explanatory simplification we can comprehend *manas* as the field of personal and part of collective consciousness, which is appearing as the most inner nucleus of it.

It is evident that Buddhistic comprehension does not use the notion unconsciousness. An advantages of this “absence” are recognizable. Terminologically, in Jungian psychoanalysis the procreative pair consciousness – unconsciousness implicates *dual* understanding of psyche, which can put the members of this pair to distinct (op)position (it can cause immanently many misunderstandings; one of them is mistaken image of impossibility of mutual permeability of consciousness and unconsciousness). Buddhists do not have to solve this problem because their view applies qualitative transpositions of *one – one* (notion of) consciousness to higher degrees and levels. (This view can be very inspiring especially in the context of the research of music wholeness of the perceiving and the perceived.)

Manas, however, is not the final level but a kind of mediator, “meeting-place” of

individual-empirical consciousness (*mano-vijnana*) and all existence involving universal consciousness (*alaja-vijnana*), which is unchangeable, stable, free of egoism, distinction, greed and hate (Govinda 1994: 72).



Scheme taken from Lama A. Govinda's book *The Foundations of Tibetan Mysticism*.

If human being is dependent just on the world of senses and intellect (*mano-vijnana*), *manas* as an organ of inner consciousness and seeing atrophies to an ego – to an illusion of separation of his/her consciousness¹⁰ and self-importance. If (s)he turns

his/her inward eyes and ears from individual (in)to universal, then consciousness of *manas* can become a spiritual instrument of communication and participation on transcendental intelligence(*arja-jnána*) as well as a point, a place of balance between *mano-* and *alaja-vijnana* (Govinda 1994: 73-76).

To bring about this state of (un)consciousness is possible by regular meditation, Zen sitting or praying in general. Creation of music and its creativistic perceiving can contribute to generate it.¹¹ For example, in Indian culture the main meaning of music is to calm and extend human consciousness and enable it to perceive divine influences. Pre-Renaissance Music in Europe had the similar mission (Šťastný 1991: 109) and not by chance many composers of modern period in 20th century (Debussy, Stravinsky, Bartók, Hindemith, Honegger, Cage and others) were inspired in their works by the ideas of this ancient era. Postmodern age in its “senile phase” (Bondy) could also benefit from dialogical actualisation of this mission.

11

Trans-genre American digital marimba player and composer **Amy Knoles**, co-founder of the chamber group E.A.R. Unit (which has co-operated with John Cage, Earle Brown, Elliott Carter, Morton Feldman, Steve Reich, Pierre Boulez, Karlheinz Stockhausen, John Adams Frank Zappa and others) devotes her solo artistic attention to so called video-noise compositions. Their specificity consists in interactive connection of her free interpretable pieces opened to intuitive music approaches

(e. g. from projects *Men in the Cities* /1999/ and *2x10x10x10+1* /2001/) with a video-graphic art of **Richard Hines**. In real time they mix audiovisual material of different origin and proveniences (adjusted shots and sound samples of birds, people's voices taken from the streets in Los Angeles, of kids from Inner City Arts, theatrical group on Neuropsychiatric Institute UCLA, of poets Ch. Bukowski, D. Mac Iver, etc.) including film scanning of details of environment, where they are creating video-sonic performances.

The results of their cooperation are unique intermedia fusions of mutually intensified (said in Deleuzian way) "picture/sound-movements". Viewer-listener can deal with new, in real time created intermedia work of art *sui generis*. Its specific otherness is a consequence of dialogical confrontation and intensification of the qualities of two autonomous, transparently processual artistic media. Pars pro toto I can mention last piece of their performance in concert series of contemporary music called Hermes' Ear in Nitra in 2003. Knoles' unhampered harmonies of transforming "liquid" rhythms and "confusion" of voice samples in the introduction percolated through "chaos" of dark amorphous smoke diaphragms, which were lately illuminated by blueness of summer sky. Knoles in following quotations of *Exposure* piece has calmed to minimum of subtly cogent tones while Hines created impressive visual moving pictures of the azure sky.

After the concert Richard Hines verified my opinion that could be interpreted as a metaphor of "rebirth" in mental dimension. An intensity of archetypal

experience from the final piece of Knoles's and Hines's intermedia performance was comparable with the "flashpoint" during Susan Rawcliffe's play (mentioned in the first of these notes). Difference between them resided just in the way of its receiving (the important changes can also happen sequentially, too).

Since 2004 Amy Knoles has been stepping over the conventional bounds of intermedia concert also with Polish experimental composer and magus of optical or kinetic electronics **Marek Choloniewski** in duo called **Natural Plastic**. Except composed pieces played on instruments and combined with impressive videographics (*Global Mix* or *Passages*) they control a course of bizarre electronic sounds by different movements of hands or light of little lamps in front of clusters of special digital optical and kinetic sensors on the floor, music-stands or on their bodies (compositions *Dark & Light Zone* or *Face*). Natural Plastic creates a kind of sonic temporal-spatial sculpting – Knoles and Choloniewski do a musical carpentry of fascinating electro-acoustic plastic art, which makes a dialogue between potential of actual expressive means and almost "metaphysic" dimension of their artistic expression audible, visible, shortly real.

12

The modus of consciousness while perceiving the multi-dimensional "other-being" of music cannot be classified as completely non-standard. Its difference, however, is directly connected to the following facts. Research done in the area of "in-depth"



Natural Plastic in Nitra Synagogue (2005)
photo: Łukasz Wojciechowski

analytical and transpersonal psychology (apart from thought concept so far presented in these texts) speaks for the holistic understanding of the correla(c)tive unity of music and its creativistic perception. Consequences for music-aesthetic research should be drawn from its frequently empirically and experimentally confirmed knowledge basement associated with extraordinary states of consciousness.

The transpersonal psychology trying to clarify the mysteries of human psyche is making findings that are very close to the mentioned Buddhist spiritual wisdom (even transpersonal psychology does not work with the term of unconsciousness). It turns upside down the Cartesian-Newtonian paradigm according, to which the conscious should be just a physiological “product” of the brain: The brain is just a mediator of consciousness, being a mere component of the “consciousness field” with the capital “C”, which is not dependant on it (Grof, Bennet 1993: 192).¹² This finding of psychiatrist and psychotherapist Stanislav Grof is supported by long-term research into extraordinary states of consciousness, where he focused on its broadening and expanding (both inside the general concept of time and space and outside of it). By this he builds on the exploration of Carl Gustav Jung, who was convinced the psyche sometimes works a-causally, outside the framework of the time-and-space laws of causation (the discovery of synchronicity) and that the transpersonal world exists independently of us. Grof forms a postulate of a multi-level holotropic consciousness, in which our “operating” consciousness represents just “the ground floor”. One may enter his/her latently present “higher storeys” not solely by means

of the “lift” of para-psychological trances. (S)he may get a different “view” also by climbing on the “stairs” of a music experience.

The reason for this is that the creativistic perception of the multi-level correla(c)tive flow of musical shapes spontaneously drags him/her into a different mode of (un)consciousness and subtly activates his/her (un)suspected poly-dimensionality.¹³ Both the essential wholeness of a musical work and its growing importance in a perceiving consciousness result from their mutually resonating multi-dimensionality. The stated facts have a reconstructing impact upon the ontological status of a music work of art, which exists only in the (un)consciousness of a creativistic listener in the state of musical correla(c)tivity, mutual union of music and its listener. (These findings could possibly outline the basic standpoints of the holotropic, unconventional music aesthetics.)

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Epilogue

Long time ago well-known Japanese poet and self-confident "Buddhologist" Basho met Zen master Thakuana. They had a long talk. Suddenly Thakuana challenged him to stop to talk just by words of Buddhas and masters – he wanted to hear immediately one his own sentence, words of his authentic "selfness". Basho started to turn red, to panic, to be stiffened, his mind has stopped. In an arisen emptiness he suddenly heard a sound from monastery garden and he said:

Old pond

frog, jump

– splash!

Later Basho left to Macushima, where they organised a competition of poetry celebrating a beauties of that landscape. Basho wrote only:

*Macushima –
oh, Macushima
Macushima.*

...and he won.

I chose a story from Zen master Seung-Sahna's teaching. According to him this is a authentic Zen poem: there are no poetic means, no symbolism, no thinking overshadows it: I am Macushima, Macushima is me: "For there is no inside or outside in Zen. And that is an essence of all arts and Zen" (Seung-Sahna 1996: 111-112).



D. T. Suzuki and John Cage

Coda_{pp}endix

Chronological Notes on Marián Varga

There are certain similarities between Marián Varga's and Frank Zappa's artistic stories, especially when Varga's early period is concerned. They both consciously resigned to an alienated, elite world of late music modernism and decided to use means of pop culture as a Trojan horse. Due to this trick, by creating unique music they managed to get into to a wide audience, which longed for something radically different than official culture. It happened at an opportune time – in the climate of change and renewal of the epoch-shaping 1960s – during the Beat and "Flower" counter-culture, which was favourable to various artistic experiments, even to the field of pop music.

Studying with his teacher, composer Ján Cikker and attending Bratislava Conservatoire, Marián Varga (1947) was destined for the task of an accomplished "avant-garde" composer. In spite of this (as he said: "It was exactly on Sunday afternoon at 3 o'clock in spring, probably in May...") he gave up the school. The reason for this decision was a need to be heard by a wider audience – not only by a bunch of family members and acquaintances (as it often happens at the concerts of contemporary

so-called classical music). Therefore he entered the disproportionately livelier environment of Czecho-Slovak pop and rock music.

Thanks to his uncle's deliveries from abroad (who strongly supported Marián Varga in music and he even wanted to pay him studies by Pierre Boulez), he was very familiar with the Beatles and Kings records of that time, even though he wasn't an orthodox "big beat" fan at all. As Varga's court singer, Pavol Hammel recalls that his entrance into the Slovak band Prúdy (The Flows) caused personal, but even more radical conceptional changes. Unmarked by beat cliché, he introduced unusual techniques in the tectonics and modulation plans of the songs. Indeed, (with all respect to legendary pioneer of Slovak rock song writer Dežo Ursíny) after Varga entered the scene of Slovak pop music, we could say that his music was full of originality and authenticity, which he implemented in the legendary opus of Prúdy *Zvonky, zvoňte* (Ring Little Bells; 1969). Here young Varga presented himself as not only a skilful keyboard instrumentalist and an imaginative arranger (unconventional use of the string quartet, the Hammond organ, dixieland stylisation, etc.), but predominantly as an exceptionally inventive composer of the song genre of "Schubert's" type. At that time in the lyrics Varga was tenaciously asserting the Slovak language and its plain singing without vibrato or fashionable imitations of the Anglo-American models. He has not abandon the song genre (a music genre which is equally valued to other more-dimensional forms) even in his succeeding projects. In contrast, he emphasizes its value and he respects some of his songs more than anything else he has ever composed.

In 1969/1970 it were the higher musical and poetic aspirations of Varga that became the motive for the foundation of **Collegium Musicum**, one of the most important art-rock music ensemble in the countries of the socialist Eastern Europe of those days. Inspired by the British The Nice, together with Fedor Frešo (bassguitar, vocals), Dušan Hájek (drums) and various guitar players (Vacho, Váně, Griglák, Farkaš and others), they devoted themselves to the reinterpretation of the classic themes (for example Haydn's *Concert D-dur* on their first LP, later *Sheherezade* from Rimsky-Korsakov or Bartók's *Microcosm*), which being transformed by the electro-analogue technology became the platform for peculiar collective compositions.

Apart from these layers there is something else appearing on the records of Collegium Musicum: *pars pro toto* on the double-LP *Konvergenzie* (Convergencies; recorded at nights of 1971 almost illegally in an old studio of the Slovak National Radio) you can find a modern Christmas cantata *P. F. 1972*, beautiful *Piesne z kolovrátku* (Songs from the Spinning-Wheel) and also the breathtaking extensive electro-acoustic composition *Eufónia* (Euphony). On one hand, the successive placement of the quite different compositional techniques was a mark of Varga's extraordinary trans-genre compositional talent. But at the same time, which is a fact Slovak composer and theoretician Vladimír Godár pointed at, this Varga's musical juxtaposition of the different material became one of the first tokens of the music-artistic postmodernism in Slovakia. Moreover, Varga's poly-style method in Collegium Musicum articulating the plural ambiguity of the postmodern age in an artistically unique way reached

a wide audience of a mass scale that time (this being true also for the audience in the European West beyond the so-called “Iron Curtain”: e. g. Emerson & Lake & Palmer have always addressed Collegium Musicum with respect and appreciation).

The quality of Collegium’s musical attitude was confirmed by the virtuous concert LPs *Live* (1973) and *Marián Varga & Collegium Musicum* (1976). At the same time, Varga and poet Kamil Peteraj have created a brilliant cycle of songs for the voice of Pavol Hammel named *Zelená pošta* (The Green Mail; 1972). Later, their cooperation was renewed on the album *Na II. programe sna* (On the 2nd Channel of a Dream; 1972), this time with an interpretative and authorial contribution of a inventive Czech guitarist Radim Hladík. Both of these projects repeatedly confirmed Varga’s position as a a unique song composer with a peculiar “handwriting” of the Slavic-Bartók modality.

During the late 1970s it seems as if the concept of the Collegium was becoming exhausted, nevertheless, on their records *Continuo* (1978) and *On a ona* (He and She; 1979) you can find not a small number of interesting pieces (e. g. piece *Anata nobis, quantum amabitur nulla*). At the same time Varga together with poet K. Peteraj and singer P. Hammel composed *Cyrano z predmestia* (Cyrano from the Suburb; 1978), the first Slovak rock (theatrical) musical.

The story of Collegium Musicum is coming to its end in a dignified and a generous way: the double LP *Divergencie* (Divergencies) is coming to light in 1981 as a continuation of the previous *Konvergencie* (Convergencies). The last opus of

Varga's Collegium formally belongs to those solutions from the previous decade, nevertheless, it contains different "divergent" life emotions. It was the experience of the disillusion from the socialist normalization process and the serious personal crisis, which were implicitly projected into the four parts of the album. After the vocal-instrumental *Refrény* (Refrains) we can hear the pure cantate *P. F. (1982,1983,...)* evoking the impression of a resistant peace and a sober nostalgia. *Musica Concertante*, which Varga composed in an orchestral cooperation with Vojtech Magyar, belongs to the most interesting production in the field of the fusion of the so-called classical and "non-classical" music. Although it is primarily a symphonic composition, the "free-fusion" guitar improvisation parts of Luboš Andršt or inventive drumming of Cyril Zelenák are meaningfully incorporated. Despite its imperfect realization, this composition withstands a comparison with analogical initiatives appearing on the international scene (ELP, Zappa, Mahavishnu Orchestra).

After the closure of the Collegium Musicum project Varga decided to play a role of a "lonesome runner" – he created a courageous record *Stále tie dni* (The Same Days Again; 1984) and at the same time as one of the first musicians in Slovakia he started to work within the concept of free improvisation, that is, intuitive music made right on the spot, in front of the listeners. The principle of incorporation of coincidence was present also in his former works (in the final organ part of the previously mentioned electroacoustic collage *Eufónia*, for example). However, this time it was a matter of

a radical turning away from musical conventions. Since then Varga keeps confronting sonic possibilities of synthesisers and the sound of an acoustic piano and in his performances he moves as an equilibrist balancing on the stretched rope of musical coincidences and accidental “mistakes” – as he says:

I am interested in the moment of surprise ...and the matter how I can point my mistake. ...I admire my mistakes more then virtues, they are more interesting to me. Actually, I made out almost everything thanks to mistake (Varga 2000: 28).

Trans-genre quotes from the history of piano “literature” and intentional “cluster” re-interpretations of his own compositions coexist in his improvised playing. We could say that his solo keyboard alchemy re-humanises the transversality of musical postmodernism. It is proved also by project *Stabil-Instabil/Na ceste k...* (Stabil-Instabil/ On the Way to...) made with Czech songwriter Vladimír Merta in a time of division of Czecho-Slovakia (1992). Another evidence of Varga’s intuitive and composition mastership is his latest album *Solo in Concert* (2003), a recording of his performance in Bratislava. Vladimír Godár compares this live record to The Beatles’ *White Album*. He thinks it is a concert encyclopedia of Varga’s beloved music (from baroque to Bartók’s works), which offers perfect models for his *imitatio et aemulatio*. According to him Varga’s music creates integral relations between written and improvised compositions – different models taken from others are motif impulses for characterful, hardly describe transformations (Godár 2004: 20).



Marián Varga (2002)
photo: <http://www.marianvarga.sk>

Even today he occasionally continues in improvising concerts also with Slovak music ensembles Ash Band, Vapor del Cuore, thEoRy Of Shake or with different world artists (Yoshihide Otomo, Iva Bittová and others). Besides all above mentioned artistic activities Marián Varga has always been involved in composing of film music, music for theatre performances, exhibition openings, literary readings, but also in creating of chamber and orchestral works.

People have been amazed and intimately touched by music of this Slovak composer and keyboard player, legendary figure of Slovak art-rock music for almost four decades, perhaps because in his music you can still hear tunes of lost spinning wheels, canons confined in the echoes of the forts, gates and towers in Slovakia as well as roaring floods of our indifferently banal or invisible cruel uncertainties...

Selected discography

Prúdy: Zvonky, zvonky (Ring Little Bells). Supraphon, 1969.

Collegium Musicum. Supraphon, 1971.

Collegium Musicum: Konvergenie (Convergencies). Opus, 1971.

Marián Varga, Kamil Peteraj, Pavol Hammel: Zelená pošta (The Green Mail). Opus, 1972.

Collegium Musicum: Live. Opus, 1973.

Marián Varga & Collegium Musicum. Opus, 1975.

Marián Varga, Pavol Hammel, Radim Hladík: Na II. programe sna (On the 2nd Channel of a Dream). Opus, 1976.

Collegium Musicum: *Divergencie* (Divergencies). Opus, 1981.

Marián Varga: *Stále tie dni* (The Same Days Again). Opus, 1984.

Marián Varga & Vladimír Merta: *Stabil-Instabil/Cestou k...* (Stabil-Instabil/On the Way to...). ARTem, 1992.

Marián Varga: *Solo in Concert*. Ars Nova, 2003.

visit:
www.marianvarga.sk

Transmusic Comp. & SNEH

One of the most significant but also most neglected branches of Slovak alternative, unconventional music is represented by experimental and conceptual music in mixmedia context. The beginnings of this “alternative of all alternatives”, inspired by the Duchamp-Cage and Fluxus paradigm of art, are in Slovakia connected especially to the remarkable initiatives of the unconventional musical bricoleur, graphic artist, literary, musicologist, collector, etc., **Milan Adamčiak** (1946) that can be traced in the late 1960s and early 1970s (and that have not yet been the subject of a monograph...). Following the Neo-Stalinist era of the 1970s in Slovakia, which for Adamčiak marked a period of virtually uninterrupted creative pause, the tradition of “non-traditions” was again brought to life in 1984 by the meeting of two students of (not art or music but) economy business, who were “hunting for new art”: the Bratislava native, experimental instrumentalist **Peter Machajdík** (1961) and the theatrical conceptualist, performance artist and intuitive musician **Michal Murin** (1963) from Prešov.

In searching for their own personal and artistic identities during their college

studies, they were greatly influenced by publications issued by the Prague Jazz Section (later harshly persecuted by the Communist regime) that dealt with experimental music, performance art, street events and new age (eastern spiritual teachings), and also by their listening to (post)modern New Music on the Austrian radio station Österreich 1. Even prior to their meeting in person, they had both engaged in first experiments in musical conceptualism: examples are Machajdík's presentation of music with ping-pong balls, and Murin's collages of music and "found sounds" in a theatrical ensemble titled MOPRE-AAADD – MOřavsko-PŘešovské Absolutně Amatérské Avšak Demokratické Divadlo (The MOřavian and PŘešov Total Amateurs'but Democratic Theatre). Such efforts enabled them to move slowly, but with increasing confidence into the space "between" (between traditionally defined art media), with the common denominator of their projects being the intermedia overlap of music and unconventional theatre, poetry, film, happenings, performance and the overall determining concept of ideas.

Machajdík, via correspondence, attempted to establish contact with renowned composers such as Karlheinz Stockhausen, György Ligeti, Pierre Boulez, Terry Riley, Steve Reich, Phil Glass, John Adams, Aaron Copland, Pauline Oliveros and others, who replied by sending him their recordings, books and scores (so difficult to obtain behind the "Iron Curtain" of those days). Machajdík's apartment turned into a venue for "listeners' circles" that were, beside Murin, attended by many others interested in contemporary music, among them music college students Robert Rudolf, Daniel

Matej, and Alexander Mihalič, and the business college student Jozef Vlk. Machajdík's (predictable) failure at the entrance exams at VŠMU (Bratislava's state-run music college), where he presented his early 1980s *Kompozícia pre preparovaný bicykel a klavír* (Composition for Prepared Bicycle and Piano), did not discourage him from delving into further unconventional activities.

In 1985, Murin drew up an internal manifesto titled *Hry hier* (Games of Games). It stipulated the conceptual installation of the experience of music (or of any other art) in human imagination, where listeners could on one's own, without external contact with a specific artistic creation, create an inspirational space – “in visual, acoustic, tactile, and olfactory terms – for experiencing, or encountering works of art” (Murin). The private, “utopian” initiative of music in imagination proved to be as challenging as Marvin Minsky's ideas (published only much later in Slovakia). In 1986, for the Bratislava event *Pamiatky a súčasnosť – Bukovohorská kultúra a hudba* (Monuments and the Present Day – Bükk Culture and Music), Murin created the ritually, mystically and spiritually experienced *Zemná hudba – archeomusic* (Earth Music – Archeomusic) using sounds of natural materials (clay, water, wood). In the following year, he produced the several hours long *Vizuálna kompozícia – hudba v mojej hlave* (Visual Composition – Music in My Head) that united musical, kinetic, (photo)graphic, textual, and emotional elements. It marked the start of his cooperation with the Australian composer Ross Bolleter (Australian presentations and publication of the score of Murin's project followed in 1989 and 1991); last not least, with Alena Šefčáková, he became co-founder

of Slovakia's first experimental movement theatre called Balvan (Boulder; 1987–92), whose performances accentuated the expressive acoustics of body movements.

Yet for the development of unconventional music in Slovakia, 1987 is important for another reason: in the summer of that year, in Slovak Radio's Electroacoustic Studio in Bratislava Peter Machajdík in cooperation with Michal Murin recorded his composition *Harmony* inspired by Hindu mythology, using the unusual timbre of Alena Šefčáková's voice. The recording session was attended by Milan Adamčiak (then employed by the Slovak Academy of Sciences), whose creative quest had made an impact on both artists. Their affinities in understanding the significance of experimental music (and other arts, eventually) were followed by a number of "test events", united the three to form their own unique transmedia ensemble.

Other notable activities that allowed artists to approach each other's work included: in 1988, Machajdík's and Murin's appearance, with Martin Burtas, Daniel Matej and others, in Samo Ivaška's documentary chronicling Adamčiak's work; the artists' encounter at the 1st TransArt CommunicaTION festival in Nové Zámky (during Murin's homage to Stockhausen *Kleiner Harlekin*); in March 1989, Adamčiak's *Suterén* (Basements) – the first exhibition of his sound installations, objects and unconventional musical instruments, in basements of houses in the vicinity of the original building of the Slovak Radio in Bratislava (curator: Radislav Matuščík); and finally, *Simultánne improvizácie* (Simultaneous Improvisations) – initiated by Bolleter, Murin and Machajdík, they took place on Slovakia's

last socialist May Day (1989). In two locations of the planet – in Bratislava-Mlynská dolina (in the dormitory of a Banská Bystrica building company) and in Perth, Australia – listeners could simultaneously listen to (and record) collective acoustic improvisations with environments of buildings (such as railings and radiators of apartment buildings, elevator or radio sounds, sounds of found instruments and some toys).

On 15th October 1989, a month prior to the “Velvet Revolution” that brought down the Communist regime in Czechoslovakia, the **Transmusic Comp.** ensemble (denoting “company, compact, comparison, competence, complementarity, compilation, complex, compliance, competition, comprehensibility”, etc.) performed for the first time at the exhibition of the Gerulata group in Bratislava-Rusovce. The ensemble, uniting professional and non-professional (non)musicians, graphic and dramatic artists, was in its founding charter defined by Adamčiak as “an open, variable ensemble active in the Acoustic, Musical, and Audiovisual ‘AHA’ domain (‘AHA’; hudba = music, in Slovak), seeking to explore, extend, and move beyond the boundaries of artistic convention”. The ensemble’s name was an allusion to Adamčiak’s projects in the 1960s that explored connotations of the “trans-” prefix. The concept of the ensemble’s work was determined not only by his, but equally by Machajdík’s and Murin’s ideas in cooperation with other members. Among them were, in following years of Transmusic Comp.’s (TmC) activities, Martin Burlas, Peter Cón, Michaela Czinegeová, Zuzana Géczová, Peter Horváth, Daniel Matej, Vladimír Popovič, Oľga Smetanová, Peter Strassner, Peter Zagar, Juraj Bartusz and Zbyněk Prokop.

TmC concerts/performances were characterized by (neo)Fluxus poetics, with artists engaged in untraditional play of musical, or any other sound instruments and found objects: hangers, flowerpots, hockey sticks, builders' tools, toys, and assorted modified materials – in total, over 500 types of sound home- or ready-mades. Situational compositions (such as *Idea pre jedného muzikanta* /Idea for One Musician/, *String Room*, *People to Poeples*, *Pre ideu a okolie* /For Idea and Environment/, *Legnavské tančky* /Legnava Dances/, and *Flambovaná hudba* /Flambéed Music/) that integrated elements of (often disturbing) performance, of instrumental and musical theatre or of sound and graphics installations, took their inspiration from Cage's usage of the method of incidental processes and free improvisation. "Free" in this instance meant intuitive, concentrated communication among all participants.

TmC's musical and intermedia happenings took the form of (sub)conscious interactions – for instance, reacting to Fluxus concepts as captured on randomly distributed cards; or to movement sketches in Balvan's style that integrated experimental poetry. The unpredictable development of event (de)compositions in the "AHA domain" leads:

the line of dynamics on a path that keeps (spectators) on the alert, forcing them to watch and listen as they witness an unending sequence of changes. This resembles watching flames of fire, the flow of water or movement of clouds in the sky (Murin 1995: 38).



Milan Adamčiak among his instruments
photo: archives of SNEH

Transmusic Comp. in an action (1990)
photo: archives of SNEH



TmC was the only Slovak experimental, conceptualistic music ensemble to engage in transmedia dialogues with coincidence – in various performances (until 1996) in Slovakia, the Czech Republic and Germany. Some of them were captured in early 1990s stylized Slovak TV documentaries *Um* (Mind), *Podhubie – Podhudbie* (Matrix – Musix), *Trans Médiá* (Trans Media), *Patafunus*, and in Murin's documentary produced for STV, San Francisco Performance Art Festival.

Simultaneously with their activities for TmC, Adamčiak, Machajdík and Murin along with Horváth, Smetanová, Cón, Prokop and Peter Martinček initiated in January 1990 the founding of *Spoločnosť pre NEkonvenčnú Hudbu – SNEH* (Society for Unconventional Music – SNOW), as a separate section of the Slovak Music Association. SNEH as an organizational platform of artists, experts, and enthusiasts of unknown, insufficiently documented, new experimental music took it upon itself to create space for “the research, support, encouragement, planning, presentation, advertising and transcending of unconventional approaches, creative and organizational activities in the AHA domain” (Adamčiak). As a consequence of unfavourable conditions in formerly socialist Slovakia, SNEH was forced to broaden the definition of unconventionality to include all ideologically “displaced” music of the 2nd half of the 20th century – any music from outside Europe, spiritual, computer, intermedia and conceptual music. Beside providing the institutional roof for TmC, SNEH began (using Machajdík's valuable contacts) organizing first successful international festivals of unconventional

music and art, such as Konvergenzie (Convergencies; 1990), Festival intermediálnej tvorby FIT (Festival of Intermedia Art; 1991-1992), Bazén (Swimming Pool; 1992), and the Musicsolarium series (1993-1994), in addition to stand-alone concerts by notable representatives of the world's experimental music (Richard Tietelbaum, Hugh Davies, Phill Niblock, Jon Rose, Nicolas Collins, Phil Minton and others).

After Peter Machajdik left for Berlin in 1992 (where he continued his activities as composer, becoming an "external" composer for other Slovak ensembles such as VENI, Požož Sentimentál and the Stoka theatre), important conceptual activities by SNEH in the mid-1990s were initiated by an esthetician, curator and intermedia conceptualist **Jozef Cseres** (1961) from Nové Zámky, also known as **He^{ve}rme^{ar}s** (Hermes's eye and ear). As an organizer, he had creatively contributed to the preparation of John Cage's 1992 visit in Slovakia, with the Czecho-Slovak exhibition *Hommage á John Cage* in the foyer of the building of the Slovak Radio under the auspices of Cseres's own Art deco mini-gallery. Cseres was creatively "guilty" of and helpful in organizing numerous unconventional art events in Slovakia and abroad, and in SNEH's publication activities first initiated by Murin (who led SNEH from 1993). 1995 was the publication year of the unique, still relevant anthology of source texts *Avalanches 1990-1995* (edited by Murin), mapping white spots in the reflection of Slovak and the world's unconventional music and intermedia culture. In the following years, the G. L. A. C. I. E. S. edition published *Radio Happenings I-V* by John Cage and Morton Feldman, and Slovak translations of Suzanne K. Langer's texts *On Significance in Music* and *The Genesis of Artistic Import*.

Thanks to Cseres and Murin, Slovakia also became venue for SOUND OFF, a unique international festival of contemporary progressive music in its transmedia dimensions. The festival's first two installments in 1995 and 1996 in Bratislava and Šamorín synagogue focused on the dialogic confrontation of differing innovative approaches as exemplified in works by Viktor Lois, Jon Rose, Otomo Yoshihide, Michael Delia, the ensembles Goz Of Kemeur and Danke, Zdeněk Plachý and Blahoslav Rozbořil with the Morodochium ensemble, graphic artists Martin Zet, Uli Aigner, Jaroslav Drotár, Svetozár Ilavský and others (documented on the CD *Sound off 1995-1996* published by SNEH in 1996).

In 1997, the third SOUND OFF's central theme was the artistic recontextualization of damaged pianos. The generous exposition *The Piano Hotel* in the Šamorín synagogue, conceived by Murin (who had in the meantime joined the World Association for Ruined Piano Studies – WARPS), provided “asylum” to installations by Milan Adamčiak, Bartolomé Ferrado, Peter Kalmus, Rav Kiel, Otis Laubert and Rachel Rosenbach. The synagogue was also the venue for Bolleter's project *Left Hand of the Universe* interpreted by Murin as a multimedia visual, textual, video, and musical performance. Simultaneously on three continents, pianists played “invalid” pianos by using only their left hands – in Central Europe: Adamčiak, Murin and Plachý; in the United States: Dan Wiencek and Stephen Scott; and in Western Australia: Nathan Crotty and Bolleter.

From a dark silence a fascinating sounds of scary beats on a piano corpus and strings are appearing as well as trembling clusters of hardly describable noise of

decaying keyboards. It is happening in a frame of collage of different quotations: taken from absurd compendium of right hand positions while playing the piano, from chosen texts on discrimination of everything connected with word “left” in the world and central European cultures and also quotations of unbelievable or seemingly banal stories about a destiny of pianos in ruins and “ruined” pianists. The project took on its final form after the parallel soundtracks of all three concerts were combined on the eponymous CD (published in Sydney by WARPS in 1998) and on the CD-ROM *Piano Hotel* (SNEH, 1999).

The festival's 4th installment in 1998 in Nové Zámky focused on the deaurization of the phenomenon of *Violin* – thanks to SNEH's cooperation with József R. Juhász's Štúdio érté, it took place concurrently with the 10th annual festival of experimental action art TransArt CommunicaTION. Among the performers were Ben Patterson, Paul Panhuysen, Phill Niblock, The Necks and modern-day violinists Kaffe Matthews, Phil Durrant and Aleks Kolkowski. In the Slovak town of Violín, in the presence of another violin virtuoso and spiritual father of Rosenbergesque mystification, Jon Rose, festival participants laid the foundation stone of a unique institution – The Rosenberg museum (Jozef Cseres became its director).

The theme of the 5th SOUND OFF was *Beams & Waves*. Among its highlights, at concerts in Nitra and Nové Zámky, were the intermedia artist and laser koto player Miya Masaoka, performers Balint Szombathy, József R. Juhász, and Murin's and Cseres's own mixmedia conceptual tandem Lengov & He^{ve}rme^{ar}s (L&H) in the acoustic performance



CD cover of *Left Hand of the Universe*
photo: <http://www.warpsmusic.com>

Aleks Kolkowski, Phil Durrant, Kaffe Matthews and Jon Rose in Violin (1998)
photo: <http://www.k2ic/rosenberg>



L&H Meet the Radio Artists from ORF Kunstradio, Vienna, Radio Free B92, Belgrade, and Tilos Rádió, Budapest (CD Sound Off 1999/2000: *Beams & Waves*, SNEH 2000) – it was first radioart project to utilize the internet connection in Slovakia. Radio Art and Ars acoustic were later among the central topics of Michal Murin's notable theoretical research (see www.radioart.sk).

The 6th installment, again in Nitra, examined *Pupanimart* or connotations of puppet art, in hybrid media projects by Czech duo David Šubík and Blahoslav Rozbořil *Techno s lidskou tváří* (Techno with a Human Face), Lengow & He^{ve}rme^{ar}s with Theatro Carnevalo, thEoRy Of Shake, and Threeply Wheel of Fictivity. Cseres afterwards organized the outstanding international exhibition *Not So Good Music* in Prague (Alternativa 2000) and Trnava (2001).

The final 7th installment of SOUND OFF in 2002, titled *Typewriting Aloud, Typoxxs Allowed*, was dedicated to audible dimension of writing (which can be heard even when we write something by pen on a paper) – the main theme of mini-festival-exhibition was a post-modern actualisation and reinterpretation of typewriter, meta-mediator tool of memory fixation taken from technological depository of last century. Over forty artists created their audio-visual-corporeal works, installations and miximedia performances with an inclination to articulate the theme transversally in heretical way: e. g. motor saw of Ben Patterson, one of Fluxus' pioneers, (USA/D) with little letters of typewriter instead of its saw teeth, implicit homage á Cage of Jiří Valoch (CZ) in the simple installation *s i l e n c e*, or again very inventive, transversal project *Typewriture* of Lengow & He^{ve}rme^{ar}s.

I would also like to mention the action *Manifesto 2002* of intermedia configuration The Lazy Anarchists (USA/H/D/SK) – the members of it were Ben Patterson, Jozef Cseres, Zolt Sörös, Zolt Kovács and Gen Ken Montgomery. Ben Patterson as a special kind of DJ played old movie grotesque music while static process of production of the provoking self-sealing slogans (see below) were projected on the screen and the rest of the members were pasting up them on the walls of gallery:

In the beginning there was not Fluxus!

Life is either "too much shit" or "too much to eat".

Philosophically, what meanings can be conceived from the above?

Destroy your local McDonalds! Eat all shitty stuff they have!

Art is throwing money's out the window.

Ignore all mobile phones and similar pseudo-communicatinal means of alienation!

A laminating machine is much more useful than a TV.

Joseph Beuys, Roland Barthes and Fidel Castro could not imagine better coda of the last Sound Off project... (CD *Sound Off 2002: Typewriting Aloud, Typoxs Allowed*, He^{ve}rne^{ar}s Discorbie, 2003)

This last event of continual (in the context of Slovak art culture) unique festivals was organized by Cseres and Zolt Sörös symbolically in the unfinished building of Art Gallery in Nové Zámky under the auspices of k2ic – Kassák's Center of Intermedia

Creativity. This new group (founded in 2000) that focuses its activities primarily outside of Slovakia, may be regarded as SNEH's successor, as SNEH after thirteen years of its existence capitulated facing the extremely unfavourable conditions for the survival of unconventional intermedia art in Slovakia...

As further evidence of vigorous activities by Cseres and Murin (that have still not been given enough credit in Slovakia), I should mention the impressive CD-ROM project *Warholes* (2003) by L&H with Otomo Yoshihide, Sachiko M, DJ Mao and Peter Skala; Cseres's key theoretical book *Hudobné simulakrá* (Musical Simulacra; 2002); the agile music label and publishing house founded by Cseres, He^{ve}rme^{ar}'s Discorbie (2002) or Murin's polyfunctional project of a graphical score, *Signatúra* (Signature; 2001-2005).

Selected discography

Milan Adamčiak & Michal Murin: for the Transmusic Comp. poetics, a typical contribution was their conceptual set of 7 grinding wheels shaped like CDs, titled *Encyclopedia A-L, Encyclopedia M-Z, Opera, Symphonia, Gamelan Duo, Te Deum* and *Kol Nidre*. SNEH, 2000.

Milan Adamčiak: *Červený fidlikant pod strechou* (Red Fiddler under the Roof). Sound Off 1995-1996. SNEH, 1996.

Milan Adamčiak: *Pre obe ruky ľavé* (For Both Left Hands). Sound Off 1997: Piano Hotel. SNEH, 1999; Left Hand Of Universe. WARPS Sydney, 1998.

Peter Machajdík: *Death in 40 Pictures*. Quarterly. ReR, 1994.

Peter Machajdík: *60 Seconds*. Guido Arbonelli: Namaste Suite/Mnemes/Auralit. HCD, 2003.

Michal Murin: *Vertigo*. Transart Communication 1995-1996. CD-ROM, Studio erté, 1997.

Michal Murin: *Sound Off 1997: Piano Hotel*. CD-ROM, SNEH 1999

Ross Bolleter & Michal Murin: *Piano Music. Left Hand of the Universe*. WARPS Sydney, 1999.

Jozef Cseres: *Rozart Mix*. Hermes' Ear (at the Millenium Break) in Nitra. Animartis, 2002.

Jozef Cseres: *Post-phenomenological P. F.* *Sound Off 2002: Typewriting Aloud, Typoxxs Allowed.* He^{ve}rme^{ar}s Discorbie, 2003.

Lengow & He^{ve}rme^{ar}s: *L&H Meet the Radio Artists*. *Sound off 1999/2000: Beams and Waves*. SNEH, 2000.

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visit:

www.k2ic.sk

www.radioart.sk

www.k2ic.sk/sneh

[www.k2ic.sk/ Hermes](http://www.k2ic.sk/Hermes)

www.k2ic.sk/rosenberg

www.warpsmusic.com

www.savba.sk/logos/mca/sneh.htm

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Published documents of SOUND OFF festivals

SOUND OFF 1995 – 1996. Bratislava, Šamorín

(SNEH, Bratislava, 1997)

catalogue: Milan Adamčiak (SK), Uli Aigner (D), Michael Delia (USA), Jaroslav Drotár (SK), Svetozár Ilavský (SK), Jon Rose (AUS), Blahoslav Rozbořil (CZ), Viktor Lois (H), Martin Zet (CZ)

audio CD: Milan Adamčiak (SK), Danke (A), Michael Delia (USA), Goz Of Kemeur (F/I), Lois Tundravoice (H), Marek Piaček (SK), Zdenek Plachý and Blahoslav Rozbořil & Morodochium (CZ), Jon Rose (AUS/UK) & Yoshihide Otomo (JAP), The Exiles (AUS)

SOUND OFF



1 9 9 5



1 9 9 6

SOUND OFF 1997: *Piano Hotel*. Šamorín

(SNEH, Bratislava, 2000)

CD-ROM catalogue: Milan Adamčiak (SK), Bartolomé Ferrando (E), Peter Kalmus (SK), Rav Kiel (SK), Otis Laubert (SK), Viktor Lois (H), Rachel Rosenbach (USA), František Skála (CZ)

audio CD: Milan Adamčiak (SK), Ross Bolleter (AUS), Nathan Crotty (AUS), Michal Murin (SK), Zdenek Plachý (CZ), Stefan Scott (USA), Dan Wiencek (USA)

the same audial record was published by Ross Bolleter in Australia as *The Left Hand of the Universe* (WARPS, Sydney, 1998)

SOUND OFF

1997



PIANO HOTEL

SPOLOČNOSŤ PRE NEKONVENČNÚ HUDBU - SNEH
SOCIETY FOR NON-CONVENTIONAL MUSIC - SNEH
SLOVAKIA

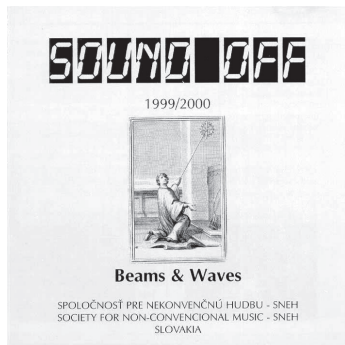


SOUND OFF 1998: *Husle/Hegedű/Violin*. Nové Zámky

exhibition (program bulletin of festival, SNEH, Bratislava, 1998): Milan Adamčiak (SK), Miloš Boďa/Juraj Ďuriš (SK), Michael Delia (USA), Stanislav Filip (CZ), Julo Fajak (SK), Sándor Győrfy (H), Annegret Heintl (D), Peter Kalmus (SK), Juraj Kassa (SK), Sándor Krizbai (H), Lengow & He^{ve}rme^{ar}s (SK), Juraj Meliš (SK), David Miller (CAN), Michal Murin (SK), Marian Palla (CZ), Ben Patterson (USA/D), Jon Rose (AUS), Rachel Rosenbach (USA), Milan Rusko (SK), Jan Steklík (CZ)

intermedia music performances (some of them were recorded in Hungarian TV reportage film): Barvich-Rada Zenekar (H/ROM),

Phil Durrant (UK), Aleksander Kolkowski (UK), Kaffe Matthews (UK), Max Nagl (A), Phil Niblock (USA), Paul Panhuysen (NL), Zdenek Plachý & Blahoslav Rozbořil & David Šubík (CZ), Werner Puntigam (A), Jon Rose (AUS/UK), S.K.Y. (H), Andrej Smirnov (RUS), The Necks (AUS), While You Wait (A), Vincenz Wilsperger (A)



SOUND OFF 1999/2000: *Beams & Waves*. Nitra, Nové Zámky (SNEH, Bratislava, 2000)

audio CD: Alien Productions (A), József R. Juhász (SK), Lengow & He^{ve}rme^{ar}s (SK), Bernard Loibner (A), Miya Masaoka (USA), Gordan Paunovic (SR), Pál Tóth (H)

SOUND OFF 2000: *Pupanimart*. Nitra

intermedia music performances (fragmentary recorded at CD compilation *Hermes' Ear in Nitra*, published by Animartis, Nitra, 2002): Lengow & He^{ve}rme^{rs} and Theatro Carnevalo (SK), Blahoslav Rozbořil & David Šubík (CZ), thEoRy Of Shake (SK/CZ), Trojkolo:beh fiktivity (SK)

SOUND OFF 2002: *Typewriting Aloud, Typoxxs Allowed*. Nové Zámky

(He^{ve}rme^{rs}'s Discorbie, Nové Zámky, 2002)

catalogue: Milan Adamčiak (SK), Adnan Balcinovic (A), Oliver Bakoš (SK), Julien Blaine (F), Jens Brand (D), Jozef Cseres (SK), Michael Delia (USA), Arnold Dreyblatt (USA/D), Stano Filko (SK), Gal (A), Sándor Györffy (H), Annegret Heintz (D), József R. Juhász (SK), Hans W. Koch (D), Eva-Maria Kollisch (D), Zoltán Koröknai (H), Brandon LaBelle (USA), Lengow & He^{ve}rme^{rs} (SK), Viktor Lois (H), Al Margolis (USA), Gen Ken Montgomery (USA), Michal Murin (SK), Pál Nagy (F), Morgan O'Hara (USA), Eduard Ovčáček (CZ), Paul Panhuysen (NL), Tibor Papp (F), Ben Patterson (USA/D), Hunor Pető (H), Dr. Johannes Rosenberg (AUS), Blahoslav Rozbořil (CZ), László L. Simon (H), S.K.Y. (H), Jan Steklík (CZ), Carl Stone (USA), Endre Székely (H), David Šubík (CZ), Marina Thies (D), Dezider Tóth (SK), Pál Tóth (H), Jiří Valoch (CZ), Martin Zet (CZ)

audio CD: Adnan Balcinovic (A), Jozef Cseres (SK), Michael Delia (USA), én (H), gal (A), Brandon LaBelle (USA), Al Margolis (USA), Gen Ken Montgomery (USA), Paul Panhuysen (NL), S.K.Y. (H), Carl Stone (USA), Peter Strickland (UK), thEoRy Of Shake (SK/CZ), The Lazy Anarchists (USA/H/SK)



Notes to Notes

Prologue

- ¹ Alternative adjective *creativistic* is used in this book with an inclination to express non-identity of the creativity in the process of perceiving the art and the act of artistic creation. It can help to avoid possible misunderstandings, which conventional using of adjective *creative* for both cases can produce.

Notes on Intuitive Music

- ¹ Slovak literary semiotician František Miko understands intuition as an ontic condition of meaning in symbiosis with its rationalization. He claims that intuition is within empirical experience as well as in rational observation, which is „silently“ controlled by intuition.
- ² John Rose' interactive project of special „badminton game“ *Perks* (where he in 1995 used special method of musical and anthropological palimpsests) can be interesting also in the context of our understanding of consciousness (see the fourth essay *The Modus of (Un)Consciousness in Music Perception*). Rose wrote in the CD cover:

Space is not the final frontier, nor is it cyber-space ... it is the brain, or at least, our understanding how it actually works. A simple analogy is presented, the Badminton court represents the brain, the two Badminton players play out the roles of the left

and right hemispheres. The brain belongs to one time Australian musical genius and deviant, Percy Grainger; A man who created some of the most inspired and beautiful innovations in 20th century while at the same time being capable of the most depressing racial bigotry. This piece is about the 'Jackal & Hyde' in his mind ... and perhaps in all of our minds! (Rose 1996: 13)

- ³ Except Rosenberg museum in Violín and performances in festivals of SNEH and concert series Hermes' Ear in Nitra with a representative of English improvised music, keyboar player and composer, Vryan Weston (project *Temperament*), Rose's close relationship with Slovakia can be verified also by the world premiere of his extraordinary chamber piece *Charlie's Whiskers* (dedicated to Charles Ives) in 2004 at 15th Evenings of New Music festival in Bratislava.

The Correl(a)ativity of Musical Shape

- ¹ Time of ascent and time of descent – morae of ancient prosody based on syllabic quantity.

The Remarkable Creativity of Music Perception

- ¹ According to an ancient Egyptian myth the world was created by the weaving of goddess Nemesis.
- ² Jozef Cseres legitimately claims that Derrida's de-constructionistic revision of logocentrism: "has showed that by fixing of vivid language, by its petrification either in the form of writing

or electronic inscription of information were losing important phonemic, gestural, and action qualities of language" (Cseres 2001: 33).

- ³ Bondy claims that: "Communication with art is a creative act" (Bondy 1997: 2).
- ⁴ Bondy, following Spinoza's conviction that there is endless number of attributes of universe, thinks that we cannot consider mentioned three orders as the only and final ones. (Bondy 1997: 2)
- ⁵ The Czech composer Bohuslav Martinů also pointed out the specificity and importance of creativistic dimension of music perception in a text to his fourth symphony. According to him a construction of a work of art is a matter 'fixée' and definite, while the form is alive and:

...its expression and symbol is in the moment of realization always and again the creative element. It is a feeling, which is realized actively and plastically not during the analysis, but in active approaching to and relationship with a work of art, that is during a concrete communication, an interpretation, and its writing to a memory and insertion in a mental process (Martinů 1979: 2).

- ⁶ Defence of creativistic dimension of music perception can be supported by Alan W. Watts' philosophy of spontaneity in Chinese comprehension – spontaneity (*zi-ran*) means "nature" as well as "such one's own" and a growing of form from inside. Conceptual artist Joseph Beuys also claimed that arts should be understood as a stimulation of creative virtues in human being. He thought his/her inner field of creativity had to be spread not only in the sense of intellectual understanding but also in the sense of intuition, inspiration and imagination (Beuys 1999: 135-137). In his view the art is anthropological – a man as a creative/creativistic being is in the centre of it (Beuys 1999: 137).

⁷ Peter Niklas Wilson's work *Hear and Now. Gedanken zur improvisierten Musik* (Hear and Now. Considerations on Improvised Music; 1999) is in many points in resonance with thinking in the texts of this book. I can mention (in comparison with the first essay *Notes on Intuitive Music* written independently also in 1999) some of his very comprehending characteristics of improvised (intuitive) music: intuitive (no less than telepathic) basis, non-predetermination, spontaneous ability to change and make relative reception expectations, permanent openness of syntax, introspective focus, transient nature as well as involving a listener and a concrete environment of action as a partner of musical dialogue. All together manifest the presence of time and space, in the sense of celebration of unrepeated and unique "here and now".

Wilson points in the context of improvised (intuitive) music also to the development of totally new articulate-expression vocabularies of musical instruments (re-definition of instrumental techniques), discovery practise of "bricolage", untenability of the score fetishism (composer Heiner Geobels claims that rigid music science is based on absurd paradox: "It is possible to listen to just what is written" – by that it ignores the whole history of musicianship; Wilson 2002: 58).

It is not possible to omit the part of Wilson's work dedicated to relationship between improvised music and (post)modern digital technologies. "Synthesis of spontaneity and strictness is possible only by sculptural sonic work in electromagnetic field." (Wilson 2002: 76). In Wilson's book you can also find organically incorporated seven virtues of improvising musician taken from Cornelius Cardew's work *On the Ethics of Improvisation* (simplicity, integrity, humility, tolerance, readiness, identification with nature and acceptance of death) (Wilson, 2002: 16) as well (for someone maybe) surprising parallel of improvised music and music thinking of Anton Weber (Wilson 2002: 43-45).

- ⁸ Next Flusser's knowledge (intuitively familiar to anybody who communicates with/by arts) is introduced here with the aim to underline the striking similarity with Bondy's way of thinking – only while playing piano, only while painting, only while dancing the player, the fine artist, the dancer recognizes the who and the how their being. The fact that this self-recognition can be "religious" experience, when we know ourselves "in a wholeness", is one of the basic tenet of Zen-Buddhism: therefore clear aesthetic gesture in it (or drinking a tea, arranging the flowers, playing chess) is a sacral rite (Wilson 2002: 35).
- ⁹ Observational separations of work of art and its perception produce certain deviations in understanding. Edwin Prévost on the example of absolutisation of structuralistic method points to a paradox – structure is not a sign in the universe of dominant reason; structure means putting the rational reason into an irrational thing called existence (Prévost 2000: 1).
- ¹⁰ Contemporary neurology consider the two-way function (reception and emission) of each perceiving act as one of the basic property of brain.
- ¹¹ Gilles Deleuze in the seventh chapter of his book *Proust and Signs*, called *Pluralism of Sign System*, distinguishes four time-lines:
- time we are losing
 - time which has been lost
 - time we are finding again
 - time which has been found again

According Deleuze signs are mutually interfering and elevating the number of their combinations in temporal lines. However, "time which has been found again", which is characteristic for arts (as the highest class of signs), surrounds and involves all the remaining ones: primary time of arts covers all times mentioned above (Deleuze 1999: 100-101).

In mentioned chapter, where Deleuze develops graduating system of seven criteria of signs, we can find many arguments in the benefit of defence of creativistic perception of arts (implication and explication of sign – or enfolding of a sense in sign and its unfolding during its interpretation; principle of the looking for and the final revelation of the sign sense, to which interpreter has to grow up during the process of looking for it).

- ¹² In a frame of spatial context of (unconventional) music presentation it is necessary to mention that the environment as an important “mediator” determines musical situation. Its (in)formality can influence the atmosphere and the quality of musical experience (certain limitation of conventional concert hall vs. openness of possibilities of non-traditional spaces; examples: Zdenek Plachý’s and Josef Daněk’s intermedia work *Growing Dark in a Quarry* in open air of Moravian Křtiny quarry in 1996 or *Ostrava Days of New Music* organised by Peter Kotík in industrial spaces and old factories in 2001).

The Modus of (Un)Consciousness in Music Perception

- ¹ Notion *psyche* in Jung’s psychoanalysis can be understood as the unity of consciousness and (personal and collective) unconsciousness.
- ² Beličová notices that unconscious contents are appearing during listening to music in feelings, in appropriating values and these contents effect also the ethic attitude to it. She, however, makes a contradictional deduction: “...reception aesthetics avoids too large understanding of the notion consciousness, which could involve even ‘unconscious’ contents” (Beličová 2003: 30). In context of connotative impact of composition effect of work of art Ľ. Plesník points to the fact that its existential potentiality is valorised even outside of clear field of consciousness (Plesník 2001: 34).

- ³ Unconscious is presented not only in conscious but also in perceiving (in which perception of colour or sound is not passive reflection of property of object, but it is always colour and sound for us – as Jung mentions, it is psychological phenomenon of projection of subject). Nuclear physicist and molecular biologist Jeremy Hayward in his text *Ecology and Experience of Sacredness* writes that most of neural physiologists agree that perceiving is the process, into which signification, motivation and emotional answer are entering in deeply unconscious levels. (Hayward 1990: 58).
- ⁴ Let us representatively mention two selections of Roman Berger's texts titled *Hudba a pravda* (Music and Truth; 1977-1987) and *Dráma hudby* (The Drama of Music; 1990-1999), especially chapter of the latter: *Semiotics and Practise*, part *Consciousness – Physics* (p. 175).
- ⁵ David Dunn claims that in virtue of interaction of mind and surrounding environment we can see and feel how our individualized mind becomes wider to apprehend something we did not expect to be a part of us (Cseres 2001: 116-117).
- ⁶ Paraphrasing František Miko's words: when brain asks or is in trouble, an intuition answers. This silent symbiosis of unconscious suspicion and rationality is in a hidden way presented even in daily, seemingly banal situations, but for sure in all creative/creativistic events.
- ⁷ Method of an active imagination is often used in psychotherapy. Metaphorically (or if you want verbatim) the correla(c)tively imaginative perception of music can be considered as another of psychotherapeutic methods.
- ⁸ Czech semiotician Zdeněk Mathauser in discussion of symposium *Semiotic Modelling of World in Art* in Nitra (2003; dedicated to memory of Anton Popovič) talked about aspect of intuitive, inwardly lightened knowledge, too. According to him an intuition (as something what is not possible to derive from empiric presumptions) is kind of meta-intention at the beginning of shape perceiving, while in the final phase (generating of

meaning) it is presented in consciousness in the field of “supervision”. Both sides of the “double intuition” are not continually connected.

- ⁹ I apply different ideas and concepts of (mainly) oriental cultural context as models, on which I can methodologically demonstrate some important coherences in comparative analogies.
- ¹⁰ An image of personal “Self” as a separated ego is not considered illusory in Buddhism only. Albert Einstein also thought that a man lived himself/herself, his/her thoughts and feelings as something separated from the rest – it is certain optical illusion of consciousness (Grof, Bennet 1993: 91).
- ¹¹ As Edwin Prévost writes in already quoted text that there is only one God – it is consciousness itself. He also points out that by means of pray, philosophy or creativity art becomes a mediator, by which we can contact and generate consciousness (Prévost 2000: 2).
- ¹² Latest research of physics, biology, thermodynamics, cybernetics, informatics or general theory of systems confirm intuitive presumption of ancient spiritual doctrines that consciousness and matter are not absolutely separated spheres. Their “uninterrupted dance” and mutual interplay “creates a tissue of existence” (Grof, Bennet, 1993, p. 105).
- ¹³ Concrete musical expression stimulates peculiar contents and dimensions of (un)consciousness. Different ones are stimulated by concrete John Rose’ improvised piece, different ones by poetics of musical happenings of John Cage’s pieces. Connexion between a specificity of concrete music style and equal modus of (un)consciousness (or spontaneous activation of creative/creativistic potentiality of self-cultivation of man in an union of music and its perception) should become the matter not only of current music therapy but also of holotropic music aesthetics.

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English translation of Slovak and Czech quotations by author.

Sonic Postcards from HERMES' EAR in Nitra...

1-2 *Laser Koto* (Masaoka) 5:07 (3:38, 1:29)

Miya Masaoka (USA/JAP) – koto, live electronics, Sensorlab
www.miyamasaoka.com

3 *Rozart Mix* (He^{ve}rme^{ar}s) 6:18

He^{ve}rme^{ar}s (SK) – lecturing, 2 CD players, 2 video players
www.k2ic.sk/rosenberg

4 *Temperament* (Rose, Weston) 7:29

Jon Rose (AUS/UK) – violin; **Veryan Weston** (UK) – harpsichord, piano
www.jonroseweb.com/f_projects_temperament.html

5 *Gomberg* (Hautzinger) 4:11

Franz Hautzinger (A) – quarter-tone trumpet
www.durian.at/bio/biohautzinger.html

6 *Solo Keyboards* (Varga) 5:44

Marián Varga (SK) – piano, synthesizer
www.marianvarga.sk

7 *Trottinette* (J. Palickx/Buhrs III) 5:26

Palinckx (NL/UK): **Jacq Palinckx** – guitar, toys, objects; **Han Buhrs III** – voice; **Bert Palinckx** – double bass; **Alan Purves** – drums; **DJ DoNotAsk** – turntables
www.palinckx.nl



- 8 *Sticks Piece* (Hirt) 4:59
Erhard Hirt (D) – semi-prepared guitar, live electronics, little sticks
www.muenster.de/~hirt/Hirthome.html
- 9 *Caraway Little Boy* (Hrbáč) 4:23
Petr Hrbáč (CZ) – synthesizer, computer
www.ipetrov.cz/autor.py/W23
- 10 *It's Hot in Here/Men in the Cities* (Knoles) 10:24
Amy Knoles (USA) – digital MIDI marimba, live electronics, voice
www.amyknoles.com
- 11 *Tropes & Sequences* (Cascone) 6:16
Kim Cascone (USA) – live processing electronics, laptop
www.cycling74.com/community/cascone.html
- 12 Appendix II: *Hy-ph-ol-op-ho-ny* (Fujak)* 4:45
thEoRy Of Shake (SK/CZ): David Šubík – interactive electronics; DJ Fero – vinyl palimpsests;
Julo Fujak – semi-prepared piano, bassguitar, sampler, typewriter, whispering

recorded live in Old (Puppet) Theatre in Nitra, Slovakia, Europe
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2002 – *Typewriting Aloud, Typoxxs Allowed* (Hermes Discorbie, 2002)

Artists who performed in Hermes' Ear in Nitra:



- 1999: Ivo Medek (CZ), Zlodeji Uši (CZ) & Jiří Surůvka (CZ), Miya Masaoka (USA/JAP)
- 2000: Lengow & He^{ve}rme^{ar}s (SK), Peter Varso (SK), thEoRy Of Shake (SK/CZ), Jon Rose (AUS/UK), Tom Walsh (CAN), Michael Delia (USA), Jon Rose (AUS/UK) & Vryan Weston (UK), David Šubík & Blahoslav Rozbořil (CZ)
- 2001: Franz Hautzinger (A), Marián Varga (SK), Vladimír Merta (CZ), Palincx (NL/UK), The Ear Thieves (CZ), Erhard Hirt (D), Petr Hrbáč (CZ)
- 2002: Pál Tóth (H), Martin Burtas & Šina (SK), Zdenek Plachý (CZ), Trojkolo: Beh Fiktivity (SK), Chiki liki-tua (SK), Požož Sentimentál (SK)
- 2003: Jan Kavan (CZ), Andrej Šeban (SK), Marián Varga (SK), Tom Walsh (CAN) & Elemér Balász (H) & Matyás Szandai (H), Jozef Lupták (SK), Amy Knoles & Richard Hines (USA), Hans W. Koch (D) & Bettina Wenzel (D) & Josef Novotný (A) & David Šubík (CZ) & t.O. (SK), Peter Strickland (UK)
- 2004: Jon Rose (AUS/UK) & Vryan Weston (UK), Kim Cascone (USA), Palincx (NL/UK), Peter Graham (CZ), Boris Lenko (SK), Napretras (SK), Šramot (SK), Zlodeji Uši (CZ), Chorovod (A/CZ), Han Buhř III (NL), Vladimír Merta & Jana Lewitová (CZ) & thEoRy Of Shake (SK/CZ)
- 2005: Amy Knoles (USA) & Marek Choloniewski (PL), Ensemble Space (SK), Over4tea (SK), Petra Klementová (CZ) & Ján Rigan (SK)

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