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Mit inniger Empfindung

In-between stylistic pluralism

Skriftlig reflektion inom självständigt arbete
Till dokumentationen hör även följande inspelning: Mit inniger Empfindung
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From the ‘in-between’

While growing up in Forssa, Finland, I was always in-between a lot of different musical voices. Firstly, because of the preferences of my family: from CCR to Queen, and from Tori Amos to Nightwish, and secondly because of my friends, who listened to metal, rap, trance, pop and/or rock. Sometimes I would hear strange things, such as the music of Kimmo Pohjonen or Aarni, but later the confusion turned into profound interest. Most of the music was popular music, but later classical and art music would take a crucial part in my life as well.

I remember putting together the very first piece of music of mine at our home in Forssa, just after starting to play cello. There I was, in the open space between kitchen, living room, stairs to upstairs, and main entrance: a space, that is a sort of ‘in-between’ space in our home. In a way, it is an insignificant detail, but funnily enough, this kind of being in-between, and keeping my path open, has since become an important thing to me. I want to be able to be somewhere in-between being a performer and a composer, to move around between musical styles, countries, theories, activities, emotions and so on, and maintain my freedom to explore, while still working hard to understand each phenomenon as it is.

The piece itself consisted of me plucking the open strings of the cello up and down: first slower, and then faster, for about three seconds. Sounds silly, I agree, but I still remember it, and it’s a funny memory!

A few years after that, I made my first goal-oriented attempts to compose some sort of techno music with a program called Tuareg. Already then, I was quoting music made by others: I remember using at least the main theme from the movie “Terminator”. In some pieces I didn’t quote anything, but still, the style of the music was important to me.

Two or three years later, I was playing in a rock/metal band Disthrony (a mix of the words distortion and symphony), and started writing pieces for
that group (unfortunately many of them were left unperformed... Maybe they were too experimental). First, I was playing bass, but since I had become more serious about cello playing, I started to incorporate that also into my compositions, and in the band switched to cello eventually. Cello, even if made popular in metal music by the likes of Apocalyptica, was still not a very common instrument in metal bands, so it gave us a unique flavour.

By the time I was nineteen or so, my interest in classical music had grown, and I had also started to compose in a formally freer, classical\(^1\) music influenced, style, but still always retaining a touch for other genres, whatever I wrote. Because of the positive experiences I had with cello, partly due to my teacher in Lounais-Häme Music School in Forssa, Timo Oikkonen, who was always organising projects which included music from rock’n’roll to jazz ballads, while still teaching properly the classical ways, I decided to make music my profession. I got into Turku Music Academy to study classical cello, but always had a lot of other projects going on as well over the years, including the multi-genre cello group Fourtune Cello Quartet, to whom I was arranging music and composed a couple of pieces, and who played music from classical to pop and rock, and even metal.

During my free time, I was composing as a hobby and wrote music which was a mixture of everything that interested me. Furthermore, while studying musicology in Turku University I was exploring the soundscape of nature sounds used on a metal album, which started to get me into the world of electroacoustics.

Some of the thoughts that came to my mind along the years included: metal music sounds powerful and tight as it is but could use some of the compositional approach and gentleness of classical music. And classical music, while being organic and refined, would benefit from the unchained energy of metal music.

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\(^1\) I use the term classical music here quite loosely. It could be anything from baroque to classical music or romantic to early modern music.
These experiences of composing, performing and studying in-between different musical styles had built a foundation for what was to come. Thus, in 2016, CoPeCo\textsuperscript{2} arrived to give me the chance to work on this topic within an international setting, and to get feedback about why this kind of music works or doesn’t work, and how to make it work. The direction towards a piece which would include Robert Schumann’s music, rock, natural sounds, influences from Korean music, and live painting, to be titled \textit{Mit inniger Empfindung} after the 3\textsuperscript{rd} movement of Schumann’s Piano Trio No. 1, had begun.

\textsuperscript{2} Contemporary Performance and Composition, to be explained in more detail later.
Stylistically plural music: why, who, how?

Why use multiple styles?

I believe that the existence and use of many styles enriches music: both as in having in the world different people following different musical traditions, but also joining those traditions together to create hybrids or interesting cultural clashes or unisons within a single piece of music.

By knowing different musical languages, one learns more about the world. By going outside of one's comfort zone, one is more aware of what’s happening around one. In the current world, I think, to create something interesting, it is vital to have as many points of view as possible, i.e. to have a language which as many as possible can understand and which has a lot of potential for expressing various themes. This can be achieved by using and familiarizing oneself with e.g. multiple styles. There are of course other ways to do it, such as developing a unique style and going deep into that style by having many points of view inside that style. But by utilizing a myriad of musical styles one also experiences things not present in other musical styles: such as the different feelings of rhythm in different genres.

In this independent work I am mainly concerned with the questions of bringing together different traditions and combining them, creating something in-between a hybrid and a collage, in a single piece. Both are interesting, because in a hybrid it’s interesting to find the linking points between the styles, and in a more collage-like piece you may work with contrasts.

Some composers and bands combining different styles

Before me, there are and have been hundreds and hundreds, if not thousands, of different composers and bands, who have created stylistically plural music, i.e. music, that has influences from various musical genres. I think in most of the cases the music has gained an additional dimension.
The most iconic person when discussing polystylism is Alfred Schnittke. Other big names are for example Luciano Berio, Bernd Alois Zimmermann, George Crumb and Friedrich Gulda. I will start with Crumb, discuss Gulda (and others) later in this paragraph, and come back to Schnittke, Berio and Zimmermann in the more scientific parts of this paper.

By inserting Chopin’s music within his piano work *Dream Images (Love-Death Music) (Gemini)* from *Makrokosmos I* (1972), Crumb puts romantic music side-by-side with atonal music. The effect on me is, that I am taken back to a previous time. To me the character is warmer in the Chopin part, and I would use the term nostalgia to describe my feelings. The feeling could not have been created without the use of music written by someone in the past. Tai Ming Wut (2004, p. 26) speculates that the reason for the use of the short Chopin segments is because they enhance the dream-likeness of the piece: dreams are often incomplete and change abruptly from one to another. On the other hand, capriciousness is related to the sign Gemini.

To me, Crumb first presents something eerie and mystical (his own music), and then evokes nostalgia in the listener by introducing something which the listener recognises from another context. In a way, the composer more easily brings the listener close to his world by also giving something which the audience is already familiar with, not only imposing a soundscape of their own music.

In the same composer’s *Sonata for Solo Cello* (1955), and its jazzy finale, Crumb has crafted uniquely flowing music. The two different scherzo characteristics: the strict staccato/spiccato, and the flowingly light swing-feel contrast one another but are still brought together in a way, that the piece sounds like a modern cello piece, with the underlying idea of different triads and thirds. In my opinion, the swing influences give the piece special rhythmic interest, flowing somewhere in-between jazz and an action-packed atonal solo cello piece.
In *Absolute Jest* (2012), John Adams fuses Beethoven’s music into his personal musical language. Adams describes, that

“[i]ts creation was for me a thrilling lesson in counterpoint, in thematic transformation and formal design. The ‘jest’ of the title should be understood in terms of its Latin meaning, ‘gesta:’ doings, deeds, exploits. I like to think of ‘jest’ as indicating an exercising of one’s wit by means of imagination and invention.” (Adams 2012).

Furthermore, I think the piece invokes feelings of nostalgia in the same way Crumb’s piece does. However, Adams’s piece is also a good example of how a composition can be a way of growing and perfecting one’s abilities: going to the area in-between the ideal and one’s current capacities. That’s how I feel composing the final project piece, *Mit inniger Empfindung*, was to me.

Karin Rehnqvist (1957–) fuses Swedish folk music into her contemporary expression, and I think that makes the music touch the questions of ‘high’ and ‘low’⁴. Is contemporary music only something which should be sophisticated and high⁵? There is no reason to not include Swedish folk music in a contemporary music concert when Karin Rehnqvist brings the two styles together in the way she does. Hearing herding calls or rhythm of *polska* in a contemporary piece is unique and makes me go back to her music, because I haven’t heard it somewhere else. It is also an interesting play within one’s mind: am I at a pasture or an inn (where folk music could be playing), or within a concert hall, and how am I taken from one of these places to the another.

Going towards popular music, Friedrich Gulda, with his *Concerto for Cello and Wind Orchestra* (1980), makes clear separations between the

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³ Later, there will be a separate chapter to explain *Mit inniger Empfindung* in more detail, but before that I will make references to the piece as needed to demonstrate my points.

⁴ I will explain later in this paper in more detail what I mean with ‘high’ and ‘low’.

⁵ I am in no way implying that Rehnqvist’s music is not sophisticated, or that Swedish folk music is not complex. I’m merely saying, that the context in which folk music is traditionally played, is not a concert hall.
styles within his piece: sometimes it’s funky rock, occasionally a minuet, and at times a freely improvised contemporary cadenza. Contrary to what Rehnqvist or Adams have done, Gulda has not attempted to fuse the genres together, but the piece comes off as a collage, showcasing the flexibility and diversity of cello as an instrument, while still containing moving music. Something which I feel is closer to what I do, even if I’m way more inclined towards organicity in music as well.

Bernard Parmegiani (1927–2013) is a composer who combined musique concrète and electroacoustic music with different popular styles. Pop’eclectic (1968) combines pop/rock with electronic music, Jazzex (1966) uses jazzy sounds, and Départ (1982) is almost trance with its rocking beat. I think these combinations give musique concrète and electroacoustic music in general more rhythmic qualities, and perhaps make the music more approachable. But that doesn’t stop the music from having the colourfulness of musique concrète. The resulting music is playfully something in-between rhythmic and of free rhythm with a lot of variety in sound spectrum.

As much as I love metal music, it can sometimes sound all the same. That’s why bands like Hollenthon (quotes from Rimsky-Korsakov’s Scheherazade and Mussorgsky’s The Hut on Fowl’s Legs (Baba-Yaga) from Pictures at an Exhibition), Slagmair (quotes from Shostakovich’s Cello Concerto No. 1, and Prokofiev’s Romeo and Juliet), Therion (Abba’s “Summer Night City” cover), Diablo Swing Orchestra (swing orchestra in the context of metal music), and Babymetal (J-pop and metal), refresh the ordinary metal formula of containing only distorted bass and guitars, aggressive drumming, high vocals or growls, and maybe some synthesizer string pads. By bringing something totally out of the metal context into it, they give the music something extra: something which catches one’s attention and makes one ponder if the two music genres really are that far apart after all. Are we, as people, so different from one another, even if it

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6 Later in the paper I will explain in detail what I mean with organicity.
feels like that? And the fusion doesn’t take anything away from the energy of metal music.

In the case of Babymetal, the cuteness of the vocals contrasts with the metal background. Instrumentation-wise it makes sense: the vocals are high, and the metal parts low. It’s a nice change of colour to include high-pitched J-Pop female vocals instead of the usual high-pitched male vocals. And context-wise: cuteness and brutality interact with one another quite peculiarly and evoke even surreal thoughts. The band sometimes uses Japanese folk music sounding motives, which become riffs in this context. They also use growls (not sung by the female singers7) and metal guitar riffs, which just makes their musical language more varied8.

In all these examples, I think, the original material is treated or transformed in such a way, that the result sounds fresh, while being a step towards another world. Maybe that’s why I also enjoy the “American” pieces of Dvořák so much: 9th Symphony (“From the New World”), the “American” Quartet, and the Cello Concerto. It shows that the composer/arranger has been bold and brave enough to start a journey towards a horizon that is not theirs as such, even if they come back home telling about it in a way which is in their language.

Also, the work somewhere in-between the two worlds brings some interesting changes of colours: Dvořák’s 9th Symphony begins with natural minor mode, but that doesn’t keep him from using the traditional harmonic/melodic minor later on in some other places. Both colours are valid and give the music variety, even if I wouldn’t label Dvořák as stylistically plural, because of the overall romantic sound his music has.

There are many I have failed to mention here: Jaga Jazzist (jazz, electronic music and Eastern Asian musical influences), Erkki-Sven Tüür with his 5th Symphony (2005), Lauri Porra with his electric bass concerto

7 E.g. Arch Enemy is a band which has a growling female singer.
8 In this Självständigt arbete I’m not discussing Babymetal’s quite spectacular staging and show aspects, even though that would be an interesting topic for another paper.
Entropia (2015), and Olli Virtaperko with his cello concerto Romer’s Gap (2016). But I think with the examples I have shown, I have demonstrated the values of stylistically plural practices.

To make a distinction between combining different styles in a single piece of music, or to have two or more styles fused to create one “style”, I will point out, that most of the examples I gave, e.g. Adams, Rehnqvist and Therion do the latter, while Parmegiani, Gulda, me (Mit inniger Empfindung), and in certain pieces Crumb (Dream-Images), and Babymetal (songs “Line!” and “Doki Doki Morning”) do the former. In Mit inniger Empfindung the goal has been to have the genres separated, but to bring them together in different ways. The goal has not been to create a single piece which would fuse everything smoothly together, but to put together different musical styles, which have their own characteristics, but still try to make the whole as comprehensible as possible.

The challenge of using multiple musical styles

The main difficulty in using music from various genres is to have the proficiency to first understand each style as its own. It is a totally different thing to compose classical music than rock music. That’s why, for example, in Mit inniger Empfindung I decided not to compose music that would sound like Schumann: it’s much better to use his music than trying to emulate it. Unless one is great at it.

However, I think, that the process of familiarizing oneself with more than one genre is nowadays not impossible. Being a master of all musical styles is surely overpowering but knowing a handful professionally: totally possible in my opinion.

How do I familiarize myself with different styles? My approach is highly practical, in the way that I play music on the cello to learn about it. Firstly, I try to take up projects of different kinds: from Big Band Jazz to newly composed popular music for theatre, or I play Bach in a church. I’ve done projects with a Guzheng player making her own pop music and been part of a string quartet accompanying a doom metal band to a heavy metal
cruise in the Caribbean. I constantly play music which I feel I am not an expert on: both to challenge myself, and to keep things interesting and flexible. That way, when the time comes, I already have an initial feel of the style. And when I feel ready, I can use that style.

Another way to learn about other styles is to write about it, study it and analyse it. I learnt a lot about using natural sounds when I was writing my bachelor’s thesis for Turku University about a Finnish metal band, Moonsorrow, and how they use sounds of nature and other pre-recorded sounds (horses, swords clashing etc.) on their album *Verisäkeet* (literal translation “blood verses”).

Another thing to do, is to have a base style, which then can be influenced by other styles. E.g. in the prototype version of my piece, *They Gave Me Language*, the movement *Rukous* (Prayer) was basically minimalistic, but then had certain licks/motives borrowed from funk music.

What I’ve noticed works, is also to let people use their background: if I want to combine rock and classical music, I can have one musician with a rock background and one with a classical background perform the piece. In this context improvisational passages also help.

It is important to be proficient, because only then you can go deeper into the music and start to play around with various types of material and make music which sounds both natural and fresh.

**Rhythmical differences between popular music and classical music**

Whereas a popular musician feels that rhythm is internal, and one should feel the beat, a classical musician is trained to react to the baton of the conductor, or other visual or auditive signs, to know where he/she is within the piece (Neely 2016). It is not so black and white in real life, but this classification might explain, why classical musicians have little problem playing quite complex rhythms prima vista, but struggle in getting a slow triplet exactly right. In my piece, it is crucial to switch your mode of playing and feeling of rhythm, to maintain the energy in the rock part of the piece or
to let the Schumann and free improv parts breathe. The music is built around these contrasts, and it works when that is clear.
Research question, and theories related to stylistic pluralism

Research question

In my artistic research, I am trying to find answers to this question: How to combine different musical styles in a single piece of music, so that the resulting music is something in-between those styles, but still that each stylistically different part retains the characteristics of its genre, and by combining those styles I gain something extra, more than the sum of its parts? In this independent work I use previous studies and research, and personal observations to analyse the piece *Mit inniger Empfindung* to see whether I have touched around that topic, and in what ways I have succeeded or not succeeded.

My *självständigt arbete* can be called artistic research because I am creating a work of art, and then include certain scientific theories in my analysis of the piece and the phenomena around it. (Hannula, Suoranta, Vädén 2005, p. 34).

Postmodernism and stylistic plurality

Because I use music and influences from multiple styles, I am confronted with the questions of postmodernism, and to some degree how I relate myself with the “grand old man” of polystylism: Alfred Schnittke.

Jonathan D. Kramer talks about postmodernism in music in his article “Postmodern Concepts of Musical Time” (1996, pp. 21–22). He defines postmodern music as having these fourteen qualities:

1. “is not simply a repudiation of modernism or its continuation, but has aspects of both,”

Edward Cambell (2010, p. 37) defines musical modernism as having the conviction of not stating timeless truths: modernism is not static, but there is always a will to develop, and historically go forward. Musical progress and
innovation as such are not unique to modernism but define its’ core values with particular emphasis. Metzer (2009, p. 3) stresses innovation and Morgan (1984, p. 443) points out “linguistic plurality”, as in no one music genre assumes a dominant position. What I think is meant here, is that in general during the modern era it cannot be said which genre is the best, the dominant genre.

Relating to Kramer’s first statement about postmodernism and defining modernism as above: I think my music both rejoices with the idea of music progressing, but it is also evident, that no one thing is more valuable than something else, and things can also stay as they are. For example, the thoughts behind having both rock and Schumann in one piece is not to show one of them is not relevant, or in some ways inferior, in today’s world, but to show that they both are music which needs to be performed today, because they can give a lot to one another and to the public. I am not so much inclined to question whether it makes sense to write romantic music today, but I use it because I have an emotional connection with it, and I think there are some valuable themes behind it: e.g. the rhythmic fluidity and organicity, and the long melodic lines which seem infinite. Rock, on the other hand, has a roughness and rhythmicity classical music doesn’t. My goal in Mit inniger Empfindung has been to find a way to have them both in a single piece, and to see how I can work with the elements of each genre to create something which has both a progression but could also at times be more collage-like. I do the former by e.g. going from the Schumann part to the rock part in a way, which feels organic by searching for what is in between them rhythmically, sonically, and harmonically.

2. “is, on some level and in some way, ironic;”

Mit inniger Empfindung is in no way ironic. Here my goal has been to bring together different musical styles, and see if they can coexist, and if I can find something interesting between their interactions. I’m not using Schumann side-by-side with rock music to laugh about the other genre or e.g. make the rock part as expressive as it is to show how ridiculous that
kind of music is: I’m making it to show how much expression this kind of
music can convey.

On the other hand, I do have a short duet for cello and double bass, titled
Microtonal Miniature Overture (2017), which lasts 45 seconds, and in a way
is very comical. That piece could be in some ways seen ironic, for example
in that the overture is twisted with microtonal aspects to show how overly
pompous some overtures can be. And the length for an overture… Quite
short. But even then, the underlying serious goal in that piece is to show that
microtonal music can be funny as well: it’s not just a folk music or a serious
contemporary music composer thing.

3. “does not respect boundaries between sonorities and procedures of
the past and of the present”

I think this sentence can be understood in two ways. Firstly, it means
that if one combines e.g. renaissance music with modern jazz, then the
boundaries are not respected. Secondly, it could mean that for a piece to
develop organically, it needs to be conscious about what has been happening
before and what is happening now. And if not, the boundaries are not
respected.

Considering the first interpretation: I enjoy very much combining older
styles with newer styles, thus I don’t respect the borders. And about the
other interpretation: I like to develop material, as in I do respect the
boundaries, but not always, as is the case for example in Mit inniger
Empfindung after the noise part, where I just decide to go back to Schumann
to finish the piece.

4. “seeks to break down barriers between ‘highbrow’ and ‘lowbrow’
styless;”

Alfred Schnittke considers, that ‘high’ and ‘low’ music, and ‘banal’ and
‘recherché’ musical forms, can be used within a single piece, and that
method is called the polystylistic method, which allows different styles to
join in a democratic union. (Schnittke 2002, p. 90). I think the last few
words are what to me is interesting in combining genres: the democracy of
different styles, and how sometimes how you may find something jaw-dropping by putting the styles together. By relying on the tradition, you have a solid ground (and possibly depth), but by putting the material in a new order/context, you at best hear something good and fresh. Also, I think by breaking down barriers between ‘high’ and ‘low’ people are brought closer to one another.

5. “shows disdain for the often unquestioned value of structural unity;”

I value structural unity, but on the other hand by not respecting it you may also find something interesting. For example, the relationship between the first (funky rock) and second (a romantic pastiche) theme in Gulda’s Cello Concerto cannot in good will be called unified, but it still works to me. The difference between the two themes is huge, even ironic: a second theme should be contrasting, and here it is. On the other hand, how Erkki Sven-Tüür develops his, also stylistically plural, 5th Symphony is something organic and structurally unified, and works magnificently as well. Electric guitar, classical orchestra and big band brought together is not very traditional, but by carefully controlling the sounds these units make, he achieves organicity and unity.

6. “refuses to accept the distinction between elitist and populist values;”

Going back to point number four, yes, I agree.

7. “avoids totalizing forms (e.g., does not allow an entire piece to be tonal or serial or cast in a prescribed formal mold);”

According to this definition, Mit inniger Empfindung is avoiding totalizing forms: it has different sections within it, which follow different moulds (e.g. tonal rock, tonal Schumann, atonal/polytonal improvisation and non-tonal nature sounds). I have written pieces which have a clear one kind of aesthetic, but they are usually much shorter, and combine different musical styles in other ways.
8. “includes quotations of or references to music of many traditions and cultures;”

Yes, my music does.

9. “embraces contradictions;”

It’s easy for me to embrace contradictions in music, so in *Mit inniger Empfindung* I’ve tried to avoid them. Variety is important, because only then music can remain surprising and captivating.

10. “distrusts binary oppositions;”

Binary oppositions, such as going either really hard or really soft is interesting to hear within a piece. Maybe it’s my Finnish nature that is accustomed to contrasts: for example, Juha Torvinen (2010, pp. 14–15) thinks that the north is a place of great extremes. Huge contrasts also tell me of freedom: if you can do the extremes, the possibilities for what’s in-between are limitless. Who knows what one might find there? Furthermore, if there was nothing in-between, there would be nothing linking things to one another. You could not build-up (to) anything: it would be only either or.

11. “includes fragmentations and discontinuities;”

In *Mit inniger Empfindung* the first free improv is fragmented with loose connections, and it just kind of fades away from under the Schumann. The material played by the players seemingly has nothing to do with one another, even if it has to do with one another a lot. The painter is also constantly under clock: she has to go to the next part even if not ready/fully satisfied by what she had finished until now, hence she would have to discontinue what she was doing.

12. “embraces pluralism and eclecticism;”

Yes, my music does.

13. “presents multiple meanings and multiple temporalities; “

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*9 Referred to in the next statement.*
By having e.g. both romantic music and rock music, I am definitely having at least two different temporalities within a piece. The live painting which stays on stage is set to another time, and when the painting finishes it kind of remains in that time.

14. “locates meaning and even structure in listeners, more than in scores, performances, or composers.“

Referring to the 13th point, someone not liking rock music, but adoring Schumann might have a totally different idea of the piece than someone loving all the different styles in my music. That creates multiple meanings, and listener is a vital part in making the interpretation. However, in general, I think scores, performances and composers are the foundation.

**Tillman and Hartwell’s ideas about postmodernism and authenticity**

Another point of view of postmodernism in music comes from Joakim Tillman and Robin Hartwell. In his article, *Postmodernism och konstmusik* (1999), Tillman describes Hartwell’s criteria for music to be postmodern or not. The first criterium talks about music being a continuation of a tradition: e.g. the neoclassical symphony of Prokofiev is according to Hartwell not postmodern because it relies on a tradition and tries to achieve music which is a continuation of this tradition. It operates within the classical framework (Tillman 1999, p. 52). In some ways *Mit inniger Empfindung* could be a continuation of the romantic tradition, but as a composer I don’t feel like I have the authority to declare myself as someone that is continuing the romantic tradition: that is for the critics and researchers to see. From these viewpoints my music may be or may not be postmodern.

According to the second criterium, the music has characteristics of modernism, when another style is used as a contrasting element to express something side-by-side with a modern style (Hartwell 1993, p. 45). For example, Hans Werner Henze tells that in his opera *Boulevard Solitude* (1951) he uses twelve-tone technique to characterize a world free of the bourgeois, whereas the old tonality represents the corrupted old world
(Henze 1989, p. 5). I use styles as a contrasting element: however, in my music I cannot say that a ‘modern’ style is necessarily needed.

The third criterium about the piece of music not establishing a dominant style (Hartwell 1993, p. 45) seems to reveal something interesting about Schnittke’s music. According to Hartwell, in his third string quartet Schnittke uses so many different styles, that it seems like a desperate search for an own voice (Hartwell 1993, p. 47f). I think, that the piece has quite a desperate character (e.g. the beginning of the finale), so I understand Hartwell’s point. Interestingly, Schnittke himself considers that he has a central atonal style, which is his personal style, his own voice (Tobeck 1987/88, p. 52). However, in Schnittke’s music this style is sometimes not a dominant style, but a style among all the other voices.

The question is, are the other styles authentic or not? I cannot answer the question for Schnittke, but I can answer it for myself. In my music, I think that the style is just a language to express something. The better I can use the language, the more precise I can be in telling what I mean. And certain languages don’t have an expression for specific phenomena, whereas others have: take the Finnish word ruska for example, which means the phenomenon of leaves turning yellow, orange, red and brown during autumn. I would rather use that one word, than use another language to explain it with a sentence or two. Another example would be, with a non-native language of mine, the Swedish fika, to have a coffee break. I feel the same in music: some styles have better “words” for certain phenomena than others. I am aware of the fact, that not everything in music has, and in fact cannot have, a fixed meaning, but still, I believe everything has some meaning, and different things have different meanings, even if they mean different things for each one person. Furthermore, in music it might sometimes be more interesting to describe a word in more detail, rather than use just one word.
A side-step: discussing authenticity in *Mit inniger Empfindung*

I wouldn’t say the rock part in my piece is something non-authentic, or that the Schumann part is something only Schumann would say. The rock part follows a tradition, but it is still written by me, and has e.g. the Gayageum part, which gives it a unique touch. And about Schumann: as an interpreter I’m interpreting Schumann and making it my voice. Otherwise it could be argued, that no interpreter has their own voice, and only the voice of the composer is heard when we listen to any kind of music.

In the free improv part, the material is based on my ideas, but the order and many things are decided by the players. Are the players being authentic when they play, or just following blindly my orders? Furthermore, in the part with pre-recorded nature sounds, the sounds are not even recorded by me: is it authentic? In a way not at all, but the sounds are still organised by me in the order is needed for the piece to be what it is. The painting part is highly influenced by Jackson Pollock, and other styles, and I can’t even paint: is it authentically me? Is it necessary for a composer to be able to perform his/her/their own pieces for the work of art to be authentic? Perhaps not, but it still raises interesting questions. How far one may go with having influences, and remain authentic? I don’t know, but I suppose one kind of border has been crossed when one is sued for plagiarism.

In this *självständigt arbete* I cannot answer the questions of authenticity in my music fully because it is not my focus, but I do acknowledge the interest in such questions. The main argument in favour of the different parts being authentic is that the order and form is decided by me, but there are also points which argue against my music being authentic. The common thread of being in-between seems to return.

Returning the discussion to postmodernism

Going back to the multiple temporalities, and connecting it with authenticity, the music of Bernd Alois Zimmermann, e.g. *Metamorphose* (1954) or *Die Soldaten—Vocal Symphony* (1959–1963), comes to mind. He presents a temporality where all the different styles are quite present all the
time. According to Jean-Benoît Tremblay (2007, p. 103), Zimmermann developed the concept of ‘Time Sphere’, which was a reconciliation of all times. For me, having all the genres, or times, present simultaneously makes it harder to distinguish one from the another. It is very much in-between all the styles.

The question of authenticity becomes, however, quite clear: because the music has a distinct sound, it is easier to say, “this sounds like authentic Zimmermann”, than “this part here sounds like a rock riff” or “this is clearly a classical concerto cadenza trill”. One may find clearer divisions between styles in e.g. Giostra Genovese (1962) or Musique pour les soupers du Roi Ubu (1966), but here the styles take more the role of being quotations. The question of authenticity takes a different form: does this really sound like authentic renaissance music (whatever that might be)? They are later works, but it’s hard to say why they have clearer divisions in style, when the interesting thing about Zimmermann seems to be the omnipresence of stylistic plurality.

To conclude shortly: my music seems somewhat postmodern when inspected from certain viewpoints. I use different musical styles democratically, I sometimes have irony and I avoid totalizing forms (not always). On the other hand, I do value structural unity, and I am interested in developing my material to reach certain goals and have a respect for things that happened before and what will happen next. It will be interesting to see how my style develops, and whether I go to one or the other direction. On the other hand, operating with the parameter of being postmodern or not, or being somewhere in-between postmodern and modern, could be something interesting, and keep the audience on their toes. Again, I find myself in-between something: whether it is in-between styles or in-between art movements: modernism and postmodernism.

Compositional technique: Style-Modulation

Just as a composer may modulate in key or rhythm, so can one also in style. Peter Dickinson explains the style-modulation in his book “Style-
Modulation: An Approach to Stylistic Pluralism” (1989). He traces the roots until Monteverdi and his prima and seconda prattica, Händel's use of homophonic and polyphonic music and Bach's usage of French, German, and Italian influences. He writes extensively about Charles Ives (1874–1954), an American composer who combined popular styles, such as ragtime, with his atonal music. (Dickinson 1989, p. 208).

In addition to having roots in old music, and while modulation is often connected with key, it can also be seen in e.g. the works of Elliott Carter (1908–2012) as metrical. Stylistic modulation was a thing in poetry (T.S. Eliot's *The Wasteland*), and in visual arts it was represented by surrealism (Salvador Dali) and collage technique. Therefore, stylistic modulation as a term has roots in key and metrical modulation, and other departments of arts. (Dickinson 1989, pp. 208–209)

Dickinson describes three major types of style-modulation. The first one, simple style-modulation, happens abruptly, and therefore often without any preparation. The second one, progressive style-modulation, happens more gradually, but is still marked as the new style arrives. The third one, compound style-modulation, is something where the stylistic contrasts are used within and between sections. (Dickinson 1989, p. 209)

In my compositions, I would say I favour something in between simple and progressive style modulation. The genres may overlap, but sometimes one may also be more abrupt. Although, to challenge myself, in my final project piece I was also trying to be more subtle and organic with the changes.

**Compositional technique: Composing with nature sounds and soundscapes**

During my studies in Turku University in 2015–2016 I was studying nature sounds used on a metal album, namely according to the classifications of R. Murray Schafer. In *Mit inniger Empfindung* the theories of Schafer helped me shape the composition of the parts with nature sounds. He (1994, 9–10) talks about e.g. ‘keynote sounds’, ‘signals’ and ‘sound marks’. Keynote
sounds are sounds which define the soundscape (or its ‘key’), e.g. winter sounds (wind, snowplows and fireplace sounds in my piece), and signals are something which catch the attention, e.g. in my piece the opening phrase from the Schumann trio or the loud snowplows in the noise part. The Gayageum starting to play live could be called a sound mark, as it is highly alien in the context of winter, or it could be something valuable in the context, such as a landmark is in nature. Being aware of the existence of these different levels has helped me to shape the natural sound parts and make them more interesting, even if I’ve not followed them word-by-word. By putting together soundscapes of different genres, I pose the question of what is in-between, and in the piece, I try to find some answers to that question.

Organicity in music

Eero Tarasti (1948–) discusses e.g. organicity from various viewpoints in his book “Signs of Music: A Guide to Musical Semiotics” (2002). According to him and David Lidov (1941–), living, organic beings have a design or Gestalt, but never follow a grammar or are based on rules. An organic piece of music needs to have a goal, it must be in Kant’s terms zweckmässig. (Tarasti 2002, pp. 94–95). To me, music which has a goal, and is not visibly based on rules, is something which flows better: I don’t get bored so easily, because of thoughts like: “Oh, here it could be nice to have a different chord or a change of character.”. Organic music seems to flow into the direction it’s supposed to go: that’s why it is important to me to approach composition in this way.

Back in the turn of 19th century, for Ernst Kurth (1886–1946), music was organic when it followed a free motor impulse: quadrangular and periodic rhythms were to him artificial; something humans invented for cultural purposes. Organic music was to him something linear: something which maintains a natural flow. In Grundlagen (1927 [1917, 1922]) Kurth talks about linear and harmonic forces and gives linear forces a primary function while harmonic forces have a secondary function (Kurth 1927, pp. 61, 144–
145). He does, however, point out the mutuality of these forces (Kurth 1927, pp. 66–67, 144–145). Grimley (2011, p. 218) tells that harmonic dissonance, and the drive to reach equilibrium, the triadic form, Auslösung, also was relevant to Kurth. In the context of organicity and how Tarasti reads Kurth, it makes sense to think that the linearity of the melody, the dissonance striving for Auslösung, in collaboration with non-quadrangular rhythms, enables the music to be organic and flowing.

Heinrich Schenker (1868–1935), on the other hand, considers natural organic music tonal, and something which is based on the triad and the overtone series. To him, organic music is something which seeks to bring the deep structures to the foreground (from Hintergrund to Vordergrund). Stefan Kostka (1939–) considers something to be organic, when all the parts of a piece of art contribute to the whole: the total is greater than the sum of its parts. (Tarasti 2002, pp. 92–93).

Theories in action

I think Luciano Berio’s Rendering (1989/1990) is a great example of a piece that is stylistically plural (or perhaps dual would be more fitting), but still retains a strong sense of organicity. One almost doesn’t notice when the music changes to Berio’s own style from the Schubert fragments and vice versa. He doesn’t work so much with contrasts, but with motives, and the atmosphere, which remains organic all the way. No extreme cuts (except the normal pauses between movements): just beautiful and well written music.

In Mit inniger Empfindung, the form of the piece is linear in that everything is attacca. By transitioning from the Schumann part to the rock part, I support organicity in the form, even though I’m using repetition and quadrangular form to achieve this. The transition is not so much a harmonic one, but something, which I develop from the dormant energy within the rhythm of the Schumann part, go with it, and release it in the arrival to the rock part. By Kurth’s definition, the rock part cannot be organic because it is quadrangular, but the B part of it does have a harmonic structure,
influenced by the main theme of the 3rd movement of the Schumann trio, which is searching for an *Auslösung*.

Also, in my piece, by going to the noise part little by little, and not thinking about the rules of rock music, I think I have achieved something organic. After the noise part however, I don’t think the entrance of the Schumann recapitulation is organic. One might even say it resembles a postmodern collage. Structurally it makes sense though, if one takes the rock part as the development section of the Schumann movement.

To me it’s both interesting to try to strive for organicity, but to also put it side-by-side with a very different kind of working method: post-modernism, because then I can draw attention to the things when they happen: the music is self-conscious, so to say. By stimulating different areas of the brain, I find the music to be more fascinating. If everything is organic, it’s easy to miss things. At least I need some structurally marked points to know where I am. That’s where postmodernism helps. But by working in-between different styles, I am also constantly challenged by the notion of what do these things have in common, and how can I link these things together: to make it both organic and cut.
Composing *Mit inniger Empfindung*

The CoPeCo journey

In this chapter I will describe and analyse some aspects of *Mit inniger Empfindung*, and the process behind it. The process was tightly connected to the different semesters and cities CoPeCo\(^{10}\) takes place in, and that’s why I feel the reader would benefit from knowing a little bit about the main points of the program. CoPeCo is a joint program, which gives its students the opportunity to work on their musical/artistic ideas in an international setting. The four partnering institutions are *Eesti muusika- ja teatriakadeemia* in Tallinn, *Kungliga musikhögskolan* in Stockholm, *Conservatoire national supérieur musique et danse* in Lyon and *Hochschule für Musik und Theater* in Hamburg. Each semester is spent in a different institution and city, starting from Tallinn, going to Stockholm, then Lyon and finishing in Hamburg. The contents of the courses include electroacoustic music, music programming, contemporary music history, composition classes, performance and instrumental classes, leadership, pedagogy, arts & environment and many other topics.

In CoPeCo, I found myself once more in-between something: in-between moving from one country to another, in-between music programming and playing an instrument, in-between playing tonal music and non-tonal music, in-between different cultures, and many more. All these experiences made me understand more different opinions and phenomena, to respect differences and to see how things are not always so different, even if it seems so at first glance. The means to achieve something might be different in Finland, Estonia, Sweden, France or Germany, but the goals are same: to strive for creating such music that is important to oneself.

\(^{10}\) Contemporary Performance and Composition.
First CoPeCo year and the prototype

The prototype of *Mit inniger Empfindung* was a piece called *They Gave Me Language*, which I composed during the Tallinn and Stockholm semesters. I was using a rather strict notation and enhanced the soundscape with some electronic sounds. The predominant genres were minimalism, musical gesture based improvisational soundscape, heavy metal, progressive rock, serialism, and electronic music (computer beeps). I was not entirely happy with the piece, firstly, because I had written it in a too complicated way, hence, it was quite impossible to put it together in a short time. I was planning to rework the piece, but didn’t find a suitable, motivating, way around it, and felt it would take too much time. I was also struggling too much because of Csound, which I used to create the electronic sounds. Under the circumstances, I felt the best way to express my ideas was to write *Mit inniger Empfindung*.

General ideas around *Mit inniger Empfindung*

After the summer holidays we moved to Lyon, and there I changed my direction to compose instead of the complex *They Gave Me Language* a lot less notated piece, and trust more in the experience of specific players, and that they know what to do without setting too strict guidelines. For the
freely improvised parts, I gave only specific instruments, playing techniques or scales to play with, but otherwise it was up to the players to listen to what is happening, and how to react to other players.

In general, I think the result was much better. Players felt freer while playing, and I think simply learnt the piece more quickly. The way in which I put together different musical styles side-by-side also worked better, because I could more effectively work with the sound aspect of each style because of the instrumentation. E.g. rhythmical things worked much better with the addition of drum set. Because of the simpler form, I also didn’t need to spend too much time on rehearsal struggles but could focus on perfecting compositional details. Also, I had put myself in-between the roles of composer, performer/interpreter and improviser, which gave me the freedom of not having to compose everything: I could also, at times, be just an interpreter as well.

The genres I decided to use this time included electroacoustic music with winter inspired sounds, Robert Schumann’s music, rock, and free improvisation inspired by Korean music commented on and taken to other directions by cello and percussion (high metallic industrial sounds). Originally, I had written down the different parts using variable methods (text scores and sheet music), but in Hamburg, for clarity and practicality, I wrote down a score for the whole thing. Also, after the Lyon semester and talking to several teachers, I felt the piece needed to be more organic. In addition, what changed in Hamburg was that I wanted to have a live painter in the piece, someone I had met in Stockholm during CoPeCo: Emelie Markgren.

General structure of the piece

The structure of the piece is roughly as follows:

I. Part with an electroacoustic tape with sounds of winter (blizzard, snow plows, birds etc.), and the different musical genres (free improvisation, Schumann and Rock) appearing here and there, somewhere below the noise of the wintery soundscape. The band enters the stage like a
rock band would, does a quick sound check and sits down and freezes still. The painter is already on stage, as if the stage would be simultaneously her atelier, and a rock stage. The painter starts to paint a forest scene with dark colours, also adding the players within it. A manipulated *Abschied* from *Waldszenen, Op. 82* by Schumann plays in the background within the natural soundscape.

II. A free improvisation part (with a few rules) inspired by Korean music, industrial sounds (old vs. new) and motives from Schumann and rock parts, and played on cello, gayageum and different metal percussion instruments, sometimes bowed and sometimes struck with sticks/mallets. The painter freezes, and the players “as if” paint the painter now. Later, the painter resumes movement, to make it a quartet of one sort, before the violinist joins in.

III. The third movement of the Schumann *Piano Trio No. 1*, titled *Mit inniger Empfindung*, which slowly transforms into the rock part using insertions, repetition, and other rewriting of the movement. Also includes in the beginning an electroacoustic tape containing freezing wind and fireplace sounds. The painter continues to paint but adds more colour, and at the end starts to interact with the musicians.

IV. A rock part which turns into noise at the end (includes an electroacoustic tape with predominantly loud snow plows). In the beginning the painter uses the paint cans as shakers and starts to be more anarchistic in general about what she is doing. At one point, the painter goes to paint on the musicians. At the noise part the painter goes crazy and tries to destroy her paintings.

V. The end of the Schumann Piano Trio movement, with all sorts of clashing caused by the previously introduced musical styles. The painter tries to save her work by repainting on it.

VI. An electroacoustic tape with fireplace sounds and a cello “A” note filtered so, that the different harmonics come through and fly around the sonic space of the hall. The painter keeps painting until she slowly stops.
Rock aspect

Rock and metal music have been present in my life from since I was young, so naturally I wanted to use this kind of music in my project. Tightness, resonance and power in the music are what enthral me. I composed the rock part myself, partly in the tradition of rock music, where different bands mostly compose their own songs (Pink Floyd, Led Zeppelin and Opeth to name just a few of them).

In Hamburg I worked with the instrumentation for a heavier sound, by adding an electric bass, and the overdriven comp/rhythm/chord progression to be played by me before starting the solos section. Why heavier? Because I think metal aesthetics still represent, to me, an under-represented, but interesting style/atmosphere, which might bring fresh colours, interactions and feelings in the context of contemporary art music\textsuperscript{11}. In the painting part the aggression translated into scratching the canvas to break it.

Korean aspect, and the challenge of using Korean music in my piece

In my project one of the major challenges was to include Korean music within the piece, but I think by using a handful of parameters/expressions, while still having another compositional/improvisational background, I was able to make it work. Also, the experience of Saeyoung Kim helped me tremendously.

I chose Korean music, because I find the traditional Gayageum sounds remind me of electric guitar licks/idioms, and thus the instrument could be looked at from at least these two musical perspectives: rock and traditional Gayageum music. For example, a Gayageum player called Luna has uploaded several rock covers on YouTube (e.g. “Voodoo Chile” by Jimi Hendrix, “Enter Sandman” by Metallica and “Smoke on the Water” by Deep Purple), so I had some source material to draw from. The book “Contemporary Gayageum Notation for Performers and Composers” by Lee

\textsuperscript{11} In the coming paragraphs I explain more how the rock part is connected to the other parts of the whole, and especially how it interacts with the other parts.
Ji-Young (2011), and the notes\textsuperscript{12} of Yi Ji-Young on contemporary Gayageum notation helped me to get an overview of the different kinds of sounds Gayageum can produce.

Another point of view interesting to me was how I as a cellist could mediate between the percussions and Gayageum. It is possible to play both high screeches and different percussive knocks that percussion instruments can play, and to emulate different Gayageum techniques: the vibrato (\textit{nonghyeon}), flicking, strong quasi Bartok pizzicato plucked sounds etc.

Listening to the final recording, I see that the free improv part of the beginning would have benefited from more work: the upcoming Schumann is represented there, but the idea of me mediating between Gayageum and percussions, is a bit lost. It is not always clear I’m imitating the Gayageum, and at times the imitation doesn’t seem natural. I think it worked better in the version performed in Lyon.

\textbf{Schumann aspect, and how it is related to other aspects}

I was playing Schumann’s \textit{Piano Trio No. 1} in Lyon with two Japanese students, and got attached to it in such a way, that I decided to use it also for the final concert in Lyon; quite as such without making too many changes. Later in Hamburg I did do some tinkering around with the score to move in-between what is Schumann and what is “my style” to see how organically these two could be combined.

Schumann was said to be manic-depressive (PT Staff 2016), and in a way the franticness of using many styles can be associated with this. The energy of the rock part can be viewed in the context of my piece as the manic phase, and the searching of the free improv as the depressed phase. The two personalities, Eusebius and Florestan, which Schumann invented for the \textit{Neue Zeitschrift für Musik} can also be seen in the composition: the kind, lenient and timid Eusebius (Levas 1953, p. 90) is present in the searching and lyricism of the free improv and Schumann parts, and the fire

\footnote{\textsuperscript{12} Unknown year.}
and strength of the sharp fighter Florestan (Levas 1953, pp. 91–92) can be seen in the winter machines, the harsh wind and the rock part.

Joan Chissell (1967 [1948], p. 165) writes about the opening of the third movement of Schumann’s Piano Trio No. 1, that for Schumann it is unusually unmetrical. Thus, it makes sense to use this opening melody as a transitional joint to go from the non-metric free improv to the unmetrical melody of the third movement. Later Schumann developed the music to become more rhythmical (the triplet accompaniment in the development section), and then I take the rhythmicality to a one sort of extreme: rock music, before the music breaks down into unmetrical noise. After the noise part I re-introduce Schumann, before the music dissolves for good into the flying cello harmonics and crackling fireplace sounds.

In the free improv part, I'm using the sul ponticello effect. The effect comes directly from the first movement's development section of the Schumann Trio, and its theme (which I have also included in the piece). According to Chisell (1967 [1948], p.164) Schumann uses the effect to vary the tone colour to introduce “an emotional respite”. This effect works as to represent the already mentioned industrialism, and that machines lack emotion, and can be connected to the wintertime machines heard on the tape, and even rock music as a machine which once started keeps on going until it stops (even though rock music itself carries an emotion). On the other hand, the sul ponticello sound is windy, which makes a connection to the wind sounds. By putting together rock, a nature soundscape, Schumann, and Korean influences I create a puzzle where modern and industrial collide with ancient and natural themes, and I’m left to see if it makes any sense.

**Electroacoustic tape music aspect**

Another genre which had started to interest me more and more after the Stockholm semester was electroacoustic tape music, because of the possibility of combining natural real-world sounds with unimaginably strange unearthly sounds. Being from Finland, it felt natural to include the chilly winter atmosphere in *Mit inniger Empfindung*, and to hide the
different represented genres inside this milieu. I didn’t manipulate the sounds so much because I like purity, and because I was going to develop the different parts later in the piece, when played live.

Some exceptions include the Abschied from Waldszenen, which I wanted to have at times a distorted feeling of time and sound to work on the idea of multiple spaces (and times) within the piece. Sometimes the Abschied comes more present, and less distorted\(^\text{13}\): in a way it is searching for a place in-between the ethereal and the corporeal.

At the end of the piece, the manipulated flying cello harmonics connect the chilly winds and the crackling of the fireplace: it is somewhere in-between them. That means, that electronically manipulated sound, human made furniture/tool/machine and natural wind meet somewhere in the middle and create a joint soundscape. Contextually it is a meditative moment: something I felt was needed after the frantic rock and noise parts.

**Live painting aspect**

A major change after the Lyon semester was to include a live painter on the scene. The function of the painter was to expand the limits of the music, and to thematically help tie things together. It became an important part of the music since it helped to establish the romantic era as a more predominant theme. In-between painting and music I can also find interesting phenomena: painting on the musicians, shaking the spray paint cans to create a rhythmic pattern\(^\text{14}\), painting the musicians on the canvas and then using this as a symbol of romanticism\(^\text{15}\), and so on. The live painting lured out a theatrical element out of the piece, but I would still say the piece is predominantly music: the part for the live painter is included in the score, and in many ways, I have approached the painting as an instrument of its own. But sure, it can be called a theatrical piece of music.

\(^{13}\) I don’t mean the guitar pedal effect here.

\(^{14}\) Arguably the spray paint cans are not audible, but I would still say that when a member of the audience sees the movement they imagine the sound in their head nonetheless.

\(^{15}\) To be explained in the next paragraph.
The theatrical elements are not limited to the live painter: in the beginning the silent non-moving *Aki Kaurimäki-esque* musicians create a contrast between the enthusiastic painter. The tension is much higher in the musicians who are not moving than in the painter, and the *Waldszenen* playing in the background is going between ethereal and corporeal forms. And everything is tied to the painting: the painter is painting the musicians, and the music is an extension of the forest scene the painter just painted. Only the ‘states of matter’ are different.

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16 Aki Kaurimäki, a Finnish movie director, often begins his movies with several minutes of no dialogue.

17 To be explained in more detail in the next paragraph as well.
Figures and veiling: romantic art meets Jackson Pollock’s dripping technique

Having worked a lot during the CoPeCo years with a Swedish artist called Emelie Markgren, whom I met during the Stockholm semester, I wanted her to have a role in my piece. After my suggestions, we settled on live painting in the style of Jackson Pollock, and some other styles. The style in which Pollock (1912–1956) used to paint, by throwing paint and letting it drip on the floor with a stick, has many characteristics: it looks chaotic, but has a lot of control (Engelmann 2007, p. 54), it is in a way meditative, but it also has a rocking attitude and spontaneity. Many of these characteristics take form in my piece as well: rock (chaotic and rocking but controlled) and free improv (chaotic and spontaneous but meditative) to mention here.
Emelie also paints during a performance a forest scene inspired by Caspar David Friedrich, which is connected to the romantic era and Schumann (*Waldszenen, Op. 82* especially). The romantic ideas which were used as a basis, can be found in the *Tageszeitenzyklus* by Mr. Friedrich. In my piece, the painter paints a forest scene, and inserts the musicians inside the scene. Wolf (2007, p. 50) talks about Friedrich’s *Der Wanderer über dem Nebelmeer* in his book „romanticism“, but I think many of the elements found in the *Wanderer* can be found in *Tageszeiten* as well. In *Tageszeiten*, important elements include showing the nature as a powerful being, and the humans in the painting small, but not necessarily powerless. The paintings in reality are quite small, which poses the question of what is important in romantic art, because the elements of the romantic art, the feelings of awe and “the sublime” (Wolf 2007, p. 50), are still present, even if shrunk to a miniscule size. Before composing the piece, I was not aware of the size of the original paintings, so I did not focus on this element, but in retrospective
the thematic could be represented in the music by using low volume to emit loud and powerful sounds.

Friedrich also creates different layers of space within the painting. The humans and the front layer of nature are something near, finite, bounded, and could depict the body, whereas the mountains somewhere in the distance are far, infinite, unbound and could represent the soul (Wolf 2007, p. 50). In my piece, these elements are present in the painted forest scene, the musicians and the dripping trees being at the front, and the different background colours representing the continuity beyond. The music is what fills what’s in-between them.

18 The character of the Waldszenen manipulation also goes in between the unbound/ethereal and bounded/corporeal states.
But what I was also, and am, interested in, is the presence of different spaces in the music: something being e.g. “at the front” (rock, Schumann, anything tonal) or something in the far distance (wind, nature, surrounding sound using 4 speakers, ancient Korean music sounds, or anything more atonal, and less clear and defined). This creates a spatial connection with Caspar David Friedrich’s ideas, and my ideas of using different musical styles.

Why is this interesting? Well, because the idea of a boundless space, while having a present front, makes it possible to focus on things that are here and now, while still, at times, to have the freedom to gaze at the distance. In musical terms this means to me, that I can focus on the things that I’m good at and excel at (at the front), while keeping the door open to things which are far away in the distance, and I’m less proficient in. And there are a lot of things in-between as well.

Lee Krasner tells being surprised by Pollock, having seemingly finished a painting, but then starting to paint over it. When asked, Pollock seemed to want “to veil the imagery”. (Engelmann 2007, pp. 44–45). He wanted to rid himself of figurative art, but still control was important to him (Engelmann
By getting rid of the figures, it was possible for him to be spontaneous and he could express his sensations as they came (Engelmann 2007: 45).

In my piece, I also utilize the veiling technique, and the reasons behind it are partly like those of Pollock: I want to be in the moment. The most beautiful event might have happened just now, but next it is already in the past. By painting over something I accept, that some things are not eternal: there is only the here and the now. However, I also value the art of conserving. It is beautiful, that not all things disappear, and we still have romantic classical music, for example. But that does not prevent one from creating new, and sometimes, painting over it. And the third thing, in-between, is something which happens during the over-painting, when the figures are slowly disappearing, but still at times present.
About the painting over in a literal sense: I also “paint over” the notes of Schumann: I add things, I transform it, and I put things on top of it. In the case of Schumann, however, the original piece still exists, even if it’s not revealed completely all the time, and it is manipulated and transformed. In a way, this reinforces the eternality of Schumann: no matter what one does to the music, the original music remains.

![Figure 7: A close-up of the painting on the canvas in its final form in *Mit inniger Empfindung*.](image)

**Flexibility of the cello sound in *Mit inniger Empfindung***

One of the major parts of sound exploration in my project has been to search for a crispy and rough distorted/overdriven cello sound, that would still be organic in the way that the sound is clearly related to the normal acoustic cello sound. During the Tallinn semester I got Guitar Rig 5, a program which can be used to emulate different guitar pedals and amps. Using this program, I was able to get quite satisfying results\(^\text{19}\), having both the core of the acoustic cello sound, but also having a heavier sound envelop the core sound.

\(^{19}\) After finishing the piece and as of now working in Finland I’ve had some problems with Guitar Rig and noisy signal. I’m not sure if the problem is the microphone or what, but I did get a Carl Martin DC DRIVE overdrive pedal, which seems to give quite clear signal. Further testing is needed.
I prefer to use an acoustic cello, because I find the sound to be better: it has more body and warmth. I also frequently combine different genres, so it makes sense to have the acoustic cello sound always readily available. The pros of switching to an electric cello would be that the problems with feedback would diminish because of the smarter miking. As of now, I have heard of certain mics, such as the Schertler STAT-C or Barcus Berry pick-ups, which potentially could eliminate feedback problems when using an acoustic cello\(^20\). On top of that, I think that the sound of an electric cello is flatter, more nasal, and it lacks lower frequencies, so that's why I prefer to use the acoustic cello-based setup.

I know that Apocalyptica is using acoustic cellos in their live concerts as well (SHOCKER 999 (3rd channel) 2017), so I guess they have encountered similar problems using an electric cello. A Finnish pop-rock cellist Elias Kahila\(^21\) (Kahila, E. 2016) also uses an acoustic cello. Diablo Swing Orchestra on the other hand seems to be using an electric cello (zhigla 2013) with quite good results. Another reason for using an electric cello instead of an acoustic one, is that it is perhaps safer to transport when flying. No one wants to put their unique cellos worth tens of thousands of euros into the cargo hold, whereas a replaceable 1000–2000 € electric cello is much less stress, especially when inside a flight case, and with insurance.

Using Guitar Rig with a midi pedal (SoftStep 2) allows me to be flexible in switching between sound presets, because my hands are needed in playing the instrument. I have a clean cello signal going to the mixer, and then another one going to my sound card and Guitar Rig and have the possibility to fluidly change my cello sound from the acoustic sound into an overdriven one. Not necessarily in this piece, but this setup has allowed me to create quite a powerful effect in one demo song, where I start with the acoustic cello sound, and slowly fade-in the overdriven cello, going rougher

\(^{20}\) As of now, I possess a Schertler STAT-C, and it is indeed highly feedback resistant.

\(^{21}\) Having talked to him, Elias Kahila uses a Barcus Berry pick-up.
and heavier little by little, creating a crescendo which I have seldomly heard in metal music, and a roughness I haven’t heard in classical music.
Conclusion

Stylistic pluralism and 'in-between'

I started my in-between journey from my home in Forssa, Finland. From three-second cello miniatures to trance, metal and classical music I was interested in many things and wanted to combine these elements once I had gained some proficiency in more than one of the things. The musical environment around me was quite plural: everyone in my family liked different kind of music, there were the metalheads and our metal band Disthrony, rap and trance music listeners, and during the time I was playing cello in the music school in Forssa I was brought up in the classical way, but also played in several popular music projects. Later, the cello teacher studies in Turku helped me to become more proficient in the classical world, and musicology studies helped me understand nature sounds used in metal music. When I started CoPeCo, I had been given the chance to work on these ideas of stylistic pluralism within an international setting, and to get vital feedback about why this kind of music works or doesn’t work, and how to make it work, along with offering an extensive curriculum on other contemporary music related subjects.

I think stylistic pluralism enriches the musical world: both in having different artists concentrate on single musical styles, but also by having some artists combining different musical styles within a piece. I think by being aware of, not closing off, everything that is happening around you, is the key to understanding world.

In my project I have been concerned with bringing together different musical styles, in at least two ways, and their combination. I like to create hybrids, where different styles are joined together to create something which sounds uniform, but also, I like to create pieces with different styles separated, but also interacting with one another. The former is interesting, because then you are working more with the parameter “what do these styles have in common”, whereas the latter is interesting, because then you
can also have huge contrasts. A single piece may, of course, have characteristics from both ways, as well: it may be something in-between.

Over the years I have been listening to the music of numerous bands, artists and composers, out of which several have stylistically plural tendencies. In the contemporary classical world, the most important figure is Alfred Schnittke, and after him e.g. Luciano Berio, Bernd Alois Zimmermann and George Crumb. Besides them, I’ve been listening to music from Friedrich Gulda’s crazy Cello Concerto, to Babymetal’s eccentric J-Pop influenced extreme metal. Sometimes at first, I haven’t understood the music, but the popped-up questions have made me go back to the music, and then later, at times, I’ve started to love the music.

Stylistically plural music is something which seems to be my thing because of the rainbow of emotions I go through while listening to it. And with time, I have understood how to combine different musical styles in my music: whether to separate the styles (collage), or to fuse the styles, so that the music sounds organic, almost like a new “style” (e.g. Tüur 5th Symphony), or to make something in-between.

The challenge of combining different musical styles comes from the fact that one has to understand so many different systems and be able to flexibly apply these systems one after the another. In a certain rhythmical part, one needs to be strict about timing, but in a freer part one may let go, and just listen to how the phrase unfolds. With the challenge comes the richness: one never gets bored, because the music is always changing, and one is constantly in-between something. One is always moving.

Various ways to get to know different styles include playing, studying and analysing music of that style. By playing you get the feel of the style better than when analysing it, but an analysis of a piece often reveals information which you miss otherwise. The selection of the players is also crucial: one cannot expect a classical instrumentalist to be proficient in playing rock music, unless one knows they are that. Listening to a piece of music helps to get the feel of the piece, and often helps to assemble the big
picture, because one experiences the whole thing as it is, not from a say, instrumentalist’s perspective.

In my artistic research I tried to find answers to this question: How to combine different musical styles in a single piece of music, so that the resulting music is something in-between those styles, but still that each stylistically different part retains the characteristics of its genre, and by combining those styles I gain something extra, more than the sum of its parts? I think I have at least accomplished to create music which at times is romantic classical music, at times the audience is in a rock concert, and there is also the meditative free improv, and rock turning into noise music. The Schumann part is influenced by the rock part, with its insertions, and the Rock part has some harmonic structure coming from the Schumann part. I think the transitional passage going from the Schumann part to the Rock part is the highlight of the piece, and it gives the piece more dynamic range than if it had stayed in one style, so there the music gains something extra. And not only dynamic range, but also the range of on-stage expression and sounds are wide. I think, in many ways, I have succeeded in answering my research question.

I base the discussion of postmodernism about my piece in the ideas of Jonathan D. Kramer, Joakim Tillman and Robin Hartwell. My music has some postmodern aspects, but it cannot be understood only by these values, because e.g. my music embraces modernism, and the idea of progress. Still, my music sees the value in letting things be, and that different things are valuable in their own right: a postmodern aspect. My music is not always ironic, whereas postmodern is always, in some ways. I like to combine music from different times, e.g. romantic music with rock, which is a postmodern thing. Sometimes my music develops towards a goal, and values structural unity, but sometimes it resembles a collage, and can contain fragmentations and discontinuities: it may avoid totalizing forms.

My music fuses high and low music and refuses to separate elitist and popular values, which is definitely postmodern. Because my music contains
quotations, pluralism, eclecticism and contradictions, it can be seen as postmodern. Binary oppositions are shunned upon in postmodernism, but I think they are good to have, even if I think there is a lot in-between as well.

I’m honoured if people see multiple meanings within my piece, and sure that at least the initial attitude towards certain styles affects the interpretation of my music. The score, performance and composer are important, however, as well.

Relating to Tillman and Hartwell, I don’t feel entitled to say I’m continuing a tradition of e.g. romantic music, and because of not continuing a tradition, the scales might tip towards postmodernism. I’m using several styles to contrast one another, but I don’t necessarily need to use a modern style. I would say, that in my longer pieces a predominant style is not established, which means postmodernism can be found in my music.

Another point which Tillman and Hartwell raise, is the question of authenticity. In the free improv part, the material is defined by me, but the players make decisions real-time during a performance: who is the authentic figure? Me, because it’s my score, but the players, because they make the actual decisions on when to play and what. And of course, I am somewhere in-between those roles. The tape part consists of a lot of sounds, which are not recorded by me: is the part authentic? Yes, because the sounds are organised by me, but no, because they are not sounds I have recorded. The rock part is composed by me in its entirety, on the other hand it follows a recognisable tradition, which makes it possibly not authentic me, even if it could be authentic rock. Or vice versa. The Schumann parts are authentic Schumann, even if manipulated by me: but are we, the interpreters, authentic? Or is only Schumann possible of performing his music authentically? I’m unfortunately not going to answer all these questions, because it is not my research question, but I do acknowledge the interest in the questions nonetheless. But, again, I find myself in-between something: in-between authenticity and non-authenticity, whereas the previous paragraphs concluded that my music is in-between modern and postmodern.
Being aware of different compositional techniques, such as style-modulation and R. Murray Schafer’s classifications of soundscapes, has helped me to shape *Mit inniger Empfindung*. In retrospective, to achieve organicity, the writings of e.g. Tarasti, Lidov and Kurth have helped me understand what it is: something which flows linearly, is not quadrangular in shape (even if it contains quadrangular material), has harmonic tension which drives it forward, and has a *Gestalt*. Organic beings have a goal which they try to achieve by following their inner programming, even if they cannot be called rules.

The composition process of *Mit inniger Empfindung* started with the prototype *They Gave Me Language*. During the whole two CoPeCo years my project has been slowly developing, while profiting from the ideas and feedback received from various teachers. The lesson I learnt from first composing a piece too big for me (*They Gave Me Language*), and then switching to a simpler piece, was that the simplest solution is usually the best. Especially when using many styles: if one style has dozens of parameters to work with, then two styles has twice as much. Simplicity allows me to be understandable but deep.

The different aspects of *Mit inniger Empfindung* interact with each other, but not all the time. I am skating in-between stylistic pluralism, and so tried to make the whole as interesting as possible by sometimes embracing organicity, sometimes using notated material, sometimes having a free improv section, sometimes having unusual cuts, and sometimes going hard such as in the rock part.

The rock part is clearly its own being, but it is also tightly related and woven into the Schumann part; to a lesser degree into the free improv part and the winter machine within the tape part. The Gayageum is used in a traditional way, but also in the rock part in the way an electric guitar would sound. The Korean sounds also give sound material for me and the violinist to improvise in the free improv part. The electroacoustic tape part presents all the different genres and sets the milieu as something that happens during
winter. On the other hand, there are other milieus: the artist’s atelier, a concert hall for classical music, and a rock stage, which are not tied to a season.

The Schumann is connected to many parts: some of its harmonic material is inside the rock part, some of the motives can be found in the free improv, and a manipulated version of *Abschied* from *Waldszenen* plays while the painter is painting. The romantic era is tied to the painting, while the painter then also takes influence from Jackson Pollock’s dripping technique, which has a rocky attitude, even if it’s meditative like the free improv. She sprays paint with spray cans, moves with the music and even paints on the musicians: she adds a layer which is not possible just with the music. The romantic style of painting is influenced by Caspar David Friedrich’s *Tageszeiten*: human figures and forest landscapes namely. Stylistic plurality becomes the common thread within the piece, with its interpretations of postmodernism, modernism, organicity, and finally telling a story of different worlds coexisting, and influencing one another.

The sound of the cello in a stylistically plural environment creates challenges. One could play rock without overdrive/distortion on the cello, but I think in order to get closer to the world of rock and metal, one has to find a special kind of sound for the cello: a clean sound can be rough, but it is not enough. With Guitar Rig 5 and different mics I was able to achieve a sound for the final concert I was happy with, but the problems with feedback still drove me to search for a better solution, including getting a more feedback-resistant microphone.

**Prospects considering stylistically plural compositions, and the in-between**

What would I do differently in my next piece? I think limitation is the key: with having too many different genres within a piece I need to consider so many parameters, that I easily miss something. I think I could be able to have more depth and layers by having a tad fewer styles. Or alternatively a tad more time. In my next piece I think I will have less styles to have more
leeway to move into different directions, and not be forced to consider so many things and make up connections. This way I might be able to prepare for the next larger piece of mine, which, even if I’m now saying I want to have less, will probably have more styles than *Mit inniger Empfindung*.

During the summer of 2017 I composed a piece in which I combined extreme metal and electroacoustic tape music. I already have ideas and have started to compose a piece which is based on a similar theme, but I think this time I would like to go deeper into it. I don’t know how many different styles will end up in the piece, but it will be for me to explore during the coming months.

Finally, during writing this thesis, I have found the theme of ‘in-between’ return over and over again: in-between different styles, in-between countries, in-between cultures, in-between different art forms, in-between art movements such as modernism and postmodernism, in-between if my music is authentic or not, and in-between electronic and acoustic sound. There are so many ways to be in-between, that I’m starting to lose track. But the in-between method, that I’ve been describing from different angles, as such, seems to work for me, and it has helped me to find a way to compose and perform music in the way that feels meaningful to me.
Electronic setup for the cello

For my setup, I used two microphones: Schertler Basik Set (contact/condenser microphone), and a DPA 4099 (condenser microphone). The contact microphone signal goes to a sound card connected to a computer running Guitar Rig 5, where the overdrive, along with other effects, is applied (picture of the used modules below). This signal then goes to a mixer. The DPA signal goes directly to the mixer and is not manipulated (equalization could be applied if needed, but normally I've been always happy with the unmanipulated DPA sound, so I haven't done anything to it). These two signals are then mixed so, that the cello core sound is retained by the DPA, and the overdriven Schertler sound expands the total sound into a more heavy and distorted, but balanced and crunchy sound.

As seen in the picture below, my signal chain for the contact/condenser microphone starts with a noise gate. I use it, because I don't want every little accidental knock on the cello to come through. Also, the attack becomes tighter, as there is always a threshold before any sound is output, i.e. there is no constant rattling sound.

Next up is equalization, both graphic and parametric. With the graphic equalizer, I try to make the unmanipulated cello sound more pleasant, and it also helps me to get rid of more general problematic frequency areas (those that easily go to feedback). The parametric eq is used to get rid of specific problem frequencies, which always start feedbacking in my setup, no matter what.

Then, I apply compression. The compressor has the ability, to soften loud sounds, as it flats out the dynamic range of your playing. I use this module to further get rid of problematic easily-feedbacking frequencies, and to get the sound overall more in-the-face.

The fourth set of modules in my configuration is the actual overdrive module. I use the module which emulates the famous Ibanez TS-808 Tube
Screamer. Dave Hunter (2013 [2004], p. 26) describes the Tube Screamer as something which most “pedalheads” consider to be one of the “granddaddies” of overdrive pedals. However, I use this module, because I feel that out of all the modules inside Guitar Rig 5 it is the best, if one wants to make the overdrive/distortion an extension of the acoustic cello sound, and not something which is an additional being by itself. This is especially important in smaller venues, as the acoustic cello sound is rather loud, and can easily be heard along with the overdriven/distorted signal sound.

Next, I apply some more equalization, to once more get rid of more problematic frequencies.

As the sixth set of modules I'm using the quad delay module (two of them). They have a fun panoramic effect (every other delay comes from the other side of the stereo setup), and by having two of them, I can have rhythmically more interesting events.

Close to the last, I apply reverb. I have it this late, because I don't want the reverberated signal to be manipulated, only that the thus far manipulated signal to be reverberated.

Finally, there is the volume, which is in fact sometimes not necessary, because GR 5 has its separate volume control as well. But I have it there, in case my signal is not loud enough, or if it's too loud.

After I have these two signals (one Schertler that is stereo, and one DPA that is mono), I can have them inside a mixer. For the concert I was using a Boss RC-300 as a mixer because it allowed me to make these 3 signals into stereo signal, which makes more sense when mixing the sound in a stereo setting.22

22 As of now, I wouldn’t say this is the smartest choice because Boss RC-300 is a loop station, and not a mixer as such. But the setup worked for the concert.
Figure 8: Guitar Rig 5 modules used in *Mit inniger Empfindung.*
Score of the piece
Attached as a separate file, named “Mit inniger Empfindung Score”

Additional info about the piece for performance
Attached as separate file, named “Notes about Mit inniger Empfindung”

Video of the piece
Attached as a separate file, named “Mit inniger Empfindung Video”
References

Journal articles


Literature


Internet


Other
