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UNIVERSITY OF CALIFORNIA SAN DIEGO

Diário de Bordo: ship's log of my compositional practices

A Dissertation submitted in partial satisfaction of the requirements
for the degree Doctor of Philosophy

in

Music

by

Tania Lanfer Marquez

Committee in charge:

Professor Michelle Lou, Chair

Professor Lily Hoang

Professor Karola Obermüller

Professor Myrta Santana

2024

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University of California San Diego

2024

DEDICATION

I dedicate this dissertation to my advisor Michelle Lou, who trusted me with this project; to my children, Ana and Zak, who teach me every day about intuition, creativity and poetry; to Willy Corrêa de Oliveira, an antenna who has changed my life in the past and continues to change it today; and above all, to Maurício De Bonis, my inspiration, who brings me peace and shines a bright light into my path.

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LIST OF SUPPLEMENTAL RECORDINGS

Marquez_PecasSecas.mp3

Marquez_ForDream.mp3

VITA

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ABSTRACT OF THE DISSERTATION

Diário de Bordo: ship's log of my compositional practices

by

Tania Lanfer Marquez

Doctor of Philosophy in Music

University of California San Diego, 2024

Professor Michelle Lou, Chair

This dissertation contains three different ideas. The first one is in a diary format and it is inspired by my readings of three works: Franz Kafka Diaries, The Diaries of Paul Klee, and the diaries and journals of Bertolt Brecht. The entries come as an illustration of my own poetics instead of a scientific conceptualization of my creative processes. It should inform the reader of the reasons underneath the way I write.

The second one is the analysis of my piece for two percussionists called Peças Secas. There I explore the compositional processes that deal with the exploration of the idea of unity of distinct parts. I was preoccupied with an internal structure that tied the parts together and allowed little options for flexibility and novelty. The third idea talks about the short form, especially the condensed form. There are three examples being analyzed, one coming from literature, with a poem from concrete poet Augusto de Campos, another from the music of Robert Schumann and finally the analysis of my own For Dream for solo flute. This piece contrasts my past compositional practices in its impetus for invention. Here it comes more closely related to the idea of a poetic endeavor. I analyze my choices when confronting Emily Dickinson's text and try to articulate my poetics in the light of the impact condensed forms of art have in my own processes.

INTRODUCTION

How to write music today has been a question in my mind my whole artistic life. Music creation has been a quest of personal necessity rather than simple “enjoyment” or “to change society”, a catchy phrase I hear often. What society are they referring to? There is no art that aspires to change that which it does not deeply understand. To want change in any society is to understand and dialogue with this very society deeply, and necessitates a broad impact. The music I chose, the one interested in the history of polyphonic music, today has no broad impact. It lives in the shadows of very limited funding, usually within the walls of academia or grants for ensembles. I do not engage in art for change. I would rather engage with the important teachings of Giulio Girardi in his book “Educate for what society?” In which he engages in discussions about colonialism, dominant sectors of society, and how certain kinds of education can truly be transformative. So, it is in the realm of education and political engagement that I see change as possible. In art, I don’t see change. I see it as a reflection of society principals, or I see a radar catching the breeze of new times to come. If there is change, it comes in the form of personal transformation. To be moved is to transform oneself. The way it happens to me is from the feeling of *astonishment*.

Some of the discussions I am weaving in this text unfolded from the influence of the various conversations I had with artist Willy Corrêa de Oliveira through my youth, and now again as I am in my forties.

My own diary entries have the intention of sharing my thoughts underneath the surface of what appears on a musical page. Musical material in many ways already reflects one’s

time, but having access to a few glimpses of thoughts and influences can reveal details that would otherwise be shadowed. I find it always puzzling to read biographies and diaries from other artists. In some aspects they are independent from the art being made. There are certain features in art that are broader and more universal than the specificities of a particular person. For example, I find it interesting to extrapolate compositional puzzles and re-engaged with a modern lens. One can bring certain aspects of analysis and investigation revealing novel information from examinations of Haydn and Mozart versus the levels of transformation of musical materials with Beethoven. That discussion seems more related to compositional practices of each historical moment but also is related to the degree in which tonality was quickly developing as language. It seems more distant than the discussion that might arise from the particularities of one of the composers' personalities and family circles, love life, deafness. But knowing the person, even a little bit, might provide insight into some of their creative decisions; even if not in a direct way. Music is not separated from society and its politics. To live today is to write today's music.

It has been a long personal journey to be able to enjoy a work of art knowing that I might not agree, or like, the personality or character of its author. Seeing different perspectives than my own and understanding different cultural practices from different points of time in history, made me able to gain perspective and distance my appreciation between an artist's life and their work. In many cases the Hegelian dialectics are also part of what makes something fascinating. The complexity of human nature, the contradictions of one's own beliefs, and what society provides as current life-options, might make interesting art. Diaries are read by me as an *ode* to dialectics.

1.

DIÁRIO DE BORDO (SHIP'S LOG)

1. May 26th, 2024 - Plague

I am plagued. Maybe I have been plagued my whole life. But this week, I am plagued by a persistent flu that wrecked my body and annoyed my soul. It is true that my immune system hasn't been the same since the pandemic. It went havoc.

Once a friend told me that the life we had while living through the pandemic is forever tainted. It is all infected by trauma on different levels. The jobs we held, the family dynamics, the relationships routine, the habits, all needed to change when things started to get better and we were no longer afraid of dying. He felt like all those things in life that we lived while in isolation were forever poisoned and needed to go through a purge, a transformation, or an eradication. I chose for each of those elements one of those suggestions. Some habits were transformed, some relationships were killed while some were cultivated with new lenses, some practices were adapted. But nothing really was the same as before. I immersed myself in the job I had and had great motivation in establishing healthy habits. I changed my eating habits drastically, I immersed myself in reading a lot about child development, having two young children of my own. I started exercising.

While living in that unique moment in life, it seemed as if I could control things if I played my cards well. If I planned for things, put them on a regiment, on a schedule, on a list. If I understood things around me, I could better control the outcome. I have been doing these sorts of tactics since I was a child, really.

Music for me has always been one of the mediums that resonated the most. The feeling of playing an instrument, of studying the repertoire of the past, and of creating music of my own has not been a light one. It is heavy. It is confusing and it shakes me to my core. It is daunting as I feel with music, I am on the verge of always touching the beauty or the sublime, or both.

With that much intensity of feelings and exasperation, how does one start to organize their ideas to create their own music? The uncontrollable nature of invention can be overwhelming. My innate desire to control materials in music was my usual practice. Now with the need for eradication or transformation after the pandemics, one does not return to how things were. But for a long time, I fell into the strategy of creating systems that would allow me to be somewhat constrained. Having some degree of control is what made creation possible to me. In the pandemic I controlled the little things I could in life. With music creation I controlled materials, form, harmony, rhythms. In several cases that has been one of the guiding principles of my music. That external control that takes over the music material. The invention was the system that controls it in itself. What change? How to change?

2. June 7th 2024 - Dusty Wig

I, many times, wished I could have been born in a time where the music I write would be common practice and its language understood. I feel this hasn't been the case since the dissolution of tonal harmony. What is the system that took over? Medieval composers didn't need to create new structures each time they musicalized their texts. Bach didn't need to recreate a whole structure for each piece he did. He didn't need to create a harmonic system from scratch even though he was dialoguing with it and transforming it in many ways. Nor did many

composers after him. Transformations were happening and the need for invention pushed the many constraints already in place. Later, the broadening of the tonal harmony to its limits asked for changes that we as society are still shaken by it. I do not wish to write music that is defunct. My love from music of the past inspires me today but past music belongs to the past. There is no reason for me to replicate music written many years ago if society today is different. I can feel the weight of the wig on my neck, and the corset pushing my ribs in when I hear court music from the baroque era. I cannot write music in a fashion without considering its surroundings. And yet I feel the desire to have lived in a moment in time where writing music was alive and not made into a byproduct of capitalism. I am also not nostalgic of the past like I hear some people proclaim. I am glad antibiotics and penicillin exist. I feel we are better off today in many ways and have no sympathy for fantasizing about a time where things were 'better'. There are advancements in a lot of areas and it seems as for other areas not much has changed. Capitalist society is cruel. After that reflection I hear the music of Federico Mompou. In regards to that I would like to say there is a place for still saying things that were not said yet with a particular music system. Mompou? His music might sound "old" at first. Hear it with more attention one can clearly see he says things that were not uttered before but it wears old clothing. How sad it would be to dismiss his fresh intimate music and call it anachronic. And how sad it would be for a composer to try to replicate Vivaldi 'as is'. One thing has nothing to do with another.

3. June 15th, 2024 - A point of view

I am older now. I feel less inclined to need to prove myself as an artist to anyone. With that comes greater freedom of expression. The lack of fear of judgment is new. It hasn't always

been that way. Judgment is what we get when we enter a composition program: the famous juries! I remember them well. It has been a while since I participated in one but I remember the feeling of needing to explain well what I was doing with my piece. Sometimes more than explaining my choices, I needed to defend my piece and a point of view. It was a spectacle of arguments more than a discussion of what the music itself was bringing to the table.

That said, today I think there are benefits in talking to a small group of interested people about the inner workings of a piece and its impetus of creation. But I also believe that it is within the field of musicology to analyze pieces and contextualize them. A brilliant analysis of a piece or a brilliant structure made by the composer that ties all knots is in no shape or form related to the intrinsic interest of that piece of music. Related to that, I would like to tell you that during my life I had many bad piano teachers. But one of them was different. She taught us that each artistic voice was valid and she cultivated a sense of camaraderie among her students. We simply did not compete with each other. We saw value in different ways of interpreting the same piece. We would spend some time analyzing each other's decisions for whatever musical phrasing, tempos, and agogic choices.

With that as a guiding force, the idea of right and wrong in art seems more and more absurd each year that passes. Analysis of pieces is always just a point of view from who is telling it. After dismissing Alban Berg for two entire decades, I completely changed my mind after hearing his Lyric Suite with new lenses this past Summer with Willy. Art is never wrong.

4. September 12th, 2024 - Babel

Today a composer within the “contemporary classical music” arena is free to write almost “whatever they want”. That happens, among other reasons, because in most cases we are not paid as composers. Maybe there are a few commissions happening here or there, and they do have an impact on writing what is “trendy”, but those rare events do not provide any financial stability whatsoever. We have different professions. We might teach composition, but that is not the same as having a full job as a *composer*. Many composers have other jobs altogether and compose “on the side”. The freedom of expression we have today being a “contemporary classical composer” comes directly from the fact that we have no bosses. We might feel the pressure of composing in a certain way, using certain techniques and certain types of sounds, but I believe it is safe to say no one is losing their jobs if they don’t, since there are no jobs that pay you strictly to compose and nothing else. Unless you work for making music that serves a specific function, the composition that we do as a result of a commitment with music history, with the development of polyphony, and most of all, with the idea of invention versus artisanship is virtually extinct.

That much freedom of expression, freeing as the name says, comes at a cost that is almost never mentioned. Composers have to invent and reinvent a whole system of their own when they compose. Reinventing the wheel, creating a system in which a piece of music makes sense internally. Creating structures and rules that would confine the experience to be perceived as coming from piece A and not piece B. Each composer has their own way of creating music from scratch. What I do musically has probably no connection at all with what my peer sitting next to me is doing. So, we feel the need to explain our systems so another person can start engaging with some degree of proximity to our ideas and ways. This lack of common ground

makes us live in a Babel Tower. Each one of us speaks a different language and there is little connectivity.

Many times, pieces of music might sound very similar to one another on a surface level, but their inner structures are drastically different. The preference for 'extended techniques' being used by composers might be similar, the usage of certain technology by certain institutions pushing them are similar, resulting many times in sounds that are externally familiar. This might give us the wrong sense that we ARE indeed dialoguing. That we might share a common language. I remember going to the Darmstadt Summer course a few times. Every time I left the festival there was a clear aesthetic being propagated. It became an internal joke in my home whenever someone used a megaphone in an ensemble piece. "That's so Darmstadt 2010!". Is this the result of a common language we share and recognize or is this the result of a sound fetish? I would bet on the latter.

With all of that said, I always felt the need to create musical systems that worked with the inner structures beyond the resulting sounds. Creating systems to me had two operating principles: one, to put constraints enough in the musical material so I could not experience the daunting feeling resulting of the never-ending realm of possibilities that I could engage on, two, trying to avoid only working on the surface of the resulting sounds with its sensual attractiveness, cliché gestures and so on. I must note here that I have no problem with clichés. I welcome them when they belong to a particular idea or compositional problem I am trying to solve on a piece.

Creating external systems to me in a way took over the lack of common musical forms and gestures that can be shared among people. Even though the Sonata forms were a "form" that

drastically changed over the centuries, the idea of composing a Sonata, versus a Rondo, or any other musical form, gave enough constraints composers could work with or against it. The sonata forms are so varied it is hard to believe a Mozart Sonata and a Beethoven late Sonata are still under the Sonata umbrella. This is a testament for invention and societal changes. I craved for a system that would help me guide my practices towards the idea of unity, recognizability among parts, a substitute for the lack of a common musical language. But then something happened and I changed my mind. I will get there with you.

5. June 13th, 2024 - My bad

It has come to my attention that I might have been blind to the fact that art does not need rules. For many years I had a deep sense that music needed some kind of **unifying principle** that tied everything together. After all, there is no elephant with a giraffe's neck and there is no giraffe with an elephant's trunk. For each their own. A piece that contains several parts should have a compromise to guide us throughout the parts with us believing that part A, B and C belong to the same piece. The B is a B from **this** piece in particular not another generic B. Except that this idea of unity came as a result of a particular music language of a particular time. There would be no Beethoven's fifth without the idea of a strong thematic unity.

But then, there is Haydn and his surprises. Hear papa Haydn's Sonata H.XVI 34, 2nd movement. Hear H.XVI 42, 1st movement. A surprise at every corner, even in its repeated nature. It is my endeavor to free myself from contingencies and rules. Rules can be enchanting. Rules are to be broken. Rules obey the stronger. I would like to be in contact with the unknown.

6. June 20th, 2024 - The last day

I thought by now I would have had a sense of where the world is going. But I do not. This world of mysteries and suffering, with its atrocities created by the capitalist society goes very against creating, thinking, and truly belonging to any community of people.

A bright light and a strong foghorn are necessary to navigate these waters, not to fall into the traps and the dangers that suck creativity and vivacity away to the depths of a cultural industry programmed to sell and numb us. A lighthouse that guides us from performing unending tasks that eats our creative time.

One must craft their daily life meticulously to fight against the temptations of what is consciously programmed to addict us. I have studied a lot about respondent conditioning and operant conditioning for the last decade and learned a thing or two of how easy it is to create addictions. This society wants us addicted and the one disseminated today with screens is a perverse addiction that sucks away our precious time.

Today was my last weekly in-person conversation with Willy while I wrap up my one year living in Brazil. I must remember to focus on what is important and on the subjects we studied this past year. We watched and debated films, read poetry, heard and discussed music. To focus intensely on that is beautiful and rare.

Awareness IS what free us from belonging to what is no longer of interest to us.

The Soul selects her own Society —
Then — shuts the Door —
To her divine Majority —
Present no more —

Unmoved — she notes the Chariots — pausing —
At her low Gate —
Unmoved — an Emperor be kneeling
Upon her Mat —

I've known her — from an ample nation —
Choose One —
Then — close the Valves of her attention —
Like Stone —

Emily Dickinson¹

7. November 1st, 2024 - Metalinguistics

‘Prolegomena to Contemporary Music’ in Schoenberg and his school by Leibowitz should be revisited by me every year. As well as an overview of the trajectories of the societal forces that drove the path of the different musical systems. It is crucial the study of music history and the understanding of modality, tonality, chromaticism, which is embedded in the tonal system and also is what creates its destruction!

With the deepening forces of a society concerned with capital goods and the erasure of critical thinking and art, artists who are still working with the idea of invention are floating alone. Each composer from the XX and XXI centuries found themselves with the quasi-impossible task of inventing music after the total implosion of tonal music. What to do next is a question that every composer at some point must face since there is no common language that unite us. And each solution is individual. There is a plethora of ways to respond and each should be seen as a personal choice. This is one of the reasons why it is easier to find inspiration from

¹Dickinson, *The poems of Emily Dickinson*, ed. R. W. Franklin, p.189.

music from the past than the one from today. I have this feeling that when inspired by composers from the past, I personally do *not* try to copy their aesthetics, but I might be influenced by a particular compositional puzzle. If I hear today's music trying to find inspiration, I might be imitating someone else's response to what to do after the tonal system. And this is a response, that as I said before, I believe should be personal.

Am I armored against other composers' personal choices? No, I incorporate sounds I hear around me in my music. But I must know that this resulting sound coming from Lachenmann or Sciarrino, Ferneyhough, Feldman, Cage, whoever it is, was a sound that was a result of a deep search of those composers for their own truth. Last year I went to a concert with music composed in the last 5 years or so by composers from all different places in the world. They sounded all very similar. Is this because of a common language or because we are invested in the resulting sounds, and copying and pasting them?

8. November 15th, 2024 - A new life

I must wait. Waiting with a purpose is not as easy as it seems. In waiting to live a new life I fill my days with interesting things: Caspar Friedrich, Andrew Wyeth, Paul Auster, Anna Akhmatova, Laura Ridding, and, who knew, Shakespeare. The music of composers I am sure I should know more: Franz Liszt, Ruth Crawford Seeger, Hanns Eisler.

Steering for dream.

2.

ANALYSIS OF PEÇAS SECAS

Peças Secas (included in the appendix) is a piece that was written using extensive applications of external systems. First, it was a dedication piece to someone. It contained two sets of instruments for two percussionists. One set was composed of metal instruments (almglocken, metal plate, metal bowl, chains, nuts and bolts, coins) and the other set had wood instruments (woodblock, temple block, mantras wood drum, sea pod rattle). Each set has its own characteristics in terms of resonance, timbre, character.

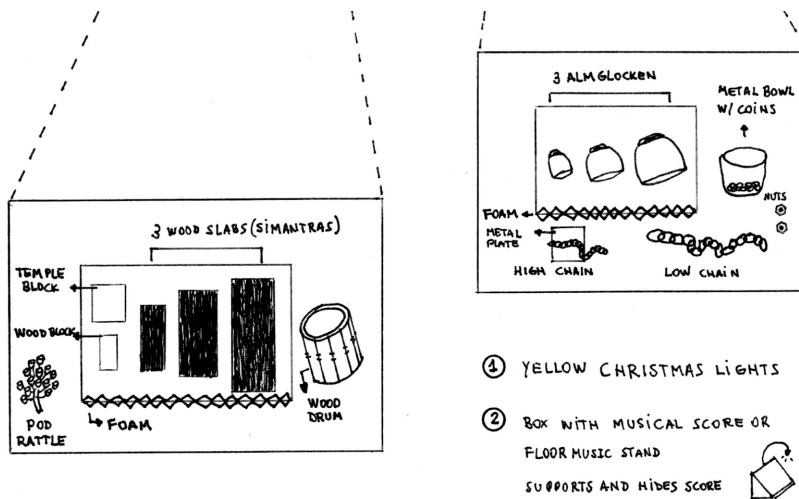


Figure 2.1: *Peças Secas* by Tania Lanfer - instruments table.

Movements:

1. IMP
2. EXP
3. LIM

The first movement (IMP - impetus) displays each set of instruments having their own “personality”. They are part of the same piece but display different responses to each other. The beginning of the piece starts with both sets of instruments each playing a bit more independently from each other and with sounds that are intrinsically very different from one another. The metal set sounds very metallic with coins being dropped into the bowl and the metal chain being rubbed against the almglocken on measure 4. They are not really trying to merge as one sound.

Figure 2.2: *Peças Secas* by Tania Lanfer - page 1, mm 1-11.

Later, as the first movement goes on, in many instances percussionist 1 (metal) amplifies what percussionist 2 (wood) is doing. The wood set seems to be an ongoing force that is influenced but not stopped by the metal set. The metal set responds and joins in the material in at

many points. Here percussionist 1 joins in with tremolos after that has been played by percussionist 2, who then follows, a bit unaltered by percussionist 1.

The musical score for Figure 2.3 consists of two staves, P1 and P2. P1 starts with a 4/8 time signature, followed by a 2/8 time signature, and then returns to 4/8. P2 starts with a 4/8 time signature, followed by a 2/8 time signature, and then returns to 4/8. A box labeled 'HIGH CHAIN' is positioned above the P1 staff. The score includes various rhythmic patterns and notes, with some notes marked with 'p' (piano).

Figure 2.3: *Peças Secas* by Tania Lanfer - page 7, section I.

This is another example of both percussionists starting to be influenced by each other and one resonating with the other.

The musical score for Figure 2.4 consists of two staves, P1 and P2. P1 starts with a 5/8 time signature, followed by a 2/8 time signature, and then returns to 5/8. P2 starts with a 5/8 time signature, followed by a 2/8 time signature, and then returns to 5/8. A box labeled 'YARN MALLETS' is positioned above the P1 staff. The score includes various rhythmic patterns and notes, with dynamic markings such as 'p', 'mp', 'p', 'pp', 'mf', 'f', 'mp', 'f', and 'mf'.

Figure 2.4: *Peças Secas* by Tania Lanfer - page 8, section J.

The second movement is a solo by percussionist 1. This piece is called EXP for the expansion of that sound world, a magnifier into the family of metal sounds and how they behave.

The tempo is slower which allows the full resonances to decay in its time without

interruptions. The fermata allows for the natural time of the decay to be fully perceived and appreciated.

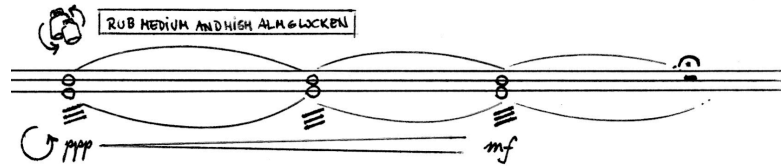


Figure 2.5: *Peças Secas* by Tania Lanfer - page 10, line 3.

Movement 2 contains a memory of rhythmic pulses initiated by the wood instruments that were not irregular. Here is how they appear on movement 1:



Figure 2.6: *Peças Secas* by Tania Lanfer - page 5, section F.

And here is how they appear on the metal sound world of movement 2:

11

WITH FINGERS

P1

P1

Figure 2.7: *Peças Secas* by Tania Lanfer - page 11, lines 1-2.

By the end of the third movement, (called LIM for limitation of differences) there are many instances where those two sounds worlds try to merge. Here is one:

13

M

P1

P2

Figure 2.8: *Peças Secas* by Tania Lanfer - page 13, section M.

The appearance of the seed pod rattle at the end of the piece is a surprise in terms of novelty of timbre. It has not appeared before, even though the fashion in which it occurs is not new. It's been rubbed against the other wood instruments, but this time it sounds much more like

the metal chains being slowly rubbed against the almglocken. In doing so, it creates unity between those two moments, even though the appearance of the rattle sounds so surprising.

Q

The image shows a musical score for two parts, P1 and P2, in section Q. The score is divided into two systems. The first system shows P1 and P2 with rests and a circled 'X' in P1. The second system shows P1 with a 'rit.' marking and P2 with a complex rhythmic pattern of chords and triplets.

Figure 2.9: *Peças Secas* by Tania Lanfer - page 14, section Q.

The piece ends with that novel sound. I have to confess it is still alarming when I hear it, even today, many years after I composed it. It catches me by surprise in deviating a little from the rest of the piece, which I believe it lacks. To me the rest of the piece is tied together. The moments that are new are “properly prepared”, the rhythms were worked in a way that one thing flows to the other. The surprise, with its lack of belonging to the rest, represents the *unknown factor*. The way life can sometimes turn a corner and presents us with something unimaginable. It is hard not to extrapolate that into thinking it could have been a sign of what was to come in my own life. The twists and turns of my story that were not predictable in any way.

My notebook with sketches for the piece shows the level of preparation that went on so I could tie moments that were distant originally, in terms of musical material, creating bridges

among distinct moments. My intention was to create perceptual changes that were organic and to create unity among the parts.

I should preface this section by saying that like in many other pieces I composed, I was influenced by external musical material that I later transformed. It does not configure a citation or a quote in per se as most of the materials were drastically transformed. So much so, that by also changing the instruments in each they occur they could not be recognizable, not even by the author of those borrowed measures. The moments where I changed very little from the borrowed measures are going to be shown below.

Since this was a piece that was dedicated to someone (composer Bruno Ruviano), I listened to his music and wrote down very short passages that got my attention: either because I liked them very much, or the very opposite! I used very few measures from him and they gave me some contours of dynamics, of ready-made gestures, or “melodic” lines. The rest was me using those few measures and extrapolating systems that would generate music material using some principals found in those materials.

Here we have Bruno Ruviano’s *Seis Vícios de Garlandia* measure 112. Underneath there is a “transcription” of that measure and some possible usages of it, only taking elements that were relevant or salient to me.

m. 112 [J = 50]

III - LIMITARE

Figure 2.10: *Seis Vícios de Garlândia* by Ruviaro - m. 112 with Tania Lanfer's draft underneath

Figure 2.11: Continuation of Tania Lanfer's "transcriptions" of *Seis Vícios de Garlândia* by Ruviaro.

That section became one of the most literal uses of the borrowed material.

The image shows a musical score for two parts, P1 and P2, in 3/4 time. A box at the top left contains the letter 'L' and the text 'YARN MALLETS'. The P1 part consists of a series of chords with dynamic markings: *ppp*, *mp*, *p*, and *pp*. The P2 part consists of a series of chords with dynamic markings: *mfp*, *mfp*, *mfp*, *p*, *mp*, and *p*. There are also some handwritten annotations like '5' and '5' above the P2 part.

Figure 2.12: *Peças Secas* by Tania Lanfer - page 12, section L.

Later on, this very simple idea of the diminuendos, coming from sforzandos, the original material, developed into full blown proportions on section M of the 3rd movement.

(close up of measure 112, cello part, from Bruno Ruviano)

The image shows a close-up of a musical score for a cello part. The top staff shows a series of notes with dynamic markings: *f*, *f*, *f*, and *f*. The bottom staff shows a series of notes with dynamic markings: *sf*, *sf*, and *sf*. There are also some handwritten annotations like 'r5' and '5' above the notes.

Figure 2.13: *Seis Vícios de Garlândia* by Ruviano m. 112, close up on cello part.

13

M

P1

P2

P1

P2

Figure 2.14: *Peças Secas* by Tania Lanfer - page 13, section M.

Here is another example of the original I borrowed from the composer:

A tempo [♩ = 150-160]
m. 73

Eb Cl.

Vc.

Perc.

(as unexpectedly!)

Figure 2.15: *Seis Vícios de Garlândia* by Bruno Ruviano m. 73.

In my elaboration from the original, it deviates in the following passage where I show how I created musical unity with the tremolos earlier in the composition. The “transcription” to my instrumentation and later an expansion of that material. In this example you can see how the idea of a glissando on the clarinet and cello was transformed to “moving tremolos”, trying to maintain the sustain and de-emphasize the sharpness of the note attacks.

The image shows two sections of handwritten musical notation. The first section, labeled "TRANSCRIPTION", consists of two staves in 3/8 time. The top staff has a tempo marking of $\text{♩} = 150-160$ and contains a melodic line with slurs and triplets, marked with a dynamic of *p*. The bottom staff contains a bass line with slurs and triplets, marked with a dynamic of *pp*. A vertical line with the word "or" above it indicates an alternative phrasing. Below this section are two empty staves. The second section, labeled "EXPANSION:", consists of two staves in 3/8 time. The top staff features a melodic line with slurs and triplets, marked with a dynamic of *p*. The bottom staff features a bass line with slurs and triplets, marked with a dynamic of *pp*. The notation includes various rhythmic values and slurs, with a 3:4 ratio indicated at the end.

Figure 2.16: Tania Lanfer’s transcription and expansion based on Ruviano’s *Seis Vícios de Garlandia* m. 112.

Below is one of many tables I have in my notebook that shows a particular process to further degrade the recognizability of an original rhythmic pattern found on the second movement of *Sete Vazios* from Ruviaro. There were a few different processes for changing and expanding the material. Here on figure 2.17, there is the transformation of a more complex rhythmic pattern to elements that were boiled down to a much simpler profile since I planned to add complexity with other layers of grace notes later on.

(mov. II - Sete vazios - BTR)

temp. block. $\text{♩} = 250$ ($\text{♩} = 125$)

The figure shows three stages of rhythmic transformation, each represented by two staves of music. The first stage is the most complex, with many notes and rests. The second stage is a simplified version with fewer notes. The third stage is the simplest, with only a few notes and rests. The notation includes various rhythmic values like 3/16, 9/8, 1/32, 7/8, 12/8, 10/8, 1/32, 5/16, 2/8, 15/8, 10/8, 1/32, 10/8, 5/8, 7/8, 1/16, 2/8, 3/8, 16/8, 3/8, 8/8, 4/8, 8/8, 10/8, 6/8, 15/8, 2/8, 8/8, 11/8, 5/8, 7/8, 2/8, and circled letters A and B.

Figure 2.17: Tania Lanfer's drafts from a system of rhythmic transformations.

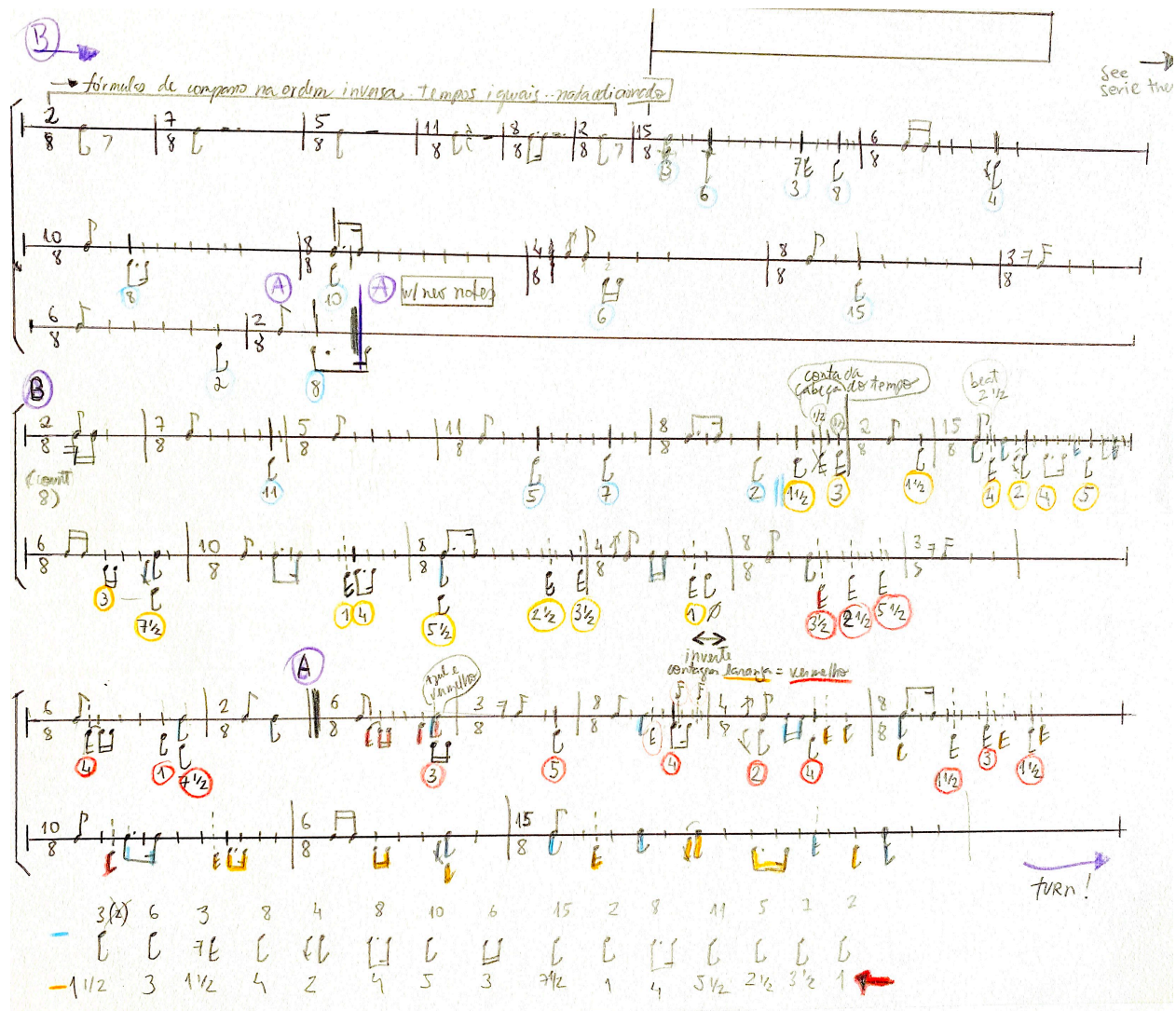


Figure 2.18: Tania Lanfer’s drafts from a system of rhythmic transformations and superimposition of rhythmic layers.

On figure 2.18 I am sketching the superimposition of different rhythmic layers (blue, orange, red). They follow a rhythmic series that compresses the rhythms in half. The red color notes additions that are the same orange series, read right to left.

3	6	3	8	4	8	10	6	15	2	8	11	5	7	2
C	C	7E	C	4C	4C	C	4C	C	C	C	C	C	C	C
1½	3	1½	4	2	4	5	3	7½	1	4	5½	2½	3½	1
0.75	1.5	0.75	2	1	2	2.5	1.5	3.75	0.5	2	2.75	1.25	1.62	0.5

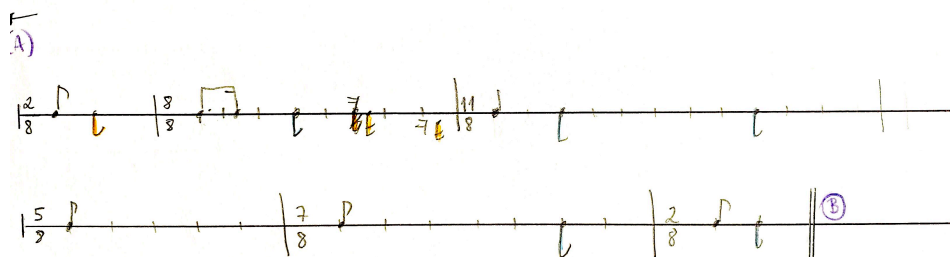


Figure 2.19: Tania Lanfer's drafts showing more clearly the rhythmic series that are superimposed

When I composed *Peças Secas* I wanted my materials to be layered and complex but I also wanted to add degrees of recognizability among parts. Even though I was borrowing a few measures through the piece (I ended up using just 3 short fragments from Ruviano) I wanted to make sure there were not used as citations. The materials are not recognizable. The intention in using them was a form of dedication. Because they were distinct from one another, putting them as they were felt out of place in this particular piece, especially since I was concerned with creating unity among the parts at that time. I was interested in maintaining cohesion by layering specific patterns and making sure I was dialoguing with memory. I had a concern for the retention of new materials that were presented. So, I repeated them using gradual variations. One way of doing this was to create interpolations between two distinct passages.

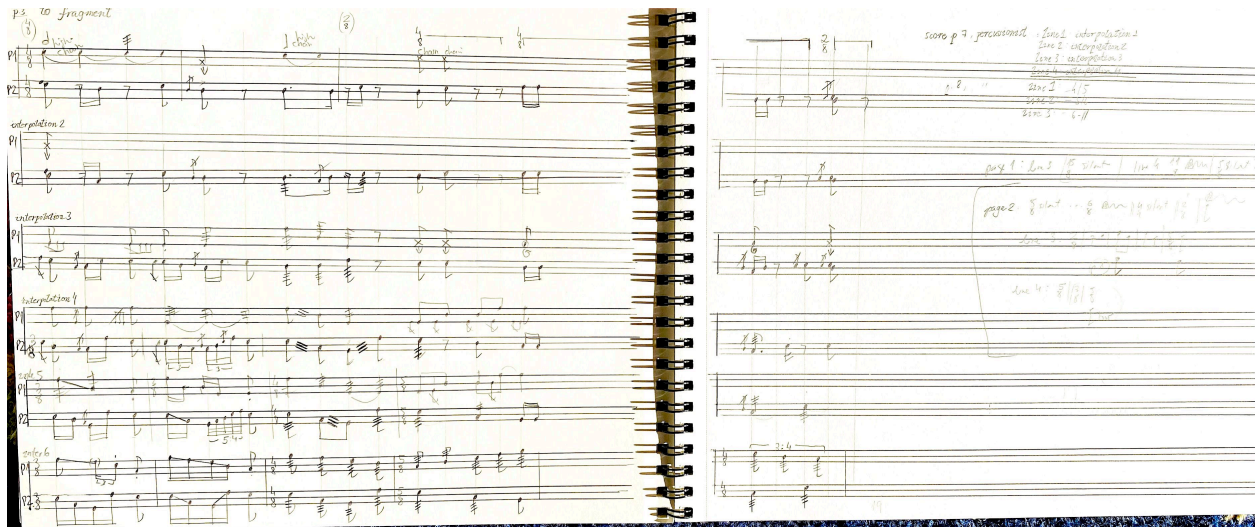


Figure 2.20: Tania Lanfer's drafts showing the process of repetition and variation by the use of interpolation procedures

In this process, the use of interpolations of music materials gradually transitioned two very distinct kinds of music materials, creating a smooth process of change between interpolation 1 and 6.

Peças Secas still remains to me one of the pieces that well exemplifies my desire to write with a clear musical idea in mind but also to use systems that help tie together different materials. This way the result was a piece that was structured and each part belonged.

The underlying musical idea of the piece was to have the sets of diverse instruments being merged into one by the third movement. In many instances the materials are being played in unison but still maintaining sharp differences in terms of their individuality considering its timbres and sound envelope. That creates the desire of becoming one but never truly reaching that goal.

3.

A RETURN

After a period of time without composing written music, I had the urge to write again and solve my unresolved musical issues that once weighed on me. There were unanswered questions about the role of composition and art in today's society. The return to writing was not an easy one and it came after a multi-year hiatus of skepticism of the current mode of operation of contemporary classical music practices. Music and life are intertwined and to return composing music is also to evaluate society and my role in it. Capitalism's role is to sell and the music I chose to spend my life doing rarely does. The very impossibility for this art to exist today makes its existence dependent in certain ways that not always sat well with me. My commitment is with the art that deals with the history of polyphony. The love for this art form did not cease to exist because of the pressure for degradation of our own humanity. The persistence in continuing is a commitment with humanity. It is because against all odds, invention, curiosity and a sense of personal necessity exist and as Rilke taught us, I would not survive without it. We persist, we do because we must.

What should I write after a time of absence? Should my processes still be the same? Why use them at all? And if not, what takes place?

I debated for several months and instead of writing many musical exercises to 'feel my way in', I decided to immerse myself into the study of music history. What can I see now with new lenses? Now that I was able to reengage with music with some degree of distance, how do I hear music from the past today? What is still relevant to me and what can I learn from it? Because my previous music had tied structures, the pendulum has swung back to the opposite

side and for the first time I was considering the element of chance and open scores. Because my intension is to work closely with performers, I started thinking music with very little things notated, where the performer was an integral part of music creation.

Here is an unfinished sketch from a piece I was planning.

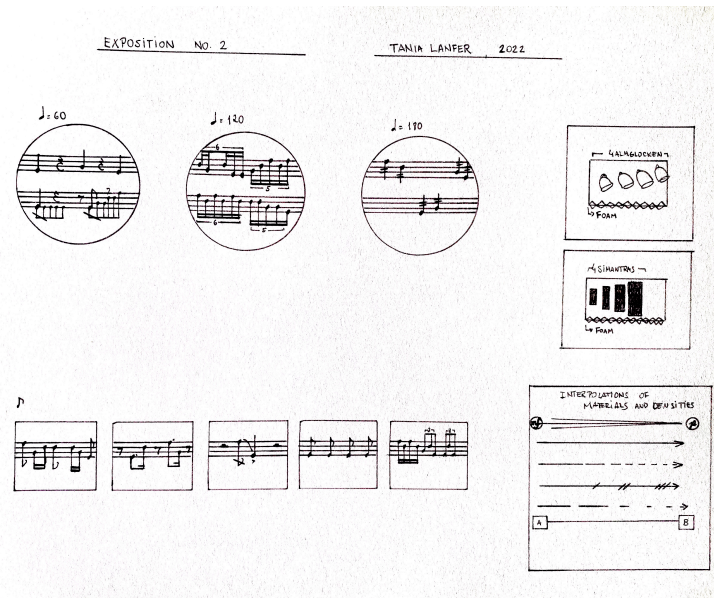


Figure 3.1: *Exposition 2* draft by Tania Lanfer.

This experimentation did not last long as I realized one does not need to throw away what is part of their own personality.

Later I was interested in writing for voice. I immersed myself in hearing songs from all ages and different cultures. I narrowed down to something that never interested me in my past. Lied. And the history of Lied. It was a conscious decision to not focus on an art form that is in demand today in the circles of contemporary music.

I wrote two of my own. I remember fleeing away from writing to voice altogether a decade ago. Now I see it as an endless source of interest that will be revisited at some point.

The Lied study got me closer to certain composers and reignited my old love for Schumann, Schubert, Wolf, Fauré, Debussy, and Nepomuceno among others. The link of literature and music was very present in this moment of return.

4. CONDENSED FORM

1. Short form and Condensed form

The study of poetry gave me new insights that I haven't seriously considered before. One of them is short form. After examining a few examples in music, it became clear to me there was a distinction between the short form and condensed form. Short form being the one that is literally short in terms of brevity of time. Defining those terms are only useful in the context of specific examples. Later in this chapter I will give a few of them.

A piano waltz might be short. It might follow a known structure and it is not as layered with complexity. A condensed form, on the other hand, seems to be more layered, elusive, dense or fragmented. It is similar to the difference between poetry and prose. One of the first things one perceives is that poetry has intentional line breaks creating its form. It could be written in verse or free verse. Prose is, usually, written in paragraphs and in most cases, it seems, there is no intentional formatting and fragmentation.

Poetry is usually short (though there are many very long poems), but not all that is short is poetry! Concise² means “giving a lot of information clearly and in a few words; brief but comprehensive”. When you look at the extreme side of concision, some of the very condensed and very short forms I have seen fall more into a ‘telegraphic’ form. By that I mean they are so condensed and concise that it becomes necessary for additional information to convey an idea was there. In some cases, I could not perceive *poetry* so much anymore. Moreover, meaning is not extracted from it other than just the specific message one tries to convey. Many authors have tried to define what poetry is or is not. The two definitions I like the best so far are Robert Browning’s where in *Sordello* he writes the idea that poetry is to contain in a star a constellation. The other one comes from one of Emily Dickinson’s letters³ to Higginson: “If I read a book and it makes my whole body so cold no fire can warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way?”. One talks about the idea of something that could be expanded, signaling its potential density impregnated with complexity, the other about the emotional impact. Both relevant.

Early modernist Ezra Pound in his *ABC of Reading* defines literature as language charged with meaning⁴. But it is in his fourth chapter he states: *Dichten = condensare*. “I begin with poetry because it is the most concentrated form of verbal expression. Basil Bunting, fumbling about with a German-Italian dictionary, found that this idea of poetry as concentration is as old

² *Oxford Dictionary Online*, s.v. "Concise," accessed October 14, 2024, https://www.oxfordlearnersdictionaries.com/us/definition/american_english/concise

³ Emily Dickinson: *Selected Letters*, (Belknap Press, 1986) letter to T. W. Higginson, 16 August 1870

⁴ Pound, Ezra. *ABC of Reading*, (New York: New Directions, 1934) p.28.

almost as the German language. 'Dichten' is the German verb corresponding to the noun 'Dichtung' meaning poetry, and its lexicographer has rendered it by the talent verb meaning 'to condense'"⁵.

In music, there are certain aspects that lead me to the idea of condensed forms. There are certain characteristics that are not exclusive to condensed forms, but it is interesting to explore how they might unfold within those forms. Here are the aspects I am referring to:

- 1) The piece has some degree of metalinguistic component or auto referentiality
- 2) There is some degree of fragmentation to the musical idea
- 3) Simultaneity of events might be preset or the idea of 'system' where when you change one parameter that influences the other parameters as well
- 4) Gestalt idea: A + B is not AB but C: the whole is greater or distinct than its parts
- 5) Expansion of time: the perceptual idea that times moves slower or is dilated. This is what I hear when I listen to Webern's music or to the early free atonal pieces of Schoenberg.
- 6) Comparison to the most common form: a break in the expectation by making a known form be perceived in a more reduced manner.

Each one of those six ideas suggested above are, again, not particular of the condensed forms. Many pieces might use the idea of metalinguistic, for example, and yet not be condensed at all. There is no composer who is more patently metalinguistic than Gustav Mahler and his brilliant usages of the waltzes. And yet, his works are expansive and not interested in the idea of condensation. What is interesting is observing these aspects within the examples where they

⁵ Pound, Ezra. *ABC of Reading*, (New York: New Directions, 1934) p.36.

were applied and not outside of them. These aspects cannot be generalized. The opposite is also true, not all condensed forms have all the attributes. The above list is not to identify where condensation happens but sharing my processes in the search for condensation.

In music, I believe Schumann defines condensed form as an aesthetic proposition and that is why I chose to talk about him before I analyze my own music that also deal with this idea. This approach allows us to have a shared understanding of the idea of condensation in music.

2. Words against each other

If I read an ancient mythological Greek tale that narrates a journey around the ship Argo, I have very specific stories with possible visuals, sounds and feelings of what that *ship* means to me and how it makes me feel. If I think of the story of Moby Dick I perceive a very different kind of *ship*, with different connections than the ones about the prophecies dictated to the Argonauts by the oracle-ship Argo. When I read a short poem using the word *ship*, I have less detailed accounts for it and have to create meanings based on various factors. Every one of us, although sharing a common language, have our own personal connections with this word, either through hearing it in different contexts through life, or in association to specific literature we might have read. Poetry reduces an idea to minimal materials and is able to create complexities and polyphonic thinking. Each word in poetry connects us to a broader set of possible external meanings like arrows shot in search of meanings. Each additional word surrounding a noun has the potential to add specificity, though it does not always do so. If I were to add more words to *ship*, ‘*now is a ship*’, I would start to filter out from the very broad word *ship* to a more specific

meaning. The broader pool of meanings available to single words loses its wide range of possibilities as words are added.

now is a ship
which captain am
sails out of sleep

steering for dream

(e. e. cummings)⁶

I would like to take a look at a poem that I used as inspiration for formal structures in an orchestra piece I wrote in 2009. This poem, along with its strong impact it had on me, also reveals how condensation plays out and how with very minimal materials one could completely change meaning and feeling abruptly at the same time. It seems to recreate the idea of Gestalt. The sum of its parts, transcends the individual letters and words. This poem touches various interesting aspects: The aspect of fragmentation, simultaneity of events or meanings, the changes in meaning throughout the course of the poem, changes of context, brevity, expectations and directions being broken and an astonishing visual component. All of that with very few vowels and consonants being presented.

The Brazilian Concrete poet Augusto de Campos wrote many books of poems that were present in the backpacks of many of my friends in my undergraduate studies in São Paulo during the early 2000s. He wrote *Equivocabulos* found in *Viva Vaia*⁷ in 1970 which still resonates strongly with me today.

⁶ Cummings, E. E. *Complete Poems 1904-1962*. Edited by George J. Firmage. Harcourt Brace Jovanovich, 1991. p. 825.

⁷ *Viva vaia: poesia 1949-1979*. São Paulo: Duas Cidades, 1979; 3^a ed., revista e ampliada. São Paulo: Ateliê Editorial, 2001.

Alone on a page, centralized and without any context, lies a small vertical line. It also happens to be the vowel 'I'. What is the meaning of that 'i'? If a poem means, in a lot of ways, the idea of condensation of materials, the Concrete Poetry movement took the idea of condensation even further.

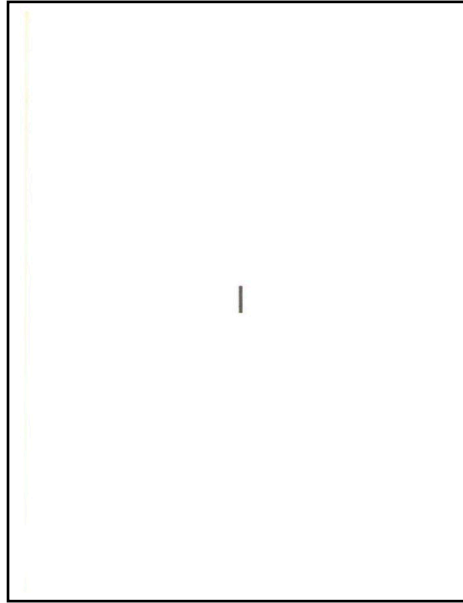


Figure 4.1: Augusto de Campos, *Equívocaveis*, in excerpt I.

That 'I' sitting alone on a page is open to an extremely wide range of possibilities for interpretations according to who is reading it. As the pages go on, the possibilities of meanings start to be filtered out. An 'I' is now presented with an 'R' just above it.

The almost endless list of possibilities is now no longer valid since the addition of the new consonant on a page. We have now proceeded to a possible word, 'RI', which means 'to laugh' in Portuguese. With just that we have moved from a cryptic, isolated vowel, to a syllable or a word. We do not yet know what to make of this.

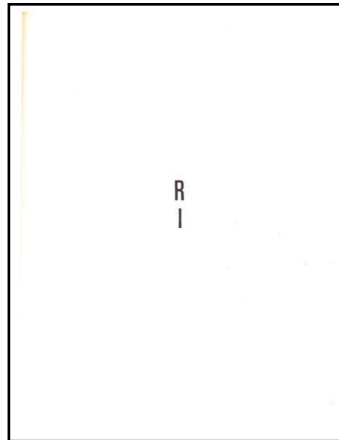


Figure 4.2: Augusto de Campos, Viva a Vaia excerpt RI.

Please refer to the whole poem at the appendix of this document. After reading/looking it, I offer a possible translation or interpretation to English.

I

RI - (s/he) laughs

RIS - (you) laugh

TRIS - brink, close call

RISTE - laughed or at the ready

TRISTE - sad

ATRISTE - a-sad (the negation of sad?)

CICATRIS - scar

ATRISTEZA - a-sadness (the negation of sadness?)

CICATRISTEZA - scar-sad

TRISFELIZ - in the original, the mirrored image of the juxtaposition of sad-happy. Sad is 'triste' and it appears only as 'tris', but in the image the mirrored 'fe' seems to complete the 'te' missing on 'triste'.

This last image draws a scar on the page where one can almost see the fibrous connective tissue that has developed in place of the wound.

Only retrospectively one could have a sense that the initial 'I' on the page could mean an incision. As one turns the pages of the poem, only then it is possible to create meaning from the fragments at the beginning. And yet, all those small fragments in totality form the whole idea of the poem.

As it happens in many great poems, reading the lines of a verse can sometimes feel disorienting and an epiphany only happens with the conclusion of it all. The totality of all parts is beyond what is written. Gestalt. The epiphany of the whole is not necessarily obvious when considering only the separate parts.

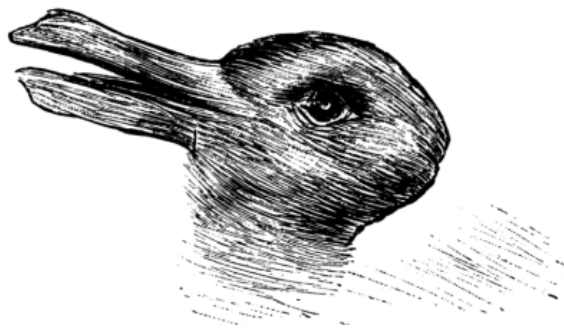


Figure 4.3: duck rabbit drawing, a common found Gestalt image

3. Schumann's Papillons Op. 2 and Kinderscenen Op.15

When thinking about the idea of condensation of materials in music, it is almost impossible not to think of romantic composer Robert Schumann, a true composer of his time. He abandons, in many cases, the rigidity of the classical forms and embraces fully the transitions that the dissolution of a stricter tonal harmony required. The transition from tonality to the increasingly chromatic additions that later started fraying the tonal system was felt and embraced in various different ways by different composers.

Schumann exemplifies the idea of condensation in music in many of his pieces. I will only give two specific examples here, but there is an abundance of instances in which condensation can be observed.

Foremost to understanding the idea of short form, specifically in poetry, and condensation in Schumann's work, one must understand a few aspects of his upbringing and how that shaped the music he has written. For example, it was not until very late in his life he decided on whether to become a poet or a musician. The very fact he did not know what to choose in his early years shows us he is an artist exercising the two arts: poetry and music. There were two entities: Schumann the poet and Schumann the musician. He held the incredible power music has with its polyphony and the power of condensation that poetry brought. Those two elements are what makes Schumann's music different than any other. This duality is also an aspect that seems to follow Schumann through his life, the doppelgänger of his two personalities of Eusebius and Florestan. When Schumann migrates and decides towards music, he brings along his poet's soul.

His mother pressured him to study law, but soon enough he realized it was not possible to follow that path. As a pupil of Mr. Wieck on the piano, he met Clara Wieck, his daughter and pianist prodigy, who became highly influential in the music scene later on. Schumann grew up reading literature in his father's bookshop. His father had a literary career and belonged to the Romantic avant-garde movement called *Sturm und Drang* (having as main representatives Schiller and Goethe). Schumann advises the young musician to "Rest from your musical studies by industriously reading poets."⁸ Schumann was an avid reader of Jean Paul Richter and in regards to his conscious influence from literature he says: "I learned more about counterpoint from Jean Paul than from any music teacher"⁹. We can clearly see Robert Schumann's life was intertwined with music and literature.

Schumann is a composer that embraced a musical form in his character pieces that perhaps could be described as isomorphic. His forms do not follow a specific strict classical form and, many times, does not follow a literal story when using ideas that came directly from literary aspirations. Papillons Op. 2 is an example of that: it is based on the last part of Flegeljahre from Jean Paul. Boucourechliev describes Papillons Op. 2 "a game of mirrors in which man desperately sought to find himself, concealed behind his countless faces."¹⁰ Schumann describes it as intended "as a musical representation of that masquerade... Wina's angelic love, Walt's poetical nature, [and] Vult's sparkling intellect".¹¹ And though it is easy to try to find specific

⁸ Robert Schumann, *Rules and Maxims for the Young Musicians*, 413.

⁹ Schumann, Robert. 1904. "Letter to Simonin de Sire, March 15, 1839." In *Briefe: Neue Folge*, edited by F. Gustav Jansen, 149. Leipzig.

¹⁰ André Boucourechliev, *Robert Schumann* (New York: Harper & Row, 1975)

¹¹ Robert Schumann, "Letter of 17 April 1832," in *Robert Schumann: Jugendbriefe*, ed. Clara Schumann (Leipzig: 1885), 166–67.

parallels, he says: “I will say only that I’ve underlaid the text to the music, and not the reverse...

Only the last piece, which playful chance fashioned as a response to the first, was inspired by Jean Paul. One more question: isn’t *Papillons* clear to you in itself?”¹² This shows clearly the not so clear parallels one might find trying to find correlations between music and text and labeling it programmatic music is short fetched. One of the aspects that attracted Schumann to Jean Paul was that he is “full of whimsy, humor, outrageous metaphors, and overweeing sentiment, with abrupt changes in mood and plot.”¹³

The piece, mentioned above, starts with this introductory open-ended gesture. It’s an opening to the piece as a whole but also to the first waltz in no. 1. It raises expectations which are immediately answered by the theme of no.1. (Chernaik page 70). The accentuated G# brings a chromatic unsettling against A.



Figure 4.4: *Papillons Op. 2 - Introduzione* by Robert Schumann.

¹² Robert Schumann, *Briefe, Neue Folge*, ed. Gustav Jansen (2nd ed.; Leipzig, 1904), 54, cited in Judith Chernak, "Schumann's *Papillons*, Op. 2: A Case Study," *The Musical Times* 153, no. 1920 (2012): 67–86, accessed October 13, 2024, <http://www.jstor.org/stable/41703530>.

¹³ Jensen, Eric Frederick. "Explicating Jean Paul: Robert Schumann's Program for 'Papillons,' Op. 2." *19th-Century Music*, vol. 22, no. 2, 1998, pp. 127–43. *JSTOR*, <https://doi.org/10.2307/746854>. Accessed 12 Oct. 2024. P. 128

His first variation is a perfect example of condensation and memory. In only four measures in this waltz, he offers us an impressive amount of variability: the first measure with the ascending eighth notes, second measure descending quarter notes, third measure punctuated figure and fourth measure the dotted half note. This scale-motif will appear in many instances in Schumann's work.



Figure 4.5: *Papillons Op. 2 no. 2* by Robert Schumann, mm1-8.

No measure is the same and with such variability in rhythms, he offers the chance of it being memorable by repeating it moving in a sequence to a tonic cadence. Music works with memory and that's how he works with the repetitions. But even in his repetitions he offers a deviation from our expectation by finishing measure 7 and 8 and octave higher. The ending on the 8th measure pronounces the rhythmic articulations of measure 9 to 12.



Figure 4.6: *Papillons Op. 2 no. 2* by Robert Schumann, mm. 6-8.



Figure 4.7: *Papillons Op. 2 no. 2* by Robert Schumann, mm. 9-16.

Measure 9 to 12 shows us again his incredible variability with staccato followed by accented half-note on measure 9 and 10, that is now a portamento with the longer note being the first quarter-note followed by the eighth-note on measure 11 and 12.



Figure 4.8: *Papillons Op. 2 no. 2* by Robert Schumann, mm. 9-12.

I think it is easy to trace parallels between Schumann and Schubert's waltzes. He was very fond of them. I see Schubert's waltzes as short and not necessarily condensed. It is interesting to see the difference between the amount of complexity and novelty from Schumann to Schubert. I should also note that this is not a judgment but rather an observation which shows different ways of working with the music material and the expectations of what a German waltz is or can be.

Schubert
38 Waltzes, Ländler and Ecossaises
D. 145, Op. 18
Waltzes

(Juli 1821.)

Atzenbrugger Tanz Nr. 1

Nº 1.

Figure 4.9: *Waltzes Op. 18, no. 1* by Franz Schubert

Schumann's music has some elements found in Schubert's waltzes. The repeated octave on measure 8 that descends gradually after a jump in register. This is something that I believe Schumann might have been influenced by.

Another example of condensed materials in Schumann's music is found in his *Kinderszenen* Op. 15, (*Scenes from Childhood*) written in 1838. This piece is called "Der Dichter spricht" or "The poet speaks". This is the last piece of the whole series. Based on previous "character pieces", he seems to have a great preoccupation with his last piece as it signifies the end. The public must know this is the very last one that ended a series of various short pieces. In *Papillons*, the last piece is longer than the other ones and it also alludes to the famous German song *Grossvatertanz* that signifies the last dance before the end of a ball. He also

revisits the waltz no. 1 with its scale-motif and uses a very long pedal on the low D during the diminuendo. Here on *Kinderscenen* he invokes the poet.

Der Dichter spricht.

M.M. ♩ = 112.

Nº 13.

The musical score is presented in two systems. The first system begins with a piano (*p*) dynamic and features a fermata over the first measure. The second system starts with a pianissimo (*pp*) dynamic and includes a *rit.* (ritardando) marking. The piece concludes with a long pedal on the low D in the bass register.

Figure 4.10: *Kinderscenen*, no. 13, *Der Dichter spricht* by Robert Schumann, mm.1-11.

Schumann, a serious admirer of Bach and belonging to the German tradition himself, starts his last piece on the shoulders of the Lutheran choir tradition. Four-part hymns being sang every Sunday is something everyone would be familiar at the time. Schumann was a religious man but did not belong to any specific religion. When the poet speaks metalinguistic through the use of a known tradition, he might be evoking gravitas and the idea of faith.



Figure 4.11: *Kinderscenen, no. 13, Der Dichter spricht* by Robert Schumann, mm1-4.

During this chorale written for piano, he includes this figuration which does not belong to the typical traditional lutheran choir.



Figure 4.12: *Kinderscenen, no. 13, Der Dichter spricht* by Robert Schumann, m.3, right hand.

This gesture expands and takes over on his recitative on measure 12. Measure 7 brings a gesture that reappears in many of Schumann's pieces almost as a signature style. The rhythm of this codetta breaks the rhythmic structure of a Lutheran choir.



Figure 4.13: *Kinderscenen, no. 13, Der Dichter spricht* by Robert Schumann, mm.7-8.

Measure 9 brings a harmonic figuration where melody and harmony are intertwined, a typical romantic period and typical Schumann figuration. The most fundamentally romantic period writing puts itself as a continuation of the chorale, most fundamentally based on the Lutheran tradition, passing through very diverse moments of history in just a few bars.



Figure 4.14: *Kinderscenen, no. 13, Der Dichter spricht* by Robert Schumann, mm.9-11.

The figuration is soon abandoned for a recitative. With no explanations, he now entered the recitative with no measured bars and will return to the choir after this moment. It is spoken slowly. In the recitative, he quotes himself in a small passage from *Phantasiestucke* no. 2 but in a much slower tempo and density.



Figure 4.15: *Kinderscenen, no. 13, Der Dichter spricht* by Robert Schumann, m.12.

In the piece *Phantasiestucke* no.2 this is how this figuration appears, an impetus.



Figure 4.16: *Phantasiestücke no. 2* by Robert Schumann, mm.1-2.

Finally, the piece ends with the reappearance of the choir and the rhythmic gesture extends itself for four more measures.



Figure 4.17: *Kinderszenen, no. 13, Der Dichter spricht* by Robert Schumann, mm.13-25.

There are so many elements in such a short piece of music, that one has to consider this piece not just brief, but in fact, condensed. It has various elements combined that invites the listener to expand the connections in a different time than the literal one count in seconds. The

form of the piece shapes itself to what the poet has to say, not to a preconceived form. This isomorphic nature of the form is malleable and it allows for the idea to be poetic.

Schumann wrote in his Aphorisms: “Scorn not the short piece. A certain broad basis, a leisurely development and conclusion may be the ornament of many a work. But there are tone-poets who know how to express in minutes what for others requires hours. The interpretation and reception of such concentrated compositions, however, are exacting matters for the performer and for the listener, and they call for a special effort and for a favorable hour and time. Beautiful, broad form may be enjoyed at all times, but profundity of meaning is not communicable at every moment.”¹⁴

5. ANALYSIS OF FOR DREAM

1. **We dream— it is good we are dreaming—**

In the middle of 2024, I composed For Dream. In using text with music, I could very well notate each detail of the intonation for the performer. I chose not to do that and share the responsibility of that with the flutist. Instead, my role in this setting was to interpret the poem in question, giving musical space for it to occur.

Emily Dickinson has always puzzled me in great ways. Her views of life and death, her dress, her family, her time, her room, her tiny desk she used to write from. Her various “envelope poems”, her letters. One morning I read “We dream – it is good we are dreaming –”

¹⁴ Robert Schumann, *Music and Musicians: Aphorisms* (New York: W. W. Norton & Company, 1969), 73.

We dream—it is good we are dreaming—
It would hurt us—were we awake—
But since it is playing—kill us,
And we are playing—shriek—

What harm? Men die—externally—
It is a truth—of Blood—
But we—are dying in Drama—
And Drama—is never dead—

Cautious—We jar each other—
And either—open the eyes—
Lest the Phantasm—prove the Mistake—
And the livid Surprise

Cool us to Shafts of Granite—
With just an Age—and Name—
And perhaps a phrase in Egyptian—
It's prudenter—to dream—

Emily Dickinson¹⁵

2. The composing of For Dream

When writing For Dream I was very interested in the idea of whisper and its resonances when spoken very near the flute embouchure hole. The resulting sound of the rich harmonics when some consonants are whispered, transported me to the world of expanded dream or lucid dreams. I often have them, and at times, the line between being awake or dreaming is very thin.

To me, the closeness of mouth to the embouchure represents this imprecise line. What is real and what is not? What is expanded reality if not humans doing not very human things like they do in dreams? In the poem, Dickinson plays with the idea of dreaming being safe, real life

¹⁵ R. W. Franklin, ed., *The Poems of Emily Dickinson* (Cambridge, MA: Belknap Press of Harvard University Press, 1998), 584.

being dangerous. In my piece, the whispering of the words is sometimes suddenly emphasized by a burst of resonances in some partials of the sound.

It starts with adding noise with the key clicks and the words “we dream” and the text is being read with the mouth *close* to the embouchure. This creates some harmonics but not as many as if the lips were *very close*, as it happens later. The whole first stanza of the poem is read that way and some partials, especially the consonants, are being amplified by the fundamental note of the flute itself.

Figure 5.1: *We Dream* by Tania Lanfer, page 1 line 1.

The text being read begins with very little arrangement from me, being presented only by the natural filter of the flute’s tone. As the text is read “What harm?” the closeness of the lips to the embouchure hole changes which also changes the harmonics being emphasized. It’s the fine line between being awake and sleeping. “And Drama - is never dead” receives very little natural amplification from the flute. Men die - externally in reality. But in dreams, it is not a real death, it is a play. This is a moment of consciousness about the state of a lucid dream one is in. I wanted to emphasize the feeling of being close to reality with very little harmonics being added.

○ ●
What harm? Men die—externally—

[TONGUE RAM] (1) gliss. (4#b6) mf

f p ppp mf

○ ● ○ ○ ● ○
It is a truth—of Blood— But we—are dying in Drama— And Drama—is never dead—

Figure 5.2: *We Dream* by Tania Lanfer, page 1 line 2.

And just after the realization that drama is never dead, I bring a moment where the voice is actually singing a glissando together, very briefly, with the tone of the flute being played at the same time. To me this symbolizes the uttered sounds that come out of intense dreams, many times, the dreams where one is dying. A moan to the outside world, but from the one dreaming, a full-blown scream.

could be done 8m below to accomodate voice

○
Cautious—

3:2 gliss. [b.fl.] [voice] 3

ppp p mp pp p p pp p

Figure 5.3: *We Dream* by Tania Lanfer, page 2 line 1.

Open the eyes, invites for reality. And the text explicit what is the fate of such dangers.

We jar each other—

And either—open the eyes—
Lest the Phantasm—prove the Mistake—
And the livid Surprise

f *f* → *p*

[randomize]

(just text, no pinned key)

Figure 5.4: *We Dream* by Tania Lanfer, page 2 line 2.

In the description of a tomb, I imagined the ways music from the past depicted in sound the idea of talking about death. Descending lines and a stationary low tone at the end was my decision too. I wrote a melodic line of the shadowy frequencies getting lower, stopping only at the E flat.

Cool us to Shafts of Granite— With just an Age— and Name—

(speak using the resonance of the flute) ; (evolution sound) (air)

pp

Figure 5.5: *We Dream* by Tania Lanfer, page 2 line 3.

All of those intentions are brief, concise. My interpretation of the poem in music is poetic in terms of brevity and still conveys a big emotional impact, even in its concise form. The realization of the explicit image of a tombstone brings a moment of pause in the text. It is time here for a microscopic “aria”, a moment of lament, of reflection, of cessation of the story being told.

After almost waking up, the suggestion of *And perhaps a phrase in Egyptian*, the thought for an epitaph comes synchronized with keyclicks on the flute. A moment of practical lucidity before the continuation of the aria.

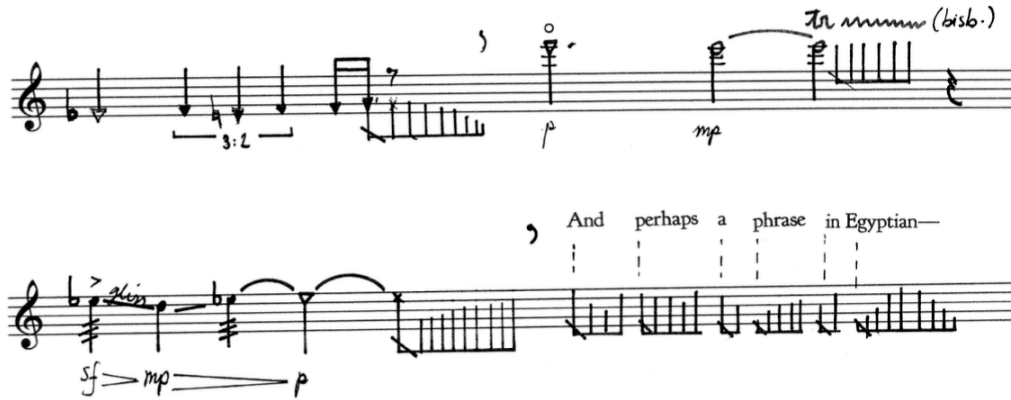


Figure 5.6: *We Dream* by Tania Lanfer, page 2 line 4-5.

The aria extrapolates and expands the music material presented before. It is the first moment where one can almost hear a resemblance of a melodic line. The glissandi moans reappear on the marking *rubato* just before that. It also comes back briefly on a lower register at the end, just before the phrase *It's prudenter-*.

Figure 5.7: *We Dream* by Tania Lanfer, page 3 lines 1-4.

When Dickinson says It's pruder- written in this way, I decided to form a true melodic line, very short with the flute played conventionally, as a touch or irony of my own.

Figure 5.8: *We Dream* by Tania Lanfer, page 3 line 5.

1. December 11th, 2024 - Looking ahead

Artists are the sensitive radars of society, finely attuned to the shifting winds of change. They possess a unique ability to absorb and reflect the currents of the times, translating the pulse of the world into something tangible. Art, by its nature, never exists in a vacuum—it is always a response to the context in which it is created.

In an era where many are looking downwards in the glow of their small screens, artists look ahead, scanning the horizon for what lies beyond the immediate. Their individual perspective acts as a filter, offering a distinct lens through which they interpret the world. Yet, this global network of artists captures the signals of society from myriad angles, each contributing to a broader, more diverse understanding.

A work of art that resonates with people is transformative, individually. For those who develop and deepen their sensibility, the shift from looking down to looking ahead becomes not just a personal choice, but a way of engaging with the world in a more profound way.

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APPENDICES

- 1. Appendix A: Poem Cicatristeza by Augusto de Campos**
- 2. Appendix B: Peças Secas by Tania Lanfer**
- 3. Appendix C: For Dream by Tania Lanfer**

EQUIVOCÁBULOS

1970



Appendix A: Continued

I

Appendix A: Continued

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Appendix A: Continued

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Appendix A: Continued

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Appendix A: Continued

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Appendix A: Continued

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Appendix A: Continued

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Appendix A: Continued

PEÇAS SECAS

[DRY PIECES]

FOR BRUNO

I-IMP

II-EXP

III-LIM



TANIA LANFER

2010

FOR TWO PERCUSSIONISTS






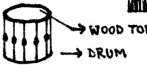

PERCUSSIONIST 1

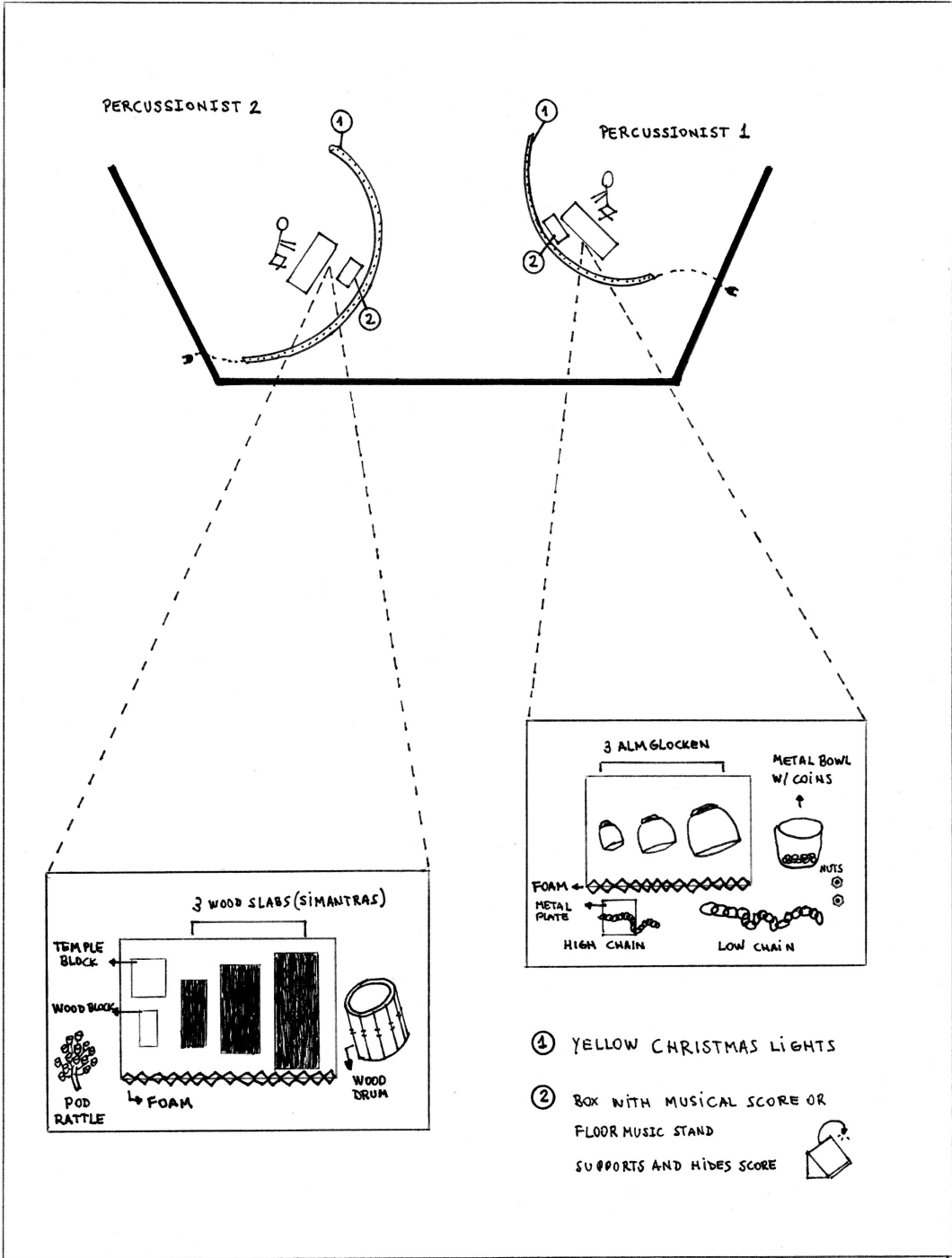
METAL INSTRUMENTS

- THIN, HIGH PITCHED METAL CHAIN 
- THICK METAL CHAIN 
- METAL BOWL 
- COINS (INSIDE THE METAL BOWL) 
- NUTS 
- HIGH ALMGLOCKEN 
- MEDIUM ALMGLOCKEN 
- LOW ALMGLOCKEN 
- METAL PLATE
(TO RESONATE THE METAL CHAINS) 

PERCUSSIONIST 2

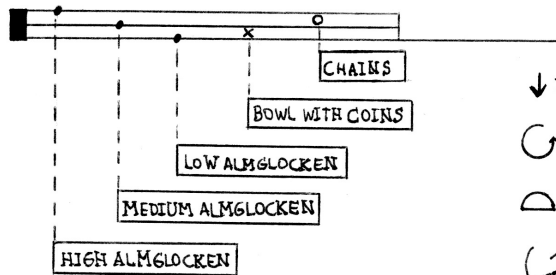
WOOD INSTRUMENTS

- HIGH WOODBLOCK 
- TEMPLE BLOCK 
- HIGH WOOD SIMANTRA 
- MEDIUM WOOD SIMANTRA 
- LOW WOOD SIMANTRA 
- WOOD DRUM 
- SEED POD RATTLE 



NOTATION FOR METALS AND WOODS

1

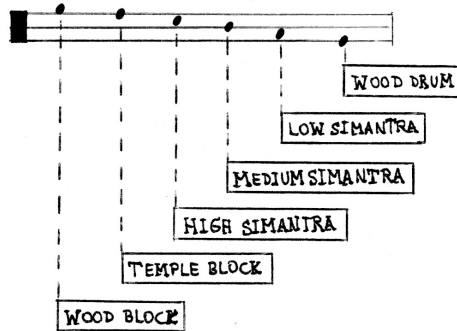


- ↓ DROP
- ⊙ SHAKE
- ⊙ X HIGH CHAIN OR LOW ALMGLOCKEN
- (⊙)

DUE TO THE QUIET NATURE OF THE INSTRUMENTATION AND OF SEVERAL PASSAGES OF THE MUSIC, THIS PIECE IS BEST EXPERIENCED IN INTIMATE SETTINGS SUCH AS SMALL CONCERT HALLS OR QUIET INDOOR SPACES. IT MAY WORK WELL IN A LARGE VENUE PROVIDED IT HAS GOOD ACOUSTICS (DEPENDING ON THE CASE, VERY SUBTLE AMPLIFICATION MAY ALSO BE USED).

- ⊙ RUB THE NUT AGAINST THE ALMGLOCKEN
- ♯ ON CHAINS: CONTINUOUS MOVEMENTS WITH THE HANDS

2



⊙ PAGE 14 - SLOWLY PLAY POD RATTLE WITH BOTH HANDS, THEN GENTLY RUB THE POD RATTLE ON THE SPECIFIED WOOD INSTRUMENT.

WOOD BLOCK AND TEMPLE BLOCK DO NOT HAVE TO BE NECESSARILY HIGHER IN REGISTER THAN THE OTHER WOOD INSTRUMENTS.

FOR PERCUSSIONISTS JENNIFER TORRENCE AND ERIC DERR

to Bruninho

1

I - IMP

P1

EACH PERFORMER SHOULD BE SITTING ON THE FLOOR, IN THE DARK, CHRISTMAS LIGHTS COME ON.

P2

$\text{♩} = 200$

DROP BOWL WITH COINS INSIDE FROM A LOW HEIGHT

P1

P2

ff *mf* *<f*

P1

P2

f *p* *pp*

rit..... *A TEMPO*

SHAKE BOWL WITH COINS INSIDE

P1

P2

pp *ppp* *ff* *mf* *p* *mf*

DROP THE CHAIN ON THE FLOOR AND DO CONTINUOUS MOVEMENTS

USE METAL PLATE INSTEAD OF THE FLOOR TO AMPLIFY THE SOUNDS.

A

P1

P2

DROP THE CHAIN

WITH THUMB

DAMP

P1

P2

B

P1

P2

BOWL WITH COINS PLAYED WITH YARN Mallet

DROP THE BOWL

P1

P2

3

MEGH CHAIN

P1

P2

P1

P2

C

P1

P2

P1

P2

D

Musical score for section D, featuring two parts: P1 and P2. P1 starts with a dynamic marking of *f* and includes accents (>) on the first two notes. P2 also starts with *f*. Both parts feature eighth-note patterns. P1 has a circled 'X' above the staff in the third measure, with a dashed line extending to the fourth measure, and arrows pointing down to notes in the fourth and fifth measures. P2 has a circled 'X' above the staff in the second measure, with a dashed line extending to the fourth measure.

THUMB

WITH THUMB

Continuation of the musical score for section D. P1 has a dynamic marking of *mf* and includes the instruction "THUMB" above the first measure and "WITH THUMB" above the fourth measure. P2 has a dynamic marking of *mf*. Both parts continue with eighth-note patterns. P1 has a circled 'X' above the staff in the second measure, with a dashed line extending to the fourth measure, and arrows pointing down to notes in the third, fourth, and fifth measures. P2 has a circled 'X' above the staff in the second measure, with a dashed line extending to the fourth measure.

DROP THE BOWL E

Musical score for section E, featuring two parts: P1 and P2. P1 has a dynamic marking of *f* and includes the instruction "DROP THE BOWL" above the third measure. P2 has a dynamic marking of *f*. Both parts feature eighth-note patterns. P1 has a circled 'X' above the staff in the third measure, with a dashed line extending to the fourth measure, and arrows pointing down to notes in the third, fourth, and fifth measures. P2 has a circled 'X' above the staff in the third measure, with a dashed line extending to the fourth measure.

BOWL PLAYED WITH YARN Mallet

Continuation of the musical score for section E. P1 has a dynamic marking of *mf* and includes the instruction "BOWL PLAYED WITH YARN Mallet" above the third measure. P2 has a dynamic marking of *f*. Both parts continue with eighth-note patterns. P1 has a circled 'X' above the staff in the third measure, with a dashed line extending to the fourth measure, and arrows pointing down to notes in the third, fourth, and fifth measures. P2 has a circled 'X' above the staff in the third measure, with a dashed line extending to the fourth measure.

5

P1

P2

ff

ff

F

P1

P2

ff

5:4

MEZUM RUBBER Mallet

P1

P2

P1

P2

P1

P2

G

P1

P2

YARN MALLETS

P1

P2

P1

P2

7

H

P1

P2

ff

mp

p

P1

P2

I

HIGH CHAIN

P1

P2

P1

P2

P1

P2

5:4

J

SHAKE BOWL

P1

P2

YARN MALLETS

P1

P2

p mp p pp

mf f mp f mf

P1

P2

WITH FINGERTIPS

mp p pp

9

P1

P2

pp < f > pp

pp < mf > pp

K FINGER NAILS

P1

P2

pp

3:2

P1

P2

ppp < p > pppp

ppp < p > ppp

P1

P2

ppp

pppp

II - EXP

10

$\text{♩} = 82$

P1

WITH FINGERS THUMB WITH NAILS

mp *f* *mf* *f* *p*

ral...

P1

a tempo *ral* *a tempo* *ral*

f *f* *mp*

P1

a tempo

RUB MEDIUM AND HIGH ALM & LOCKEN

ppp *mf*

P1

BOWL THUMB

DROP NUT IN THE BOWL

ff *(mp)* *mf*

P1

GRAB SOME COZMS FROM THE BOWL DROP ONE COIN WITH ANOTHER HAND DROP THE BOWL

(mp) *mp* *mf* *f*

P1

WITH FINGERS

The musical score consists of five staves for P1. The first staff begins with a tempo marking of quarter note = 82. It features a sequence of notes with dynamic markings *mp*, *f*, *mf*, *f*, and *p*. Performance instructions include 'WITH FINGERS', 'THUMB', and 'WITH NAILS'. A 'ral.' (rallentando) marking is placed over the final notes. The second staff continues the melodic line with dynamics *f* and *mp*, and tempo markings *a tempo* and *ral*. The third staff is primarily sustained notes with dynamics *ppp* and *mf*, and the instruction 'RUB MEDIUM AND HIGH ALM & LOCKEN'. The fourth staff includes actions like 'BOWL', 'THUMB', and 'DROP NUT IN THE BOWL', with dynamics *ff*, *(mp)*, and *mf*. The fifth staff contains instructions 'GRAB SOME COZMS FROM THE BOWL', 'DROP ONE COIN', 'WITH ANOTHER HAND', and 'DROP THE BOWL', with dynamics *(mp)*, *mp*, *mf*, and *f*. The final staff is labeled 'WITH FINGERS'.

11

WITH FINGERS

P1

pp

P1

P1

P1

HIGH CHAIN

MEDIUM RUBBER Mallet

f

P1

WITH THE OTHER HAND

ff

LOW CHAIN

ff

The musical score for P1 consists of seven staves. The first staff is marked 'WITH FINGERS' and 'pp', featuring a series of eighth-note triplets. The second staff continues with similar triplets and includes some slurs. The third staff shows a change in texture with some chords. The fourth staff is marked 'HIGH CHAIN' and includes a 'hand' symbol with a circular arrow, indicating a specific technique. The fifth staff is marked 'MEDIUM RUBBER Mallet' and 'f', featuring a mix of eighth and sixteenth notes with triplets. The sixth staff is marked 'WITH THE OTHER HAND' and 'ff', showing a more complex rhythmic pattern with slurs and a 'ff' dynamic. The seventh staff is marked 'LOW CHAIN' and 'ff', featuring a long note with a slur and a 'ff' dynamic.

III - LIM

12

$\text{♩} = 50$
WITH FINGERTIPS

P1
P2

P1
P2

L YARN MALLETS

P1
P2

P1
P2

13

M

P1

P2

fp > pp fff > pp fp > pp ff > pp

P1

P2

f > pppp mp > pppp pppp

N

WITH FINGERS

P1

P2

WITH FINGERS

pppp

O

P1

P2

Triplet markings in P1 and P2.

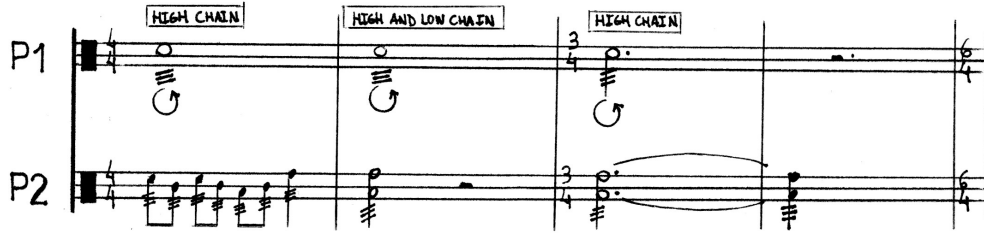
P1

HIGH CHAIN

HIGH AND LOW CHAIN

HIGH CHAIN

P2



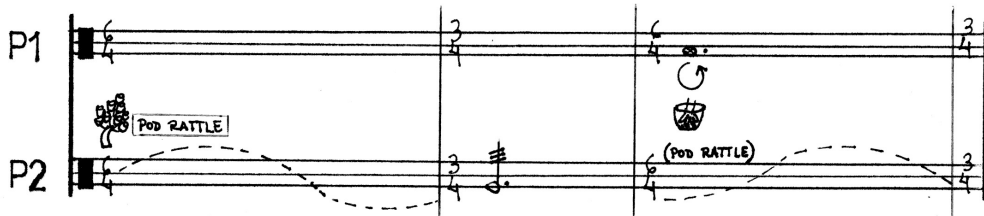
P

P1

POD RATTLE

P2

(POD RATTLE)



Q

P1

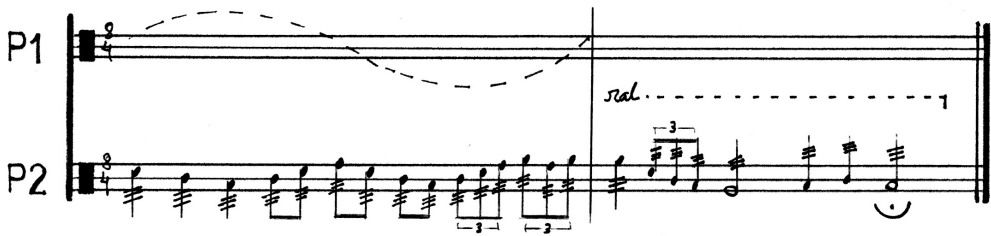
P2



P1

ral.

P2



for dream

by Tania Lanfer
(2024)

for solo (amplified)
bass flute

to Sarah Hornsby

- lips are far away from the embouchure hole
- lips are close to embouchure, creating some harmonics, specially with some consonants
- lips are very close to embouchure, creating harmonics

♩ = 63 We dream—



mf
(x = Key clicks)

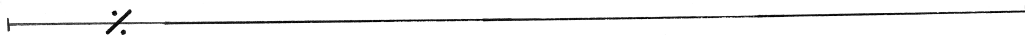
We dream—it is good we are dreaming—
It would hurt us—were we awake—
But since it is playing—kill us,
And we are playing—shriek—

sh ʔ ʔ sh
○ ● ○
? ? ?
f mp ← f

○ ●
What harm? Men die—externally—

[TONGUE RAM] gliss. (4#♭♭)

○ ● ○ ○ ● ————— ● ○
It is a truth—of Blood— But we—are dying in Drama— And Drama—is never dead—



* Emily Dickinson's poem should be whispered.
In the case the piece cannot be amplified,
speaking voice can be used.

could be done 8^{va} below to accommodate voice

Cautious—

pp — p — mp — pp p p — pp p

We jar each other—

And either—open the eyes—
Lest the Phantasm—prove the Mistake—
And the livid Surprise

f f — p [randomize] (just text, no pressed key)

Cool us to Shafts of Granite— With just an Age— and Name—
(speak using the resonance of the flute) ; (acolian sound) (air)

pp

p mp

And perhaps a phrase in Egyptian—

sf — mp — p

(T) (tongue ram) *f* *mf* (ke) *sf* *mf* *sf* *mp*

(rain sound) *t t t t t t t...*

(ord.) *mf* (air) *ch...* 5:4 (ord.) *p* *mf* *mp* *p* *glisse* [voice]

rubato *pp* (ord.) *p* *mf* *mp* *sf* (ord.) *p* *p* *sf* *mf*

rubato *p* *mp* 6:4 *mf* 6:4 *p* *pp*

It's pruderter—

to dream—

mp 5:4 3 *ppp* *sf*