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Composing and Analysing with Idiomatic and Idiosyncratic Resources in a Hybrid Intercultural Musical Environment

A thesis submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy (Music)

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Abstract

This artistic research focuses on the interaction of folk and classical music practices within a framework of personal experiences and aims to develop a personal approach towards intercultural music composition and analysis. The research is situated in the main field of music composition with emphasis on creative processes developed within an intercultural creative environment. The main research question of this thesis revolves around how the concepts of idiomatic and idiosyncratic resources as an analytical tool help to comprehend and better organize the liminal framework of a particular intercultural music composition. The primary objective is to identify strategies for composing and analysing music derived from collaborative practices among composer, folk and classical music performers in an intercultural creative environment. Through this exploration, the research aims to shed light on the intricate dynamics of intercultural musical creation and collaboration.

The study explores intercultural instrumentation and performative practices drawn from Estonia, Finland and Brazil. The research focuses on four case study pieces composed as part of the investigation, utilizing folk music instruments such as the *berimbau*, *viola caipira* and *pífano*/*quena* flutes from Brazil and South America; the *kannel* from Estonia; as well as the *pitkähuilu* (*pikkvile*) from both Estonia and Finland and finally the *kantele* from Finland.

The main theoretical framework is based on the ideas of liminality, musical hybridism, interculturalism, as well as the concept of idiomatic and idiosyncratic resources. Liminality serves as a pivotal concept in this study, acting as a threshold between folk music practices and classical music practices in the contemporary music art's context, as well as between the different folk practices themselves. Within this context, musical hybridism and cultural interaction happens within the ethical framework of interculturalism. The concept of idiomatic and idiosyncratic resources is used as an analytical tool for the four study cases. The concept encompasses 'mechanical idiomatic resources' related to instrument characteristics, 'cultural idiomatic resources' related to musical and cultural traditions, and 'knowledge base' and 'referent' related to the musicians collaborating in the compositional processes.

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1. Introduction

In an era marked by cultural exchange, the intersection of diverse musical traditions presents a fertile ground for artistic exploration and innovation. This introductory text offers an overview of the thesis, emphasizing my personal motivation towards the topic of interculturality, the main theoretical foundations of the research, the creative components involved in the research and finally the anticipated contributions of the research.

This doctoral thesis delves into the field of intercultural music composition, aiming to bridge the worlds of folk and classical music practices through a personal exploration of liminality. It includes four intercultural compositions, which serve as case studies, and analyses them through the concept of idiomatic and idiosyncratic resources. Liminality refers to the in-between state where established structures are suspended, allowing for new forms and practices to emerge, and idiomatic/idiosyncratic resources refers to unique mechanical and cultural characteristics that are specific to the music instruments and individuals in the collaborative processes. These concepts are clarified in more detail in chapter 2. By aiming to reach this threshold stage of transition, the study seeks to explore the space in-between established between the practices of folk and classical music, as well as in-between specific and diverse folk music themselves, where new possibilities and creative intersections emerge.

The main research question of this thesis revolves around how the concepts of idiomatic and idiosyncratic resources as an analytical tool help to comprehend and better organize the liminal framework of a particular intercultural music composition.

Through the composition of four works created for intercultural and hybrid instrumentation, this study focuses on Brazilian, Estonian and Finnish musical elements. The four creative processes involved in the research happened in collaboration with folk and classical musicians coming from these three countries in collaboration with the Estonian Academy of Music and Theatre and the Helsinki University of the Arts/Sibelius Academy. The main folk music instruments used in the creative components of the research were the *berimbau*, *viola caipira* and *pífano*/*quena* flute from Brazil and South America; the *kannel* from Estonia; as well as the *pitkähuilu* (*pikkvile* in Estonian)

from both Estonia and Finland and finally the *kantele* from Finland. The musicians that have collaborated in the creative processes were Adriano Adewale (*berimbau*) from Brazil; Eva Alkula (*kantele*) from Finland; Heigo Rosin (percussion) from Estonia; Janne Ojajärvi (*pitkähuilu*) from Finland; Laura Lehto (*kannel*) from Estonia; as well as Malla Vivolin (alto flute) and Reetta Näätänen (clarinet) from Finland.

1.1 Personal Motivation

My perspective as a Brazilian composer and performer, immersed in both folk and classical music traditions that resonate with my complex cultural identity, offers a valuable contribution to dialogues on cultural hybridism and interculturality in Estonia, Finland and hopefully abroad. Growing up in a highly plural cultural environment, I have developed a nuanced understanding of various cultural influences within the context of my own family environment, within the regional cultural characteristics from where I grew up and later through my international residency experiences which took me to Canada, Netherlands and finally to Estonia.

Starting within the family environment, I drew inspiration from two main sources. I was luckily able to grow up in a quieter countryside area in a region culturally known as *caipira*[1] and in the bonds of a family with Italian, Syrian, Portuguese and German origins. I believe that due to that, I have had an inherent curiosity towards different cultures since a very young age. My father's multi-instrumentalist skills and eclectic music tastes instilled in me a love for diverse music aesthetics, including Brazilian and Italian regional traditions, classical music from the romantic and modern eras, as well as early music. On the other hand, my cousin, a clarinet professor at the University of São Paulo, introduced me to contemporary music, opening my eyes to a new musical world and fostering in me from a very young age a passion for diverse sonic possibilities.

[1] *Caipira* is the name given both to a dialect of Portuguese language and to the people that speak it. The word comes from the old Tupi language (ka'apir or kaa-pira, which means "bush cutter"). The dialect is spoken in the countryside areas of the State of São Paulo and adjacent parts of neighbouring Mato Grosso do Sul, Goiás, Minas Gerais, and Paraná. *Caipira* dialect has several influences, such as Galician-Portuguese, the *língua geral paulista* (a Tupi-Portuguese language codified by the Jesuits), and elements of Italian.

In 2007 I started my bachelor's studies as a saxophonist at the University of Campinas. Immersed in Brazilian traditional music, particularly *choro*[2], and captivated by the works of Villa-Lobos (1887–1959) and György Ligeti (1923–2006), I soon found myself drawn to a new musical place when I met traditional South American musicians that had migrated to Brazil. The meeting and consequent interaction with them for over ten years was a pivotal moment in my non-formal musical education. With them I could immerse myself in the rich cultural tapestry of South American music, learning not only how to play different instruments, such as the *quena* and *pífano* flutes that are present in this doctoral research, but also expanding the groundwork for my future creative explorations in music.

My educational journey continued with a transformative exchange program to Montreal in Canada in the year of 2010, where I studied composition and orchestration under Prof. Dr. Christine Beckett. I had been intuitively composing music since 2008 and after coming back from the exchange program it was clear that music composition would be my main field of activity. In 2012 new perspectives appeared on the horizon when I performed at the Encontro Tradicional de Culturas in the central region of Brazil. This international event exposed me to some of the music traditions of the native Brazilians and allowed me to learn and share knowledge with folk musicians coming from various urban and rural South American locations. There, in the beautiful landscape of Chapada dos Veadeiros, I had a transformative experience listening to the mesmerizing music of the *uruá* flutes performed by the men of the Yawalapiti ethnic group. Six different large flutes, tuned in a completely alien sonority to my ears, were performed in the technique of a hocket polyphony combined with chant and dance movements. It was a profound and unforgettable moment that deeply influenced my musical perspective. I see clearly that my current interest in rhythmic procedures and textural creation based on traditional music materials is directly linked to this experience.

In 2015, I embarked to the Netherlands to study classical composition at master's level at the Conservatory of Amsterdam. Already equipped with all the previous experiences, I was able to

[2] Choro is an instrumental Brazilian popular music genre which originated in the 19th century. It has been declared National Cultural Patrimony in Brazil in 2024.

start my experiments in the interaction of both classical and folk traditions in pieces such as "Peabiru" (2016), composed for the Nieuw Ensemble and "Samburá" (2017), composed for *pífano* flute and *sho* (Japanese mouth organ). I have understood there that my interest towards interculturality is focused on music cultures to which I have had intense contact with, such as Brazilian, other South American and some European ones, and not so much focused on a general view of "non-Western cultures". Composer Luigi Irlandini has explained well this feeling in his article "Non-Western Musical Instruments and Contemporary Music" saying that "the sense of cultural identity in a globalized world seems to take another shape and depend more on personal history, possibly including intercultural relations with musics from far away from anywhere". (Irlandini 2020: 4,5).

Living, studying and working in Estonia and in Finland at the current moment in which this text is being written, has offered me an opportunity to further learn and explore this location and its cultural aspects through intercultural lenses. That is the point where I am right now, researching and working both at the Estonian Academy of Music and Theatre and at the Sibelius Academy and getting each time more interested about the local folk and classical music traditions, specially from Estonia. In short, this research reflects a new chapter in a lifelong commitment to intercultural musical exploration.

1.2 Thesis Layout

The thesis unfolds, continuing with the outline of the theoretical framework (chapter 2), which begins by exploring the concept of liminality in intercultural composition, of musical hybridism and interculturalism, highlighting their significance in the creative process. The chapter then introduces the concept of idiomatic and idiosyncratic resources, which serves as the foundation for the analysis of the creative projects. Following this chapter, comes the explanation of the methodology (chapter 3), where a detailed description of the research methodology, including the research design, data collection methods, and data analysis techniques, can be found. It also explains how the methodology aligns with the research objectives and question.

The following chapter (chapter 4), includes a detailed description of each creative project (four case studies), crafted as part of the research. Each case study showcases distinct approaches to intercultural and hybrid instrumentation. The chapter includes also the analyses of each case study, which examines the creative and collaborative process through the lenses of the idiomatic and idiosyncratic resources. A summary of findings (chapter 5) consolidates the insights gained from the analysis, leading to a conclusive chapter (chapter 6) that reflects on the implications of the research and its contributions to the field of intercultural composition.

At last, the research anticipates challenges in notation for specific instruments and aims to synthesize meaningful collaborative processes into scores. Besides, the thesis aims to contribute new knowledge on ethical collaborative methods in intercultural composition, as well as innovative performance techniques for diverse folk instruments. Apart from that, as a theoretical outcome of this research, the concept of idiosyncratic resources is introduced and the concept of idiomatic/idiosyncratic resources as an analytical tool for intercultural music composition is organized and developed. Finally, by shedding light on innovative approaches to music composition and collaboration, this research intends to provide a platform for others to explore new creative approaches. The findings and methods developed in this study have the capacity to inspire and guide future endeavours in the realms of music composition, cultural exchange, and interdisciplinary collaboration. That makes this study a potential resource for composers wishing to delve into the dynamic intersection of folk and classical music traditions, as well as for performers of the instruments used in the research or for individuals interested in the topic of intercultural composition.

2. Theoretical Framework

The main theoretical framework underpinning the research comprises the concepts of liminality (Turner 1985; Gray 2016; Thomson 2021), musical hybridism (Alcade 2017) and interculturalism (Schippers 2010; Ross 2013) as a first group of concepts that sets the framework and context in which the research and creative processes are inserted. These concepts are followed by a second group of concepts that sets the framework for analysis of the case studies, comprehending the main general concept of idiomatic/idiosyncratic resources, encompassing the concepts of mechanical idiomatic resources, cultural idiomatic resources (Gonçalves; Pinheiro 2021), as well as idiosyncratic resources, encompassing the concepts of knowledge base and referent from the field of music improvisation (Pressing 1998).

Within the first group of concepts, the order of explanation begins with liminality before delving into musical hybridism and interculturalism. Liminality serves as the foundation for understanding how musical hybridism and interculturalism are expressed in this research. Liminality refers to the in-between state where established structures and norms are suspended, allowing for new forms and practices to emerge. Musical hybridism introduces the specific idea of blending folk and classical music traditions, setting the stage for the exploration of hybridity within the research, which has a direct impact on the aesthetic results of the creations. Similarly, Interculturalism expands upon this notion by emphasizing the interaction and exchange between different cultures, which in turn, has a direct impact in the ethics of this artistic research. This order of explanation ensures a coherent progression from the overarching concept of liminality to the more specific musical hybridism and interculturalism, ultimately highlighting how these elements are intertwined and mutually influential and how they affect aesthetic and ethics within the scope of this research. The second group of concepts, as previously mentioned, relates to the theoretical framework for the analysis of the study cases. The subchapter starts with the explanation of idiomatic and idiosyncratic resources, and is followed by its further categories.

2.1 Liminality

Liminality, or liminal space, is a concept re-introduced and explored by the Scottish anthropologist Victor Turner (1920–1983). This concept was developed within the realm of cultural studies, particularly in the examination of rituals and rites of passage. It was originally coined by the ethnographer and folklorist from the transition of the 19th century to the 20th century Arnold van Gennep (1873–1957) in his book "Rites of Passage" (1909) and then developed by Victor Turner. Van Gennep's framework for liminality was neglected for most the first half of the 20th century (LaFace 2017: 24) and its later re-discoveries, the most notable from Victor Turner, developed Van Gennep's research further by "expanding in the depth to which rituals can socially, psychologically and philosophically be significant" (LaFace 2017: 24). In doing so, Victor Turner identified and categorized various socio-psychological elements that are fundamental to communal ritual practices. His work "distinguished and classified parts of socio-psychological phenomena that are inherent to community rituals" (LaFace 2017: 24). Turner characterized what he called, drawing on van Gennep, a "period of the margin" or "an interstructural situation" (Turner 1970:1). For Turner, liminality is "the perilous moment when social structure momentarily has to loosen its grip", for it means "crossing an abyss." (Turner 1985: 207). The word liminality refers to the Latin term limen, meaning "a threshold that literally divides two spaces, or simply a middle state or stage of transition" (Thomson 2021: 34). In short, the concept has been used in the arts and cultural fields to describe a threshold state of transition, a space of in-betweenness, or something which is existing between and across boundaries. Regarding all that liminality can be, a more recent and concise definition is presented in Dave Gray's book "Liminal Thinking" (2016). In his own words:

> "Liminal is a word that means boundary, doorway, portal. Not this or that, not the old way or the new way, but neither and both. A state of ambiguity or disorientation that precedes a breakthrough to a new kind of thinking. The space between. Liminal thinking is a kind of psychological agility that enables you to successfully navigate these times of transition. It involves the ability to read your own beliefs and needs; the ability to read others' beliefs and needs; and the habit of continually evaluating, validating, and changing beliefs in order to better meet needs." (Gray 2016: 12)

Another interesting recent definition is brought by the Danish anthropologist Bjørn Thomassen in the book "Breaking Boundaries: Varieties of Liminality" (2015) where he explains that "at its

broadest, liminality refers to any 'betwixt and between' situation or object, any in-between place or moment, a state of suspense, a moment of freedom between two structured world-views or institutional arrangements." (Horvath; Thomassen; Wydra 2015: 29). This last explanation serves well my research, since it gives applicability to the concept in different fields and contexts and suggests the idea of freedom that, in my case, is connected to aesthetical freedom from the constraints of both contemporary classical music and folk music traditions.

It is interesting to notice that the concept of liminality has been used before in the context of music. The most famous case is by the French composer Gérard Grisey (1946–1998). Jonathan Cross explains that the term 'liminal' was being used by Gérard Grisey around the year of 1978 in the Ferienkurse für neue Musik in Darmstadt, when him and Tristan Murail were discussing and denying the terminology of "spectralism" to the music they were doing. Cross explains that around that time Grisey preferred the label 'liminal' to his music (Cross 2018: 6). The author illustrates this fact with a passage in a letter written by Hugues Dufort to Grisey in which he says "use the adjective liminal if you wish, but I'm not very keen, because it's too restrictive, too 'reductive' (…) I gave up 'spectral' some time ago (…) also much too narrow.'" (Cross 2018: 6). Nowadays also this description of liminal music is also commonly applied for the musical works of native American composer Raven Chacon, although he and Grisey have not much in common aesthetically.

In the particular case of my own artistic research, I am employing the concept of liminality as a framework to explain the transitional stage between folk and classical music practices, thus within a hybrid context, as well as the transitional stage between the folk music practices themselves, thus within an intercultural context. Therefore, liminality is comprehended here in two layers: within the hybridity of merging folk and classical music practices, and within the intercultural exchange between the folk music practices.

What interests me the most in the concept of liminality is that it presupposes a "counterpoint of ideas" in Turner's words, which in the case of this research is reflected in the collaborative processes. Reflecting on this concept has led me to consider the optimal tools to ethically mediate, or convey, liminality within the context of my artistic research. The solution I discovered was through the concepts of musical hybridism and interculturalism. I will objectively clarify these

two main concepts in the next subchapters, but I would like to state in advance that they are directly connected to two other concepts within the theoretical background of liminality: ethics and aesthetics.

Within the context of this artistic research, an ethical mediation of liminality involves navigating this transitional space with respect for all elements involved, including cultural traditions, artistic integrity, and the individuals participating in the process. It requires an approach that acknowledges the complexities of the liminal state while still acknowledging the integrity of both the departing and emerging structures. This ethical mediation might involve ensuring that the collaborative process respects the traditions and practices of the hybrid setting, meaning both folk and classical music practices. This could mean engaging in open dialogue with practitioners from both traditions, seeking their input and consent. Furthermore, ethical mediation might also involve addressing power dynamics and inequalities that can arise in collaborative processes. This could involve, for example, ensuring that credit and recognition are appropriately distributed. Overall, an ethical mediation of liminality requires a commitment to transparency, respect, and fairness, as well as a willingness to engage in the complexities and challenges of the liminal space with sensitivity.

Regarding aesthetics, it is interesting to notice that there is a recent movement using the term liminal spaces in the context of visual, graphics and photography arts. These liminal spaces in visual art, photography and graphic design, accurately entitled 'liminal design'[3] often evoke an eerie, unsettling atmosphere characterized by the absence of human presence, overlooked environments, empty hallways, abandoned buildings, or desolate landscapes, creating a sense of dislocation and introspection (see figure 1). In this context, this imagery is imbued with a haunting quality that invites viewers to reflect on their own perceptions of space and existence. This aesthetic aligns with Turner's notion of liminality as a transitional state, where established norms and structures are suspended, allowing for new interpretations and experiences to emerge. In this

[3] In order to better understand the liminal design, please refer to the study "Liminal design: A conceptual framework and three-step approach for developing technology that delivers transcendence and deeper experiences", from 2023 by Johan Liedgren, Pieter M. A. Desmet and Andrea Gaggioli (doi: 10.3389/fpsyg.2023.1043170). I find particularly interesting the implications of liminal design implementation in metaverse and online conversation contexts.

sense, liminal design can be seen as a commentary on contemporary life, where isolation (probably related with what we have lived during the pandemic period) is a constant theme. This artistic exploration resonates with Turner's idea that liminality can lead to a re-evaluation of identity and meaning, suggesting that the eerie quality of these images reflects a collective cultural consciousness grappling with uncertainty in an increasingly fragmented world. Thus, this movement not only draws from Turner's theoretical framework but also serves as an interesting reflection of contemporary societal experiences. However, it is important to state, as Grisey's and Chacon's case illustrate well, the concept of liminality is not directly tied with any specific aesthetic result or aesthetic artistic school. The recent use of the term within the field of design suggests a focused aesthetic result, however, liminality is a philosophical framework where, among other things, artistic practice acts, and not an aesthetic result by itself.

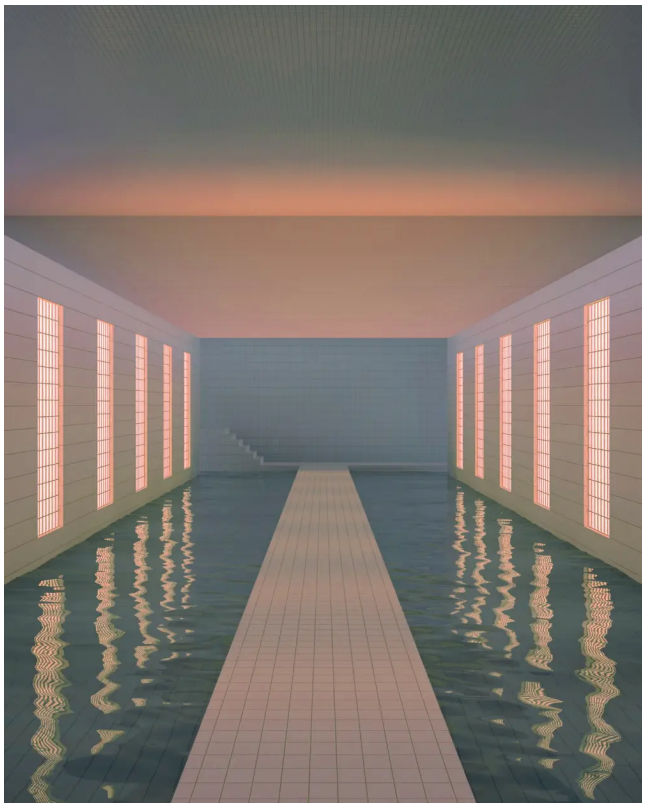


Figure 1: Liminal design created by the South African company "Liminal Design".

In the case of my work, I am not using liminality as a framework to evoke this very same state of eerie and unsettling emotions that is often associated with liminal design. I am not against evoking those feelings either, however the aesthetics of my work in liminality is based on the musical

hybridisms of aesthetic aspects coming from folk music practices in interaction with diverse aesthetics of classical and contemporary music. In short, the aesthetic outcomes of my work and the so-called liminal spaces of visual arts are not equivalent, although derived from the same theoretical framework. The aesthetic created through the engagement of this research in the complexities of liminality is one of ambiguity, fluidity, and transformation. In the context of the hybridization of folk and classical music practices, this aesthetic is manifested in music that combines elements of both music practices in unexpected ways, blurring the lines between the genres and creating a sense of openness and experimentation. In the context of intercultural exchange between the folk music practices themselves, the aesthetic of liminality is reflected in music that draws inspiration from multiple cultural traditions, incorporating diverse musical elements and techniques to create a rich tapestry of sound. Overall, the aesthetic deployed from this artistic research might be characterized by a sense of movement, change, and exploration. It embraces the idea of music as a dynamic and evolving art form, constantly shifting and adapting to new influences and perspectives. Through liminality, I see an opportunity to break free from traditional constraints both coming from the folk and classical music practices in order to create a music that reflects the complexity and diversity of the world around me.

As stated before, within the concept of liminality, two distinct layers emerge: musical hybridism, linked to aesthetic results, and interculturality, linked to ethics choices. Both concepts are discussed in more detail in the subsequent subchapters.

2.1.1 Musical Hybridism and Aesthetics

Musical hybridism is characterized by having “two or more identities triggered in the same environment, sharing a discursive space and idealized as being a unified entity” (Alcade 2017:349). A good example of a hybrid ensemble with years of experience in Europe is the Atlas Ensemble. In 2002 the Dutch composer Joël Bons (1952) founded the Atlas Ensemble in Amsterdam, an ensemble with a hybrid instrumentation focused on Asian and Middle Eastern instruments in combination with Western classical instruments. I have had the opportunity to work with this ensemble in 2016 and I believe that this incredible experience has shown me that I could

create music using instruments, sounds and cultural references which are closer to my personal background and my life experiences.

Achieving a rich level of musical interaction across diverse practices is a complex endeavour due to the varied music education backgrounds of different musicians. Classical music education, although extremely important from my personal perspective, no longer holds a monopoly on artistic value over other types of music education based on oral traditions. Some classically trained musicians are amazed by the intricate details and refinement found in oral musical heritages, offering a depth of specific traditionally based knowledge that is challenging to attain through conventional means of classical music education. Notable instances, like classical composers being captivated by the intricacies and complexities of Indonesian gamelan music, highlight this phenomenon. These composers, including for instance Claude Debussy (1862–1918), Benjamin Britten (1913–1976), György Ligeti, Steve Reich (1936), and Philip Glass (1937), have drawn inspiration from gamelan music, which is traditionally transmitted orally without written notation. This phenomenon is not exclusively to these composers mentioned or to the period of the 20th and 21st Century, however, the specific example demonstrates how diverse musical traditions based in orality can influence and impact the music vocabulary of even the most established composers educated in Western classical music tradition. Therefore, it is clear that the cultural value of oral tradition is not lesser than the cultural value of literary tradition. It is also clear that these cultural practices can interact in different ways, resulting in an art form that embraces, or tries to embrace, those two practices.

In the context of this artistic research, musical hybridism is manifested in the hybridism of classical music composition and performance practices and the folk music practices of some performers. This hybridism has a direct impact on the aesthetics of the music created. The classical and folk musicians bring their unique musical practices into the collaborative process, creating a rich and diverse musical dialogue. The type of dialogue that happens in the context of this research is further explained in the next subchapter.

2.1.2 Interculturalism and Ethics

Interculturalism is a mode of cultural interaction and it was described and discussed along with the concepts of monoculturalism, multiculturalism and transculturalism by the Dutch ethnomusicologist Huib Schippers in his book "Facing the music: Shaping music education from a global perspective" (2010). Schippers illustrates (see figure 2) how the different modes of cultural interaction are interconnected, demonstrating a continuous flow between them as opposed to a fixed and static relation.

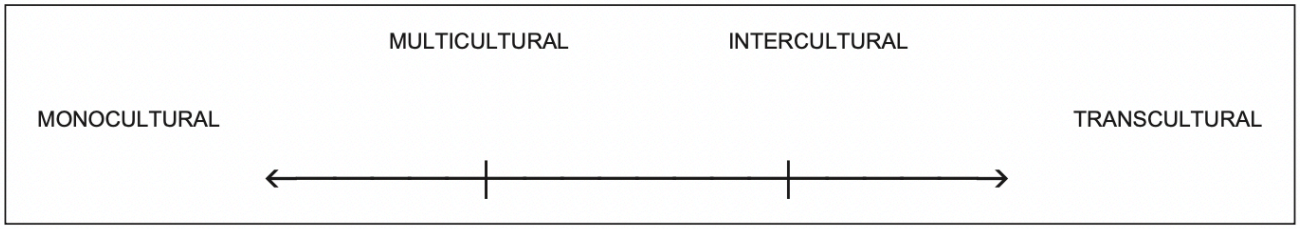


Figure 2: Approaches to cultural diversity continuum (Schippers 2010: 31)

Unlike multiculturalism, which often emphasizes the coexistence of distinct but isolated cultural communities within a given cultural context, or monoculturalism, which often emphasizes the dominance of a single cultural perspective or tradition leading to the exclusion or marginalization of others in a given cultural context, interculturalism emphasizes interaction, exchange, and the creation of shared spaces where individuals from diverse backgrounds can engage in meaningful dialogue and collaboration. It seeks to foster social cohesion while acknowledging and valuing the unique contributions of each cultural group. Interculturalism promotes the idea that interactions between cultures can lead to enriched perspectives, enhanced creativity, and ultimately, a more inclusive and harmonious society. It is interesting to notice that, still according to Shippers, transculturalism is also a definition that emphasizes the dynamic interplay and exchange of cultural ideas, practices, and values across different cultural boundaries. However, according to my personal understanding of these definitions, transculturalism is a mode of cultural interaction that takes a rather longer amount of time to happen, although it is the ideal and desired mode of interaction. I see the process of transculturality connected to the concept of syncretism. According to the ethnomusicologist Margaret Kartomi, syncretism is characterized by the fusion of diverse

musical traditions, or other cultural expressions such as language and religion, where elements from one tradition are absorbed and transformed within another, resulting in a new hybrid form (Kartomi 1981)[4]. In short, syncretism and transculturalism are intricate processes that require significant time to unfold fully, making it impossible to achieve within the scope of a doctoral research project. Therefore, I employ the concept of interculturalism, which can be viewed as an initial stage leading towards transculturality, rather than assuming that the research will immediately yield transcultural outcomes.

In the more specific context of music composition, Valerie Ross describes intercultural composition as compositions that combine musical elements, instrumentation, theoretical systems and performative practice drawn from multiple musical cultures (Ross 2013). In the specific case of this research, as previously said, the intercultural frame is focused on Estonian, Finnish and Brazilian music practices.

Interculturalism intrigues me due to its emphasis on collaborative cultural interaction through dialogue. Schippers highlights that while interculturalism indeed promotes collaboration, it can also lead to "simple forms of fusion" (Schippers 2010: 31) if not approached thoughtfully. This argument raises the question of the quality and nature of the collaboration being fostered in such interactions. The assurance of collaborative quality within this artistic research is rooted in the concept of interculturality and its consequent ethical implications which will be now explained.

According to Peter Singer, ethics is "the discipline concerned with what is morally good and bad and morally right and wrong". He adds that the term is also applied to "any system or theory of moral values or principles" (Singer 2025). In the field of ethnomusicology, Bruce Jackson has a very concise definition on how fieldwork should be carried, in his own words, ethics "has to do with the moral implications of the role you play while you are doing fieldwork and with the moral consequences of your decision and actions after you're done with the fieldwork". (Jackson 1987:259). In order to have a high-quality interaction within this particular intercultural setting

[4] For a critical review of many of these terms and other terminology, such as transculturaltion, synthesis and syncretism, see "The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts" by Kartomi (1981).

which is conscious of the moral implications of the different roles, especially the role of the composer, this artistic research follows the following ethical framework:

1- Meaningful dialogue: foster open and respectful communication among individuals from diverse backgrounds to ensure mutual understanding and collaboration. These dialogues happen during the collaborative process in: individual or group rehearsals, exchange of emails and messages;
2- Respect for diversity: acknowledge and value the unique contributions of each individual involved in the collaboration. Acknowledge the unique perspectives that only the performers can have about their own instruments and music traditions;
3- Respect for cultural integrity: respect the integrity of each cultural tradition, avoiding appropriation or misrepresentation of musical elements. All types of materials involved in the compositions are discussed with the performers in order to avoid any type of misrepresentation or disrespect towards issues that the composer might not be aware of;
4- Transparency: maintain transparency in the collaborative process, ensuring that credit and recognition is always respected. All scores document which performers have collaborated in the compositional processes.

The four points of this ethical framework was personally developed after several reflections and discussions with composers Helena Tulve (Estonia), Joël Bons (Netherlands), Luigi Irlandini (Brazil) and Veli-Matti Puumala (Finland), as well as with the performers collaborating in the research.

In my role as a composer collaborating with both folk and classical musicians, I aim to develop effective methods that enhance their interaction within a liminal and intercultural context, all while still staying true to my own compositional vision. Therefore, I am not focusing on the collision of cultures directly, as I am aware that the performers are already knowledgeable about their own practices and musical traditions. The goal is not to provoke or demonstrate a collision of cultures, but rather to facilitate a creative interaction of the performers through my musical ideas. It is also important to say that, in most of the creations, I am both composer and performer, therefore actively engaging in the performative interactions as well. Regarding this active engagement, I take the opportunity to remember the inspiring idea of the Ghanaian musicologist Kofi Agawu that

authenticity is not about static preservation of cultural traditions, but about the respectful and dynamic engagement with them (Agawu 1992).

Finally, throughout this artistic research I have developed a personal approach to analyse intercultural composition. This approach is intimately tied to the concepts of idiomatic and idiosyncratic resources. Thus, before delving into the analysis of my individual creations within the practical components of this research, it is essential to elucidate the concepts of idiomatic and idiosyncratic resources and its relevance to the reflective process on intercultural music composition.

2.2. Idiomatic and idiosyncratic Resources as Analytical Tools for Intercultural Music Composition

'Idiomatic' is a term borrowed from the field of linguistics. However, it has been used in music and other art forms since the 19th Century to describe a distinctive style or convention. More objectively, the concept and term 'idiomatic' is derived from the concept of idiom. According to recent definitions of the concept, an idiom is "not built-up word by word, according to the grammar or the language, but is a non-compositional phrase which is learned, stored and recycled as a single chunk" (Malmkjær 2010: 267). Besides that, an idiom is "accessed directly and not through prior decomposition or analysis of the constituents" (Gibbs 1994, 2002). I find these definitions particularly interesting when transferred or reflected within the context of music because they infer that a musical information can be directly perceived by a musician trained in a specific tradition or culture without prior analysis or decomposition, as if the musician could "speak" that musical idiom. And in many senses the musical idiom is formed not only by technical musical aspects, which is more obvious, but also from a general cultural practice around it. That is very clear in folk music jams that I have seen in different contexts, such as in Estonia for instance when certain gestures of a player, such as raising the feet, has a particular meaning that all performers understand and play accordingly (going back to the main theme). In the *choro* jams in Brazil, the very same idea would be expressed by a hand on top of the head.

The definition of the term ‘idiomatic’, as stated in the Harvard Dictionary of Music, is of “a style appropriate for the instrument for which particular music is written” (Randel 2003). The term ‘idiomatic music’ and ‘idiomatic improvisation’ has been also used to define a set of characteristics of a specific musical genre and its stylistic features, instead of referring to the particularities of the musical instrument (Cahn 2005). In the context of contemporary classical music, the concept of ‘idiomaticism’ has been considered precisely an “extension of the idiom by the use of extended techniques in acoustic instruments” (Tanaka 2000: 284). An example of analysis using the term ‘idiomaticism’ was conducted in 2009 by Huron and Berec, which designed a method to analyse trumpet recordings and measure the level of difficulty, or level of suitability for the instrument, and described it as level of ‘idiomaticism’ (Huron; Berec 2009). The fact is that there are different definitions of the terms ‘idiomatic’ and ‘idiomaticism’ depending on different contexts, however they all relate to how a composer or performer approaches musical instruments, the musical culture behind it and the compositional process deployed from it. I propose in this research to expand, organize and define these ideas through the concept of idiomatic resources.

I am here departing from the concept of idiomatic resources and its categorization according to the studies of Gonçalves and Pinheiro done at the Lisbon Music Academy in Portugal and presented in their article "Recursos Idiomáticos no Violão Enquanto Veículo Para a Composição: Análise de Compositores Brasileiros Seleccionados" (2021)[5]. In this text, idiomatic resources are unique characteristics and conventions that are specific to the instrument and include both mechanical possibilities, such as scale patterns and designs, and expressive possibilities that form the instrument's vocabulary. They did their analytical work using the classical guitar in the context of Brazilian music. What I have found interesting in this approach is that these idiomatic resources go beyond just the mechanical ideas, or what they called mechanical idiomatic resources, and extend also to the relationship between the instrument and its cultural context, what they have called cultural idiomatic resources. For instance, the Brazilian *violão* (acoustic guitar) has absorbed elements of Brazilian folk and popular music, reflecting nuances of the human voice, poetry, and cultural expressions in musical compositions. The idiomatic resources of the *violão*

[5] Title translated by the authors as “Idiomatic Resources of the Classical Guitar as a Vehicle for Composition: Analysis of Selected Brazilian Composers” (2021)

are therefore not solely based on its mechanics, but also on how it has adapted to its musical environment, incorporating cultural and poetic elements into its musical discourse.

I decided to keep the word ‘resources’ instead of categories, for instance. That is, first of all, because it is how the authors have originally translated the concept from Portuguese language to English. But apart from that, it is also due to the fact that resources, in the context of this theoretical framework, refers not only to natural resources, where the word is commonly used, but also to human, information and technological resources as well. Therefore, the word ‘resources’ here refers not to environmental and ecological assets, but to specific skills, expertise, artistic craft, knowledge, structure and information systems.

Building upon the categorization introduced by the authors, I propose the addition of a new category of analysis entitled idiosyncratic resources. This category is a theoretical contribution of this research to the field and delves into the background of the individuals involved, specifically the performers and composers collaborating in the process of music creation. Idiosyncratic resources can be further divided into two subcategories: "knowledge base" and "referent", concepts borrowed from the field of music improvisation which will be further clarified in the text. The definition of the word ‘idiosyncrasy’, as stated in the Oxford Online Dictionary, is “a person’s particular way of behaving, thinking, etc., especially when it is unusual; an unusual feature”. The word’s etymology is Greek (*idiosunkrasia*), and it is a compound word formed originally from *idios*, meaning ‘own, private’, in addition with *sun*, meaning ‘with’, in addition with *krasis*, meaning ‘mixture’. This translates literally to the mixture of oneself. Still, according to the Oxford Online Dictionary, the word has been used in the English language since the early 17th century, originally in the sense of ‘physical constitution peculiar to an individual’. The word ‘idiosyncratic’ is an adjective derived from the noun idiosyncrasy, and still according to the Oxford Online Dictionary it means “unusual and particular to a person or thing”.

The three categories of idiomatic resources (mechanical, cultural, and idiosyncratic resources) are the main theoretical framework for the analysis of artistic creations. While I was not aware of these categories during most of my compositional process, their discovery during the creation of my latest piece revealed their potential as crucial tools for organizing the compositional process in the

context of intercultural music as well. Recognizing their significance, I have come to view these categories as extremely helpful tools for two main purposes: organizing the compositional process and/or analysing intercultural music compositions. Regarding the first case, these categories provide a structured framework for approaching composition, guiding decisions related to the technical, cultural and ethical aspects of the music creation process. By understanding the mechanical and cultural idiomatic resources, as well as the idiosyncratic resources, a composer can guide the creative process and ensure that the composition aligns with ethical principles previously established while still preserving his or her aesthetical aspirations. But also, beyond aiding the organization of the compositional process, these categories serve as a valuable analytical tool for dissecting intercultural pieces. By applying the insights gained from the mechanical and cultural idiomatic resources, as well as the idiosyncratic resources, I aim to delve deeper into the nuances of the specific intercultural dialogues taking place, exploring how these idiomatic resources intersect and influence the musical discourse. This analytical approach provides a comprehensive understanding of how different idiomatic resources contribute to the creation of intercultural musical compositions, which will be further discussed in the analytical chapter of this research.

Finally, idiomatic and idiosyncratic resources are always interrelated and can occur simultaneously during the compositional process. However, separating these resources into different categories provides a valuable analytical tool to better understand the origins of materials and ideas that shape the creative process, and consequently, to better organize these materials and ideas during the compositional process or during the analytical process. Apart from that, it is important to mention that all aspects of music creation, including the mechanical resources of instruments and the idiosyncratic resources of individuals, are cultural as well. However, their classification and differentiation from cultural idiomatic resources, once more, helps to identify and to acknowledge their unique influence within the compositional process. Therefore, the organization of this theoretical framework into mechanical idiomatic resources, cultural idiomatic resources and idiosyncratic resources is designed in order to better identify, differentiate and acknowledge the diverse sources converging simultaneously into the creative process.

2.2.1 Mechanical Idiomatic Resources

According to Gonçalves and Pinheiro, mechanical idiomatic resources "has to do with characteristics linked to the way the instrument is played, influenced by its construction, acoustic particularities and technical possibilities" (Gonçalves; Pinheiro 2021: 7)[6]. Therefore, mechanical idiomatic resources are related to the musical instrument itself, its physicality, technical possibilities and limitations.

In the context of music composition, information about the mechanical idiomatic resources of instruments is typically found in orchestration books and other materials dedicated to extended techniques. While this category will be in this research used for the analysis of intercultural music composition, it is not exclusive to this particular field. Rather, it can be applied to the analysis of any music that incorporates any type of musical instruments in its creation.

Within the mechanical idiomatic resources, the analytical process should focus on the following parameters:

1) Pitch, harmonic and rhythmic organization: examining the pitch, harmonies and rhythmic organization of large or small fragments which are direct consequences of mechanical idiomatic resources, such as mechanical patterns and specific techniques, specially of ornamentation. That leads to the identification of specific fingerings, harmonic progressions (of chords for instance), scale and ornamentation patterns that are mechanically idiomatic to the instruments;
2) Influence and transformation: identifying possible interactions between the instruments which were derived by a mechanical idiomatic resource found in one specific instrument and adapted or transformed into other(s);
3) Exploration of new instrumental potentialities: identifying new materials created for the instruments which might be unique in terms of orchestration and/or extended techniques.

[6] Freely translated by the author. Original sentence in Portuguese: "idiomatismo mecânico tem que ver com características ligadas à forma como se executa o instrumento, influenciadas pela sua construção, particularidades acústicas e possibilidades técnicas."

In a conversation with the Dutch composer Joël Bons in Helsinki on 06.06.2024, while discussing the concepts of idiomatic resources, he told me how the movement no. 25 “Sho” in his “Nomaden” (2019) was composed according to the fingering position patterns of the Japanese *sho* instrument. The *sho* has a sequence of fingering patterns that do not follow a diatonic or chromatic scale within the tempered Western system. Naomi Sato, Japanese performer of *sho* in “Nomaden” recording and at the Atlas Ensemble, explained that the *sho* has traditionally a sequence of chords created with specific fingerings and that it is not usually performed in a sequential fingering pattern similar to the ones of classical western woodwinds. The compositional approach of Joël Bons made use of this hidden potentiality of the fingering patterns sequentially, which is technically comfortable for the performer while still unusual and nontraditional. This approach is a clear example of a mechanical idiomatic resource being the main compositional driving force in an intercultural music composition setting.

2.2.2 Cultural Idiomatic Resources

Still according to Gonçalves and Pinheiro, cultural idiomatic resources “stems from musical trends and traditions to which the instrument relates on an aesthetic level or within a given social and cultural system” (Gonçalves; Pinheiro 2021: 7)[7]. In essence, this category relates to the cultural heritage(s) in which this instrument is inserted. Cultural idiomatic resources can be observed musically, for instance, in the relationship between specific musical elements, such as patterns or way of playing (belonging to mechanical idiomatic resources), and other cultural aspects, such as dances, rituals, locations, festivities and rituals or to the instrument's musicological history.

It is important to once more stress that cultural idiomatic resources are not exclusive to the analysis of intercultural music composition. It is however particularly interesting in the analytical context of folk music practices because instruments or specific musical materials, such as rhythmic

[7]Freely translated by the author. Original sentence in Portuguese: “o idiomatismo cultural decorre de tendências e tradições musicais com as quais o instrumento se relaciona num plano estético ou (...) no âmbito de um determinado sistema social e cultural.”

patterns, are frequently associated with other cultural aspects. A clear example is the *berimbau* which is historically and culturally connected to the capoeira[8] tradition from Brazil.

Within the cultural idiomatic resources, the analytical process should focus on the following parameters:

1) Pitch, harmonic and rhythmic organization: examining the pitch, harmonies and rhythmic organization of large or small fragments which are direct consequences of cultural idiomatic resources. This category focuses more on harmonic progressions and structures, as well on rhythmic patterns and structures that are culturally idiomatic to the instruments (coming directly from a cultural heritage, repertoire or historical sources. However, identification of specific fingerings and ornamentation are also part of it).
2) Influence and transformation: identifying possible interactions between the instruments which were derived by a cultural idiomatic resource found in one specific instrument and adapted or transformed into other(s);

On 11.11.2024, I had a conversation with bassoon performer and researcher Francesco Russo in which we discussed the Italian *ciaramella*, a type of double-reed wind instrument dating back to the 12th century. I had the opportunity to play an eight-hole *ciaramella* that Francesco had in hands. Right after trying out the first notes, he exclaimed, "Oh, the sound of Christmas! When it's early morning on Christmas day and the players go through the streets waking up everyone with the *ciaramelle*". This was very interesting to hear because the instrument itself and its peculiar timbre have a clear cultural connection for him, linked to a specific region, a particular festivity in the yearly calendar and even a precise moment of the day. This is a clear example of a cultural idiomatic resource, as the instrument is not understood as merely a mechanical and material object, but as a cultural artifact connected to very specific cultural traditions.

Another interesting example is present in the article of 2023 by Perminius Matiure on the tangible material culture of the Shona people. When talking about the mbira *dzavadzimu*, a wooden

[8] In a nutshell, *capoeira* is an Afro-Brazilian martial art and game that includes elements of dance, acrobatics, music and spirituality. For more information on the capoeira's history and culture I recommend the reading of the book "O Batuque: A Luta Braba" by Frede Abreu (published bilingual Portuguese/English).

soundboard instrument with metal keys which are plucked by the thumbs and fingers, Matiure writes that “the mbira *dzavadzimu* is not just an instrument performed for sacred and secular purposes, but that it acts like the Bible does for Christians” (Matiure 2022: 130). The author adds the reflection that when Christians want to communicate with God, they use a Bible, similarly, the Shona people use the mbira dzavadzimu to communicate with *Mwari*, their God, via their ancestors (Matiure 2022: 130). Therefore, it is clear that the mbira *dzavadzimu* is an extremely significant and sacred instrument for that specific culture, a fact that cannot be disregarded when a composer chooses to work with this instrument. What is interesting is that a music composer can still work respectfully with the instrument. However, the specific treatment given by the composer in this case would be certainly influenced by this specific cultural resource of the instrument.

2.2.3 Idiosyncratic Resources (Knowledge Base and Referent)

I am proposing the addition of idiosyncratic resources as a third category of analysis along with mechanical and cultural idiomatic resources in order to focus the analytical process into factors associated with the individuals and the backgrounds of these individuals involved in the creative process, such as the performer(s) and composer(s) collaborating on it. I believe that this category helps to discover, document and highlight the unique characteristics and contributions of the individuals involved in the collaborative and creative process.

I am here dividing this category into two further categories: “knowledge base” and “referent”, which are both concepts borrowed from the writings of Jeff Pressing on music improvisation. Jeff Pressing was a prominent figure in the field of music and cognition, particularly known for his work on cognitive processes in musical improvisation. In my view, the concepts of "knowledge base" and "referent" are highly relevant to the field of intercultural analysis because these notions serve as valuable tools for focusing on each performers’ contributions separated from the composer’s contributions. This is particularly significant in intercultural music settings, where improvisation often plays a crucial role in the compositional process and the performance.

Knowledge base is defined as "materials, excerpts, repertoire, sub-skills, perceptual strategies, problem-solving routines, hierarchical memory structures and schemas, generalized motor programs (…) that are built in the individual performer's long-term memory" (Pressing 1998: 53). The concept relates to the performer's personal artistry and skills, as well as to the performer's personal history, background, studies and his or her connection to a certain music tradition. That comes in the creative and collaborative process in the form of ideas and inputs shared by the performer and by privileged information about the cultural and mechanical idiomatic resources of their own instruments. Knowledge base therefore refers to the collective knowledge and experiences that the musicians bring to their collaboration, influencing compositional choices and decision making. Clear examples of knowledge base are for instance how fast a musician can play a certain passage, if a wind instrumentalist can do circular breathing or for how long can this musician hold a long note in a certain register of the instrument and so on. Another example would be if the musician has a very specific knowledge about the historical or cultural performative practices of its own instrument, such as knowing about a very specific type of ornamentation done in a unique way in the past or by performers of another cultural tradition. Apart from a specific set of skills and knowledge that a musician might have, another important aspect of the idiosyncratic resource of knowledge base is the physical constitution of the musician, which can directly affect mechanical idiomatic resources. Going back to the definition of "idiosyncrasy", the Oxford Online Dictionary explains that in the early 17th century the word was originally used in the sense 'physical constitution peculiar to an individual'. This is an interesting fact that emphasises the choice of adding the physical constitution as part of the knowledge base. The most obvious example of a knowledge base related to the physical constitution of a musician is, for instance, which kind of large intervals a pianist can do with one hand only, or which kind of chords a guitar player can do, which will depend on the hand's size of the musician. Jim Denley, when discussing practices of improvisation clarifies very well the importance of the physical constitution in relation to the production of sound:

> "The physicality of producing sound (the hardware) is not a separate activity from the thoughts, emotions and ideas in music (the software). In the act of creation, there is a constant loop between the hierarchy of factors involved in the process. My lungs, lips, fingers, voice box and their working together with the potentials of sound are dialoguing with other levels which I might call mind and perception. The thoughts and decisions are sustained and modified by my physical

> potentials and vice versa, but as soon as I try to define these separately, I run into problems" (Denley 1992: 29).

Once again, knowledge base is not something unique to the field of intercultural music. Composers in classical music history often collaborated directly with specific performers due to their unique knowledge base that could enhance both the composition and the performance. Examples are many and vary from distinct periods of classical music history. Notable examples include the collaborations of Robert Schumann (1810–1856) with Clara Schumann (1819–1896); John Cage (1912–1992) with David Tudor (1926–1996); Luciano Berio (1925–2003) with Cathy Berberian (1925–1983) and other performers such as Severino Gazzelloni (1919–1992), Aurèle Nicolet (1926–2006), and Jean-Pierre Rampal (1922–2000), which significantly influenced the compositional processes of Berio's "Sequenza" cycle (1958–2022).

Referent is "a set of cognitive, perceptual, or emotional structures (constraints) that guide and aid in the production of musical material" (Pressing 1998: 52). Pressing writes also that "the referent could be 'a musical theme, a motive', but also, 'a mood, a picture and emotion, a physical process, a story' – virtually any coherent image which allows the improviser a sense of engagement and continuity" (Pressing 1984: 346). One final detail expressed by the author is that the referent is "specific to a given piece" (Pressing 1984: 346). In the context of intercultural music composition, I relate the concept to the composer's ideas and envisions for each piece, although the referent is not exclusively coming from the composer's mind. The referent is therefore understood here as an underlying piece-specific documented guide, idea or scheme used by the musicians, whether they are the composer, improviser or performer reading a score, to facilitate the performance. I am particularly using the concept of referent to understand the very first ideas of the composer and how they influenced the choices of documentation of the compositional process throughout the compositional process until its final documentation, the score. An obvious example of an idiosyncratic resource of referent type is the famous score from the Ars Subtilior period of the choral work "Belle, Bonne, Sage" by Baude Cordier (1380–1440), present in the Chantilly Codex (1350-1400). In this score, the composer deliberately chose to document the piece in a heart shaped score, and the reason for that was that his rondeau had as constraint, or thematic idea, the emotion of love (see figure 3).

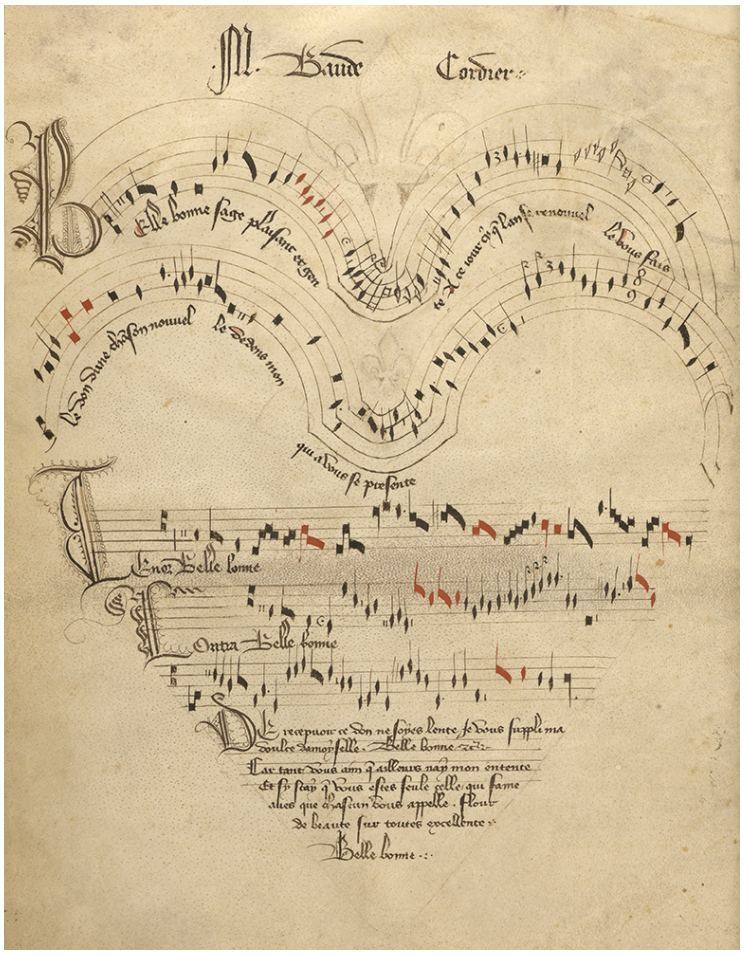


Figure 3: "Belle, Bonne, Sage", by Baude Cordier. Page 16 of the digitalized documentation of the Chantilly Codex, public domain available at IMSLP.

Another interesting example is the documentation of the piano piece "Spiral Galaxy" (1972), from the volume I of the Makrokosmos series (1972–1979) by George Crumb (1929–2022). The series has as subtitle "Twelve Fantasy-Pieces after the Zodiac", being "Spiral Galaxy" the 12th and last piece of the cycle and dedicated to the Aquarius zodiac sign. The composer deliberately chose to notate the score in the form of a spiral, which in the case of this piece is a clear example of an idiosyncratic resource of the referent category that influenced the documentation of the piece (see figure 4).

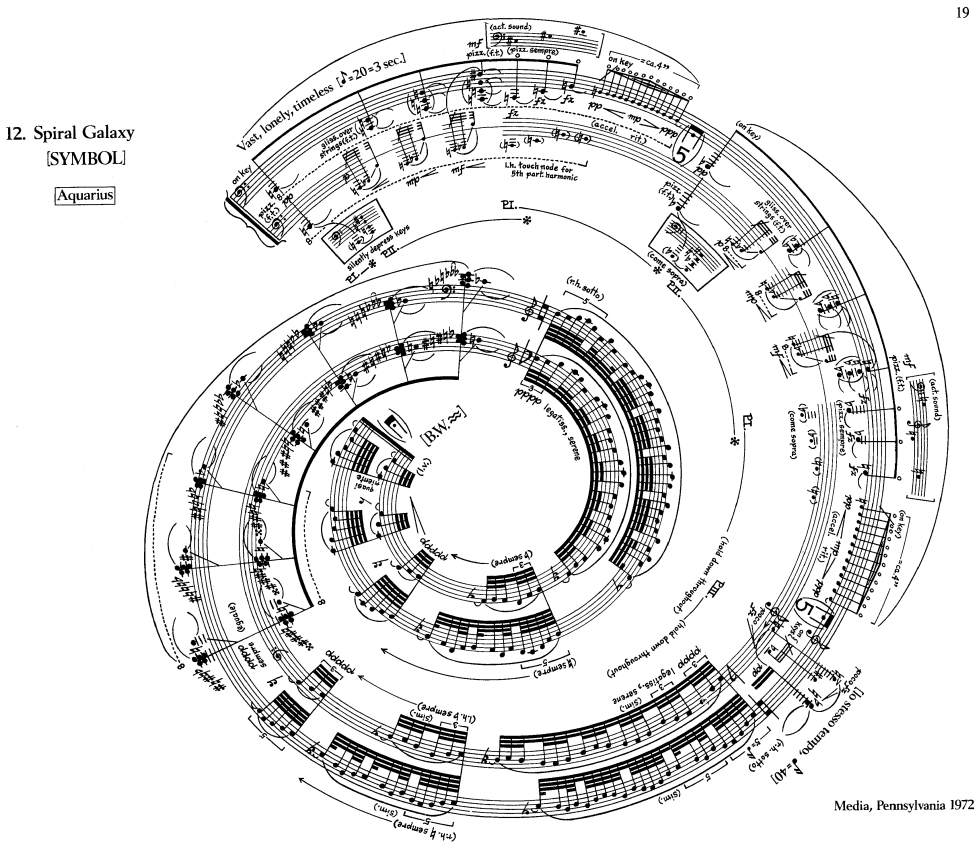


Figure 4: "Spiral Galaxy" by George Crumb, Edition Peters (2022).

In summary, in order to provide a comprehensive framework for analysing idiosyncratic resources in intercultural composition, I am here dividing the parameters related to the knowledge base category and to the referent category. Within the idiosyncratic resources in relation to the knowledge base, the analytical process should focus on understanding and acknowledging the performer's past musical experiences, education, influences and physical constitution in order to identify and acknowledge the contributions (mechanical or cultural) that came directly from their inputs throughout the collaborative processes. Within the idiosyncratic resources of the referent category, the analytical process should focus on identifying the initial ideas brought by the composer or the performers in each case study in order to understand how these ideas have influenced the compositional and collaborative processes' documentation.

3. Methodology

To start with, Mika Hannula, Juha Suoranta and Tere Vàden define the methodology of artistic research as "methodological pluralism" (2005: 67), where different and sometimes even contrasting approaches, methods, and paradigms can coexist. That explains, for instance, the reason why the theoretical framework exposed in the last chapter borrows concepts and ideas from different fields of studies. Having established this, the methodology of this artistic research is mainly based on the creative and collaborative process of the four compositions created throughout the doctoral studies. The IMCR (Intercultural Music Composition Research) framework (Ross 2016: 440), shown in figure 5, serves as the primary guide for comprehending the field of intercultural music composition. This comprehensive structure formulated by the Malaysian musicologist and composer Valerie Ross, offers a systematic approach to organizing the recurring themes found in research on intercultural music composition.

Figure 5: Valerie Ross' framework for Intercultural Music Composition Research (Ross 2016: 440)

According to Ross, the framework "serves as conceptual design for incorporating musicological strands, social dimensions, methods of securing data and musical elements when addressing intercultural music and composition research" (Ross 2016: 438). I am using this framework for organizing the data collection used in my research.

The ICRM framework addresses four primary tenets related to intercultural music composition. They are: i) intercultural musicology, ii) socio-cultural dimensions iii) methods, iv) musical elements (Ross 2016: 439). The focus of my data collection, according to the ICRM framework, is located in the "musical elements: identifying, collating & analyzing special features" tenet, comprehending specially data related to the topic of music notation; musical form and structure; instruments and instrumentation; tuning systems and scordatura; rhythmic, melodic and harmonic patterns. I go back to the ICRM framework on chapter 5 (summary of findings) where I expand this particular tenet with findings from the analysis on the data collected.

The data collection is drawn from the four case studies, which are the compositions created throughout the doctoral studies and their compositional processes. The decision to organize the compositional process gradually from a solo to a quartet piece is related to the challenges involved in the context of intercultural music. In this context, the compositional process is dependent on all collaborators, therefore, expanding the ensemble size poses increased challenges in conducting the compositional process and collecting data. Essentially, the initial compositions serve as stepping stones, laying the groundwork and providing skills and experience for the creation of subsequent compositions.

The compositional process was divided into three stages and specific research data was collected in all stages of the process. The entire research dataset was collected in the form of music or text notation, as well as video and audio documentation and was organized as shown in figure 6.

- STAGE 1 (beginning of compositional process): the first stage of the compositional process is individual. At this stage, the composer developed initial ideas for the piece.

- STAGE 2 (development of compositional process): the second stage is collaborative and communal. At this stage, the composer and performers engaged in a dialogue and in a collaborative process, described in more details in the table below (figure 6);
- STAGE 3 (end of compositional process): the third stage of the compositional process was individual. At this stage, the composer edited the finishing details on the music score and finalized the process with a final version of the score. This process was extended beyond the rehearsal period and the premiere of the pieces through revisions.

STAGES of COMPOSITIONAL PROCESS	DATA COLLECTION
STAGE 1: beginning of compositional process	notes on research diary; preliminary sketches;
STAGE 2: development of compositional process	sketches of the score in any form; fragments of ideas; suggestions and collaborative developments done with performers in the form of texts, conversations and excerpts recorded in audio or video.
STAGE 3: end of compositional process:	final edited score;

Figure 6: chart explaining how the data will be collected during the research process.

The analysis of the data collected in the whole compositional processes fits within the qualitative approach (Ross 2016: 440) of the IMCR framework and consists of an analysis of the idiomatic resources used in the compositional and collaborative processes through an explanation with words and examples. Finally, the infrastructure needed for the implementation of the project was provided by the Estonian Academy of Music and Theatre and by the Sibelius Academy.

In this chapter I have covered the methodology of this artistic research. Below I provide a figure (see figure 7) that resumes the interrelation of the theoretical framework, highlights the outcomes from this artistic research and clarifies the methodology.

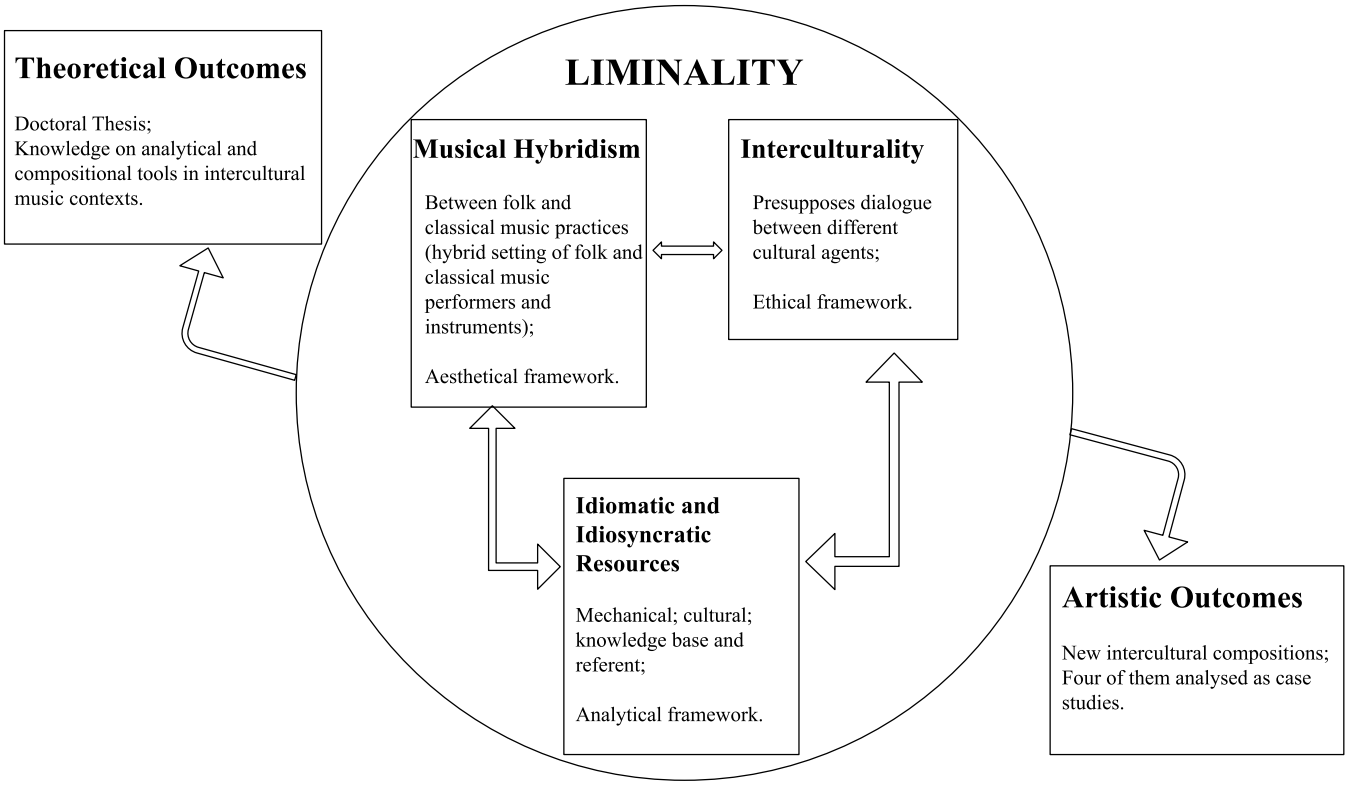


Figure 7: This figure illustrates the interrelation of concepts and how each concept informs knowledge within the others, as well as the resulting artistic and research outcomes.

4 Case Studies and Analysis of Idiomatic/Idiosyncratic Resources

The case studies are four pieces composed by me throughout the first three years of my doctoral studies. The ensembles are different for each piece, providing a diversity of group sizes and instrumentation.

The case studies are:
“Yaraví” (2022), for solo *quena* flute (ca. 10min)
"Zum Zum Zum" (2023/2024), for *berimbau* and percussion (ca. 12 min)
"Jogo Muusikaline de Talvi" (2023/2024), for *kannel*, *kantele* and *viola caipira* (ca. 13 min)
"Suo Agrestessa" (2024), for *pitkähuilu*, *pífano*, clarinet and alto flute (ca. 12 min)

For the case studies, I have chosen to work with folk instruments that are part of my own cultural identity so that I can fully express it through my music. Some of the folk instruments belong to the Brazilian music tradition. Other instruments belong to the Finnish and Estonian music traditions, to which I have been in contact and passionate about for the past three years. An exception is the *quena* flute, which although is present inside the Brazilian territory in some native Brazilian groups, belong to the Andean music traditions. Chosen as a form of gratitude, the *quena* flute is also strongly connected to my personal experiences since I have learned how to perform this flute for over ten years alongside with traditional musicians from Bolivia, Ecuador and Argentina.

The following folk music instruments are part of the project:
Winds: *quena* (Andes region); *pífano* (Brazil); *pitkähuilu* (Finland/Estonia);
Percussion: *berimbau* (Brazil);
Plucked strings: *väike kannel* (Estonia); *konserttikantele* (Finland); *viola caipira* (Brazil)

Besides, classical music instruments such as the alto flute, clarinet and classical percussion are also part of the project and equally important to the creative process and the artistic research.

The following performers are collaborating in this project: Adriano Adewale (*berimbau*); Eva Alkula (*kantele*); Heigo Rosin (percussion); Janne Ojajärvi (*pitkähuilu*); Laura Lehto (*väike kannel*); Malla Vivolin (alto flute) and Reetta Näätänen (clarinet).

Below I provide an overview of each case study and an introductory text on each folk music instrument used in the piece(s). The introduction is followed by the analysis of idiomatic and idiosyncratic resources in each case study. The analytical part of the thesis will not focus on discussing the liminality involved in each case study and on the IMCR framework (Ross 2016), since both topics will be later discussed in the chapter dedicated to the summary of findings (chapter 5). The case studies are discussed and analysed in a gradual order from the solo to the quartet piece, respecting as well the order in which they were composed.

4.1 "Yaraví" (2022), for Solo *Quena* Flute

Yaraví is the name given to a musical genre in the Andean region of South America that fuses formal elements of the Inca *harawi* and Spanish troubadour poetry evolved from medieval and Renaissance times. It is generally characterized as a melancholic lament and it can be traditionally performed as a prelude to a *huayno*. The *quena* flute is one of the main instruments from the Inca musical culture that has survived in South America and it is commonly used as a soloist leading the lamentation or in duets.

The main idea for this piece was to compose and perform my very own lament based on idiomatic vocabulary of the instrument while simultaneously exploring unusual sonorities of the instrument in order to showcase its possibilities and potentials of insertion in the contemporary art creation. I also wanted to pay homage to three wonderful musicians from whom I have had the opportunity to learn from about the South American music traditions for over the 12 years we had played together: Guillermo Noriega from Ecuador; Pacian Montaño from Bolivia and Ricardo Manzur from Argentina (see figure 8).

Figure 8: From left to right: Pacian Montaño Valdez (Bolivia), Guillermo Vicente Noriega (Ecuador), Marcelo Chacur Politano (Brazil) and Ricardo Manzur (Argentina) recording at the studio in the city of Campinas in 2015. Photo taken by João Arruda, personal archive.

The *quena*, sometimes also written kena in English, is an ancient flute of the Andes region of South America. Traditionally made of cane or wood, it has 6 finger holes and one thumb hole, and is open on both ends or the bottom is half-closed (see figure 9). To produce sound, the player closes the top end of the pipe and blows a stream of air downward, along the axis of the pipe, over an elliptical notch cut into the end. This way of producing sound is exactly the same as some Asian flutes, such as for example the Japanese *shakuhachi* flute. The *quena* flute is normally produced nowadays in the key of G.

Figure 9: Alejandro Vivanco Guerra (1910–1991), Peruvian born musician and anthropologist responsible for spreading the *quena* outside of the Andean territories, taking it and spreading its culture in the United States of America. Photo from the cover of the book "Alejandro Vivanco, Vida y Obra", by José Carlos.

*Quena*s and other types of Andean wind instruments such as the *toyos* and *zamponã* pan flutes are ancient instruments from the South American Pre-Colombian era. Its origins are linked to the period when civilizations of the Peruvian basin and other areas in South America flourished, such as the Caral and Nasca civilizations. The oldest *quena* flute discovered by the archaeologists was found in the city of Chilca, Peru (see figure 10) and it dates around 5.000 years (Bolaños 1985: 11).

Figure 10: Photograph of a *quena* flute from the Pre-Colombian period dating around 5.000 years. Flute N° 01107 from the "Museum of Pre-Colombian Archeology and Agriculture"- Museo de Arqueología y Agricultura Precolombina (Vásquez 2009: 189)

The *quena* flute was a very important instrument for other civilizations that came after the civilizations of the Peruvian basin, being usually associated as an Inka musical instrument. It is nowadays found in most of the Andean countries, such as in Bolivia, Peru, Chile and Ecuador, but also in Argentina and Colombia. Similar types of flutes in terms of embouchure are also found in Brazil in the Amazon region under different names.

4.1.1 Analysis of Idiomatic/Idiosyncratic Resources in the Compositional Process of "Yaraví"

The analysis is complemented by audiovisual examples, with specific timestamps indicated. To locate the precise moments referenced, please consult the timestamps (minutage) provided in the text below the examples. The audiovisual materials can be accessed via a direct link provided below.

Link for audiovisual documentation of "Yaraví": https://youtu.be/gtxTv18spBA

In "Yaraví" I used the potential of the different registers of the *quena* flute through gestures. Some of these gestures are part of the traditional way of playing the flute, other gestures I have invented myself. The piece explores other unusual sonorities such as different multiphonics and harmonics as well as different types of bisbigliando (meaning here a timbre change created by alternate fingerings, also known as fingered tremolo or tone colour tremolo). Overall, the form arc has a clear direction in which the flute is exposed in its different registers, finally reaching a very high C note in its 3rd octave, presented only at the very end of the piece. I will descriptively go into details of these materials in order to analyse their nature in terms of idiomatic/idiosyncratic resources used.

The final score of "Yaraví" came to be a very detailed score, with a precise control of the music materials as it is traditionally done with notation within the classical musical context. This was a deliberate choice and there is a reason for that. First of all, the choice for each method of notation is directly related to strictness or openness in the performance, or in other words, how much space for interpretation the performer will have or how much control of the sonic output the composer will have. In short, some notation methods favour strictness in performance, some notation methods favour openness in performance. When composing in an intercultural context, where a dialogue is established between musicians that have different artistic practices, these differences in strictness and openness are the key in: 1) the relation between composer and performance; 2) the relation between the abstract ideas of the composer and the cultural tradition from which the performers are identified with; 3) the cultural context to which the work belongs to. I chose to use

this very specific detailed notation because I was composing for myself as a performer, therefore I was simultaneously and unconsciously taken into account my own personal knowledge as a performer and as a composer during the compositional process. Due to that, I chose to use methods of notation suitable to mediate my own performance. In that case I chose an approach to which I am comfortable with, which is a detailed notation common to contemporary music art. The notation is based on traditional score writing and the extensive usage of approximate and textual notation. The gestures and lengths to be performed are clearly suggested, but their performance will vary since the score, although containing measured fragments, is mostly written without a time signature (senza misura). Apart from all that, the information on the score can still be decoded by any *quena* flute performer with knowledge on music notation. This was also a deliberate choice so that the piece could be performed in the future by other performers. Lastly, since this was the first piece composed for my doctoral studies within the field of classical music composition, I decided to depart from a common vocabulary to the field of contemporary music composition.

The compositional process did not start from very strict and detailed ideas, on the contrary, it started from sessions of improvisation that I did and recorded myself with the instrument, in order to gather initial materials and gestures that I found interesting. However, behind the improvisation sessions, I had a clear referent in mind, which was the idea of the *yaraví* as a lament, and also the desire to pay an homage to the musicians that have taught me to understand and experiment the South American music traditions of the Andes. This clear referent was in fact a clear idiosyncratic resource that motivated me to compose the piece.

The first sketches focused on documenting gestures that I found interesting for starting and ending the piece and for developing the middle part of it. These two gestures were called “gesture of beginning and end” (see figure 10) and “bird gestures” (see figure 12). The first group of gestures, ‘gesture of beginning and end’, is a type of gesture composed of an appoggiatura coming from a higher note to a lower one. This gesture takes advantage of the notes available with the open tube of the instrument (G5 and F#5), meaning the notes that sound when the instrument is blown directly as an open tube without any particular fingering. The notes chosen for the gesture are also connected to a symmetric design of the fingering, where the open tube works as a middle point between the note that uses three fingers of the left hand (C5) and the one using 4 fingers in the

upper octave (B5, see figures 11 and 12). This type of idea that uses symmetric fingering to find a musical material is also very much connected to the mechanical idiomatic resources of the *quena* flute. I believe that due to this mechanical idiomatic resource of using the open tube in favour of a fast appoggiatura, this is a gesture that became very much present in the traditional way of playing this instrument, therefore also a type of material that is culturally idiomatic to this instrument. The second group of gestures, the 'bird gestures' was designed as an adaptation from my personal learning of a different instrument, the Estonian *torupill* (Estonian bagpipe). I adapted a gesture consisting of a fast change of fingerings which creates an ornamentation around a single note and it is traditionally used in bagpipe instruments, including the Estonian *torupill*. It is a gesture commonly used for articulating the different notes, since the air column in such instruments is most often uninterrupted and the performer cannot use the tongue for articulating notes. I have learned this type of fingering with the Estonian musician Leanne Barbo during one of our exchanges of instrument practices done in 2021 at the Estonian Academy of Music and Theatre. The way I have personally used this technique in the *quena* flute was such that only the left hand changes the fingering pattern in order to gradually alter only one pitch within the gesture in a scale progression that goes from D5 to F#5 (see figure 13 paying attention to the second note of the gesture which is constantly changing). The second group of gestures was composed using through idiosyncratic resources, including the personal knowledge of Leanne Barbo when sharing the fingering technique and my own when developing this technique in another instrument, in combination with a cultural idiomatic resource related to the practice of articulating notes within the Estonian *torupill* repertoire, finally in combination with a mechanical resource of the *quena* flute resulted in a very specific progression of notes when lifting each finger of the left hand within the gesture. I have used quarter tone notation to indicate the frequencies relation to the tempered tuning system due to the fact that the fast changes of fingerings always keep part of the tube closed (a mechanical idiomatic nature of the 'bird gestures') therefore resulting in frequencies that are slightly lower in some notes (see figures 13 and 14).

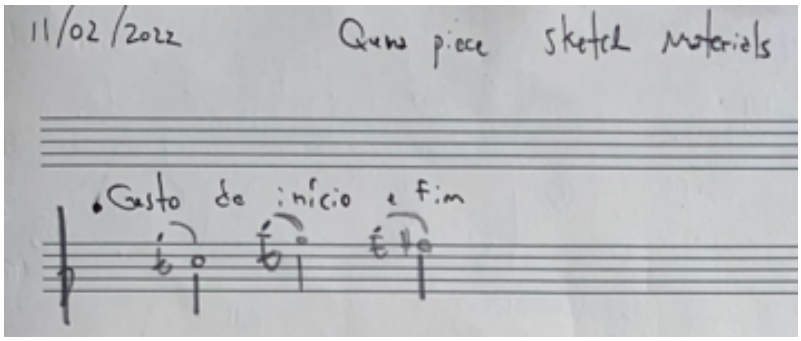


Figure 11: Sketch dated from 11.02.2022 where the gestures of 'beginning and end' were documented.

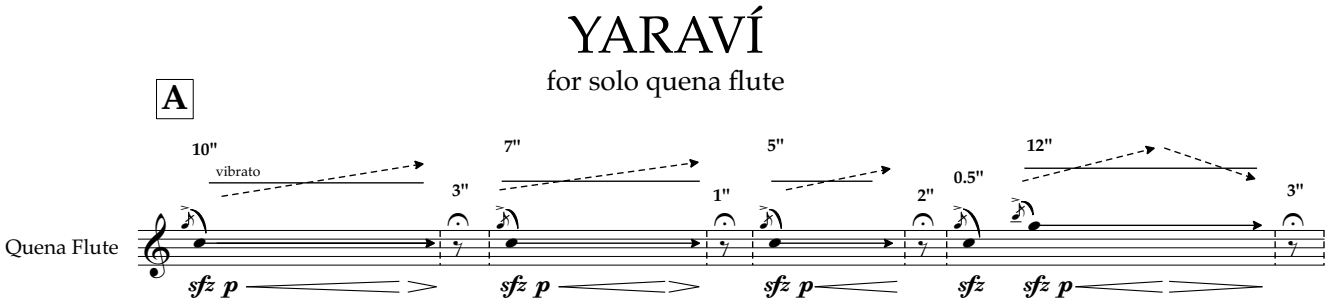


Figure 12: Gesture of 'beginning and end' edited in the final score. First bars of the piece. The numbers on top of the notation correspond to seconds and the lines correspond to the amount of vibrato needed for the passage.

Minutage of audiovisual example from figure 12: 0:04 – 0:49.

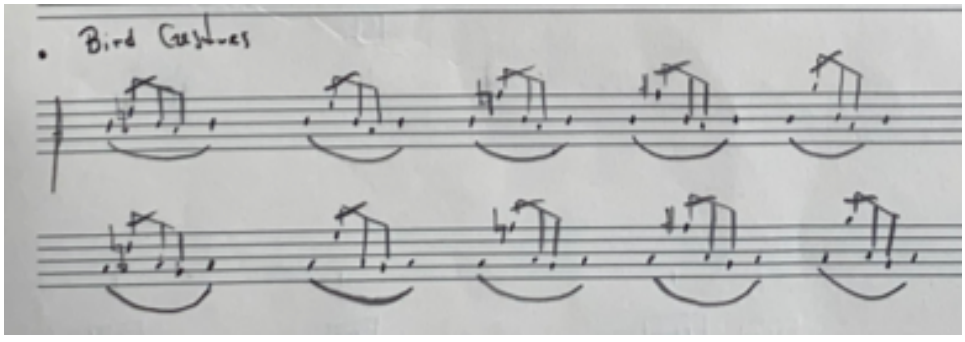


Figure 13: "Bird gestures" documented in the sketch from 11.02.2022.

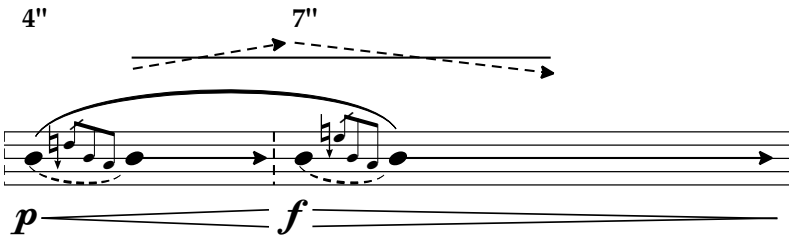


Figure 14: "Bird gestures" edited in a passage of the final score.

Minutage of audiovisual example from figure 14: 3:10 – 3:23.

During the first sessions of improvisations, I documented three other consequent gestures: one of them related to the harmonics and multiphonics possible to be done on the *quena* flute (see figure 15); a second one related to different fingering types of bisbigliando; and finally, a third gesture related to a form of tremolo created with a special fingering inspired by the second gesture. Regarding the harmonics and multiphonics positions found, I have documented in the sketch a sequence of six multiphonics and harmonic positions found and their alternative fingerings. I also commented on the stability of some multiphonics and on compositional ideas of materials to precede and succeed them. These are clear explorations of mechanical idiomatic resources focused on finding fingerings and sounds which are not traditionally common or culturally idiomatic to the instrument. In this sense, these explorations also led to the contribution of new techniques to the instrument (see figure 16 and 17). It is important to state that I have tried the very same fingering positions in three different flutes constructed of three different materials (entirely of wood, entirely of bamboo, wood flute with Llama bone for the embouchure) and, although the difficulty of some of these harmonics and multiphonics vary, they were always possible to be achieved in all flutes.

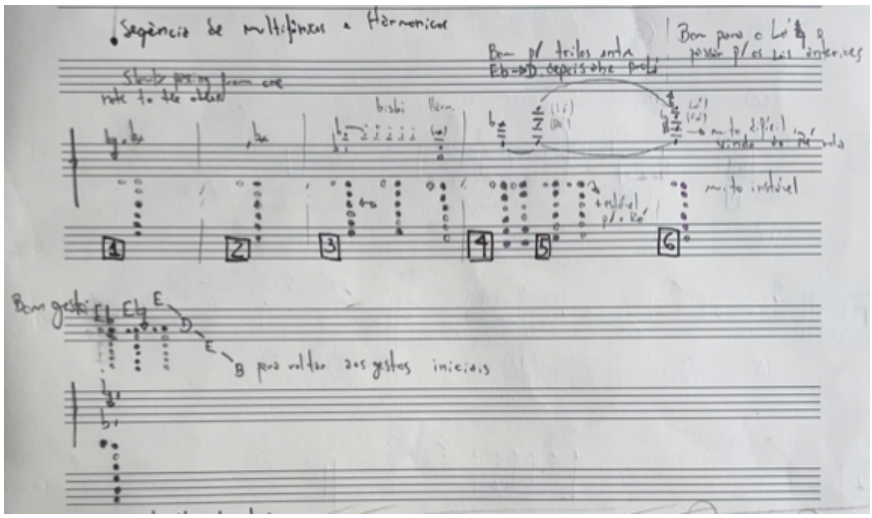


Figure 15: Sketch of the explorations on fingerings for multiphonics and harmonics. Documented on 11.02.2022

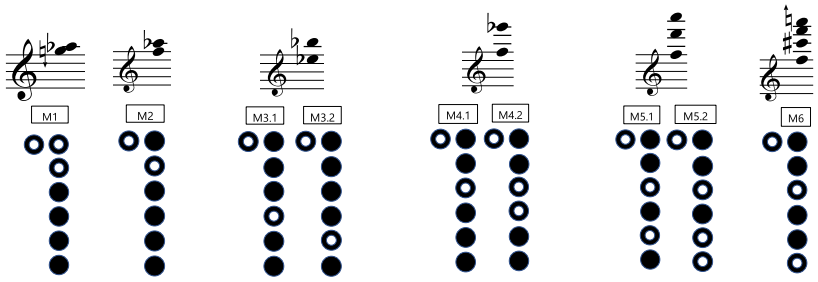


Figure 16: Edited version of the final fingering chart of multiphonics and harmonics in the final score, a contribution to finding new performance techniques to the *quena* flute.

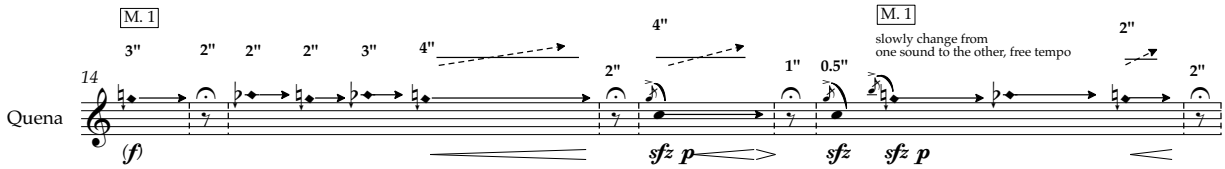


Figure 17: Fragment of the final score where harmonics from the multiphonic number one is used.

Minutage of audiovisual example from figure 17: 1:09 – 1:44.

The second gesture that came from improvisational practices, the bisbigliando, was used in a particular note in two octaves (B4 and B5). This effect on these notes is acquired by a fast

alternation of fingerings with the right hand between the index and the middle finger. This type of bisbigliando is relatively simple and easy to be achieved and is a mechanical idiomatic resource that comes directly from the alternation of fingering patterns (see figure 18).

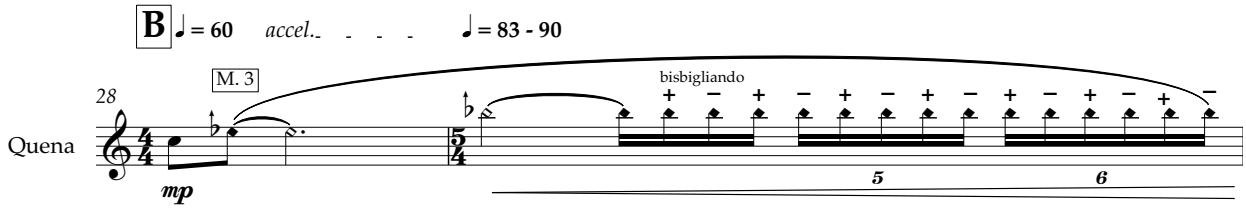


Figure 18: Fragment of the final score where the harmonic of multiphonic nr.3 is used in combination with the gesture of bisbigliando.

Minutage of audiovisual example from figure 18: 2:13 – 2:24.

Finally, the third gesture that emerged from improvisational practices was called in my sketches as 'false bisbigliando' (see figure 19). This gesture consists of a fast movement using the right hand on top of the open tube while keeping the left hand in the position of C4 (or C5), therefore using its three fingers. This fast movement over the open notes of B4, A4 and G4 (and their respective octaves) creates and effect that emulates the timbre change created by alternated fingerings, however in the case of the 'false bisbigliando' this timbre change is not created by alternating the very same pitch, but by a very fast change of pitches that creates the illusion of successive attacks on the note which has a fixed fingering position. This effect in the *quena* flute is possible to be done in the notes C (4 and 5) and D (4 and 5), as shown in figures 19 and 20. It can also be done in E (4 and 5) although with more difficulty to hold the flute in its embouchure position. The 'false bisbigliando' is a mechanical idiomatic resource also related to the fingering possibilities on the instrument, however the first time I have seen something similar done was in a short video created by the Brazilian *pífano* player Edmilson do Pífano (1961–2020) in which the performer ends a fragment with this gesture in order to mock and create a humoresque but quite virtuosic feeling to the performance. Due to that, in this particular case, the gesture has resources coming from a cultural idiomatic resource (Edmilson do Pífano mocking and playing around with

the *pífano* flute) and to my personal knowledge (my memories), therefore to idiosyncratic resources as well. This gesture is also a contribution to a new technique for the instrument.

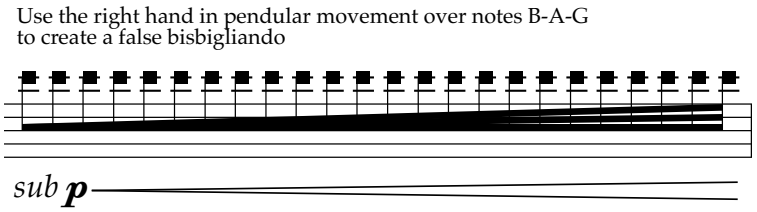


Figure 19: "false bisbigliando" in C5 documented in the final score. The notation chosen used square notes and text to indicate the gesture.

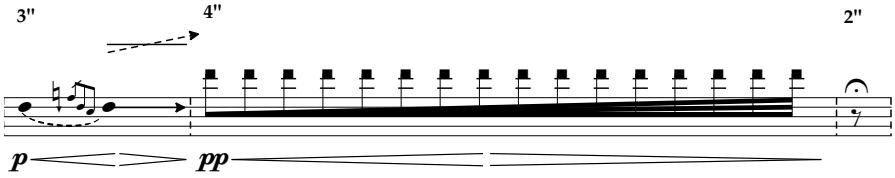


Figure 20: A fragment documented in the final score that uses the 'bird gesture' and the false bisbigliando in D5. A fragment that contains two different cultural and mechanical idiomatic resources, the *torupill* trill and Edmilson do Pífano's false bisbigliando.

Minutage of audiovisual example from figure 20: 7:13 – 7:23.

A later stage of the compositional process was focused on how to organize the events and gestures acquired through the improvisational practices in time, therefore a form. I came up with a structure that was also documented in the form of a sketch (see figure 21). I categorized all the gestures found in letters. For instance, the gesture for "beginning and end" and all its variations were called A, and the "bird gesture" and its variations were called E. The multiphonics and harmonics gestures were called "B'; the bisbigliando was called "C" and the 'false bisbigliando' was called "D". With these five groups of materials in hand, I organized a form to be developed and started a second stage of my own improvisation, in which I would follow the order of these events, but also would improvise with these materials in order to further develop them.

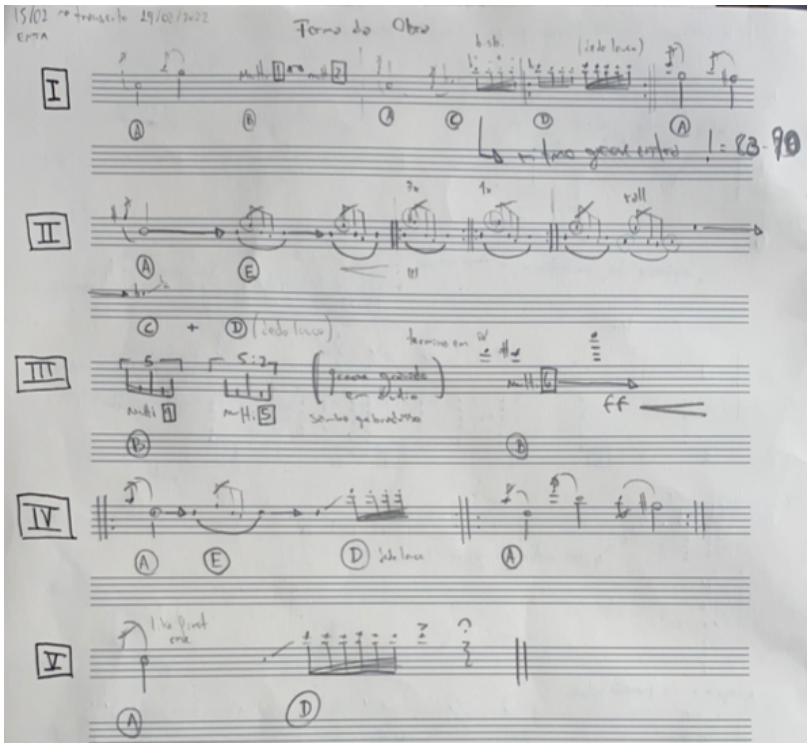


Figure 21: First sketch of the overall form of the piece, documented on 15.02.2022.

In this second improvisation I developed a whole fragment of the piece on top of materials "C" and "D" which was inspired by a very specific rhythmical pattern. This rhythmical pattern is common in the *tamborim* or the *cuíca* instruments within the context of traditional samba music from Brazil. I developed this rhythmic pattern into a metric feeling that is shifted from a binary feeling to a quintuplet feeling (see figure 22). This fragment and its development are definitely linked to a cultural idiomatic resource that comes from Brazilian traditional music.

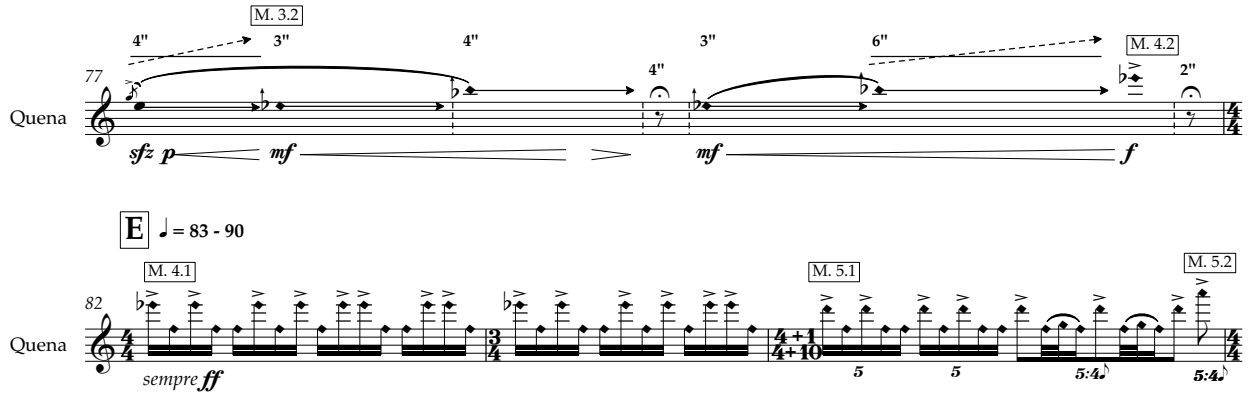


Figure 22: Example of a cultural idiomatic resource in the final score. The rhythmical material used in the pattern on the final score is inspired and developed from samba *clave*, or rhythmic pattern, of *tamborim* or *cuíca* from Brazil.

Minutage of audiovisual example from figure 22: 5:25 – 6:00.

Finally, I documented my vision of the form in a different way. This time the important parameters were the overall design of the energy (meaning here dynamics and density of events) throughout time (see figure 23). During this process I also improvised on the "energy" chart in a different media, I started to draw a design or shape of the Andes Mountains in it, with its peaks and valleys. This is an idea that came from the fact that the whole piece was about a lament and an homage to my friends which were all originally from different places of the Andes mountains. This development, connected to dynamics and textural density in the overall form of the piece, is directly connected to the referent of the piece, therefore to an idiosyncratic resource. The referent of the piece was linked to the idea of an Andean lament and an homage to my friends, this idea came to be reflected in the overall design of energy of the piece through the representation of the Andes mountains graphically in the sketch. In this very same sketch, I also documented some of the gestures that would be essential for each section of the form using the letters previously explained.

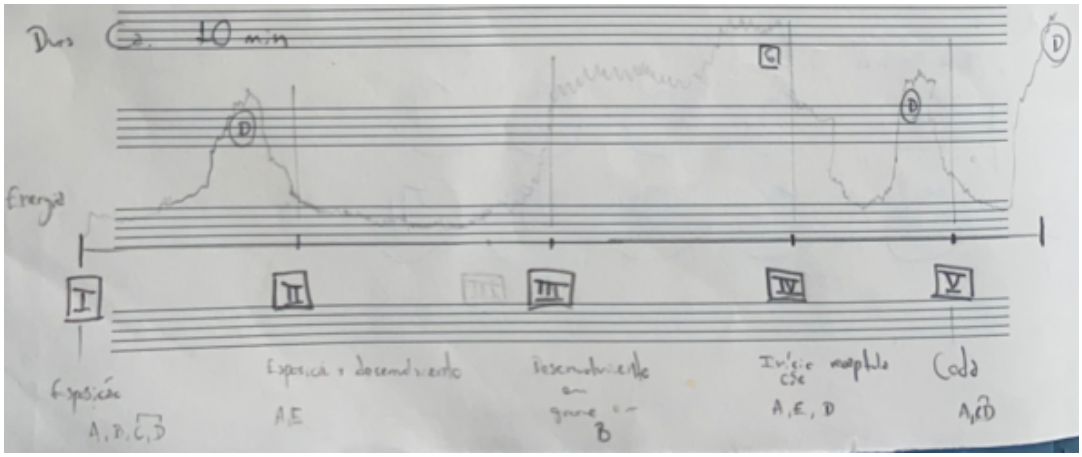


Figure 23: Sketch of the overall duration and dynamic arch of the piece, documented on 15.02.2022.

Continuing with this idea of the Andes Mountains, I organized the order of appearance of the harmonics and multiphonics in the piece, also with the intent to create a design and shape of a mountain (see figure 24). In the sketch I called it "sequence of the pitch flow" (freely translated). This is also a development directly connected to the referent of the piece, a reference to the Andes mountains reflected in an abstract form within the inner structure of the piece.

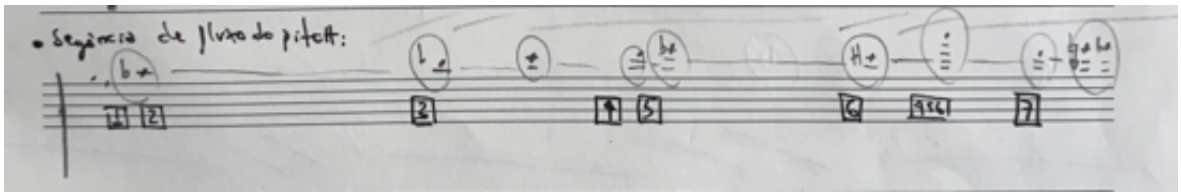


Figure 24: Sequence of appearance of the multiphonics and harmonics in the overall form of the piece inspired by the Andes Mountain shape.

Departing from the sketch and the improvisations that were done on a second stage, I finally went through a process of editing the final score for the piece. This process took me some months and the final version of the score was only finalized after the doctoral concert performance in the year of 2024.

4.2 "Zum Zum Zum" (2023/2024), for *Berimbau* and Percussion

The piece was developed in collaboration with Adriano Adewale and Heigo Rosin. *Zum zum zum* is an expression commonly used in Brazil as a reference to gossip or chatter. It can also be used as a reference to a quiet but noticeable rumour or rumble in which the semantic content is not clear. *Zum zum zum* is still an onomatopoeia of the sound of insects when close to the ears, such as the sound of a beetle. "Zum" can also remind the sound of a rapid movement displacing the air column near the ears, like a kick from a capoeira fighter. *Zum zum zum* is finally a sentence that appears in many different oral tradition songs of Brazil, specially inside the capoeira circle. The expression, in this context of capoeira, can also be a reference to Manoel Henrique Pereira, known as Besouro Mangangá (1895–1924), who was a legendary capoeira fighter from Bahia at the beginning of the 20th century. The word *besouro* in Portuguese literally means beetle. This nickname was given to him due to the mystical belief that whenever he got into trouble and the number of enemies was too great for him to overcome, he would turn himself into a beetle and fly away. Fact is that *Zum zum zum* is an expression which is very present in the Brazilian way of talking and inside oral song collections.

Although the title refers to a simple expression, the repetition of the same word three times suggests a certain musical flow. I took this opportunity to imagine my own “Zum Zum Zum”, populated by the different references described above. In order to do so, I have chosen to work with the *berimbau* and with a percussion set able to produce long resonances or fast and non-resonant movements emulating a certain gossip or chatter being spread. The *berimbau* is here treated outside of its traditional context and has freedom for longer improvised parts, however it is of extreme importance that the performer of this piece is aware of the tradition where it comes from.

The *berimbau* is a type of musical bow from Brazil. It has its origins in the African continent, where other musical bows can be found, such as the *xitende* from Mozambique, the *hungu* from Angola and the *umakhweyana* from the Zulu people of South Africa. The musical bow is a type of instrument that can be found in different regions of the African Sub-Saharan area, such as in Swaziland and South Africa, in the western coast in Angola, in the east coast in Mozambique, as well as in the islands of Madagascar and Reunion. Mozambique and Angola were, as Brazil, colonies of Portugal and the instrument has certainly arrived in Brazil brought by the population from the African continent which were enslaved by the Portuguese settlers for over 350 years during the long slavery period in Brazil that lasted from 1538 to 1888. The *berimbau* is the main instrument used to accompany capoeira, a Brazilian dance and martial art emerged in the 19th century as a response to the extreme violence to which the enslaved population were subjected in colonial and imperial periods of Brazilian history. The figures 25 and 26 are paintings by the French artist Jean-Baptiste Debret, who moved to Brazil in 1817 due to Napoleon's defeat in 1815 and stayed there until 1831. These paintings depict the violence against the enslaved population (figure 26) and the presence of the *berimbau* (figure 25). They were painted during the Empire of Brazil in the mid 19th century a bit after the independence from Portugal in 1822. The capoeira was included in UNESCO's list of Intangible Cultural Heritage of Humanity in the year of 2014.

Figure 25: "Lone singer playing berimbau", painted by Jean Baptiste Debret in 1826.

Figure 26: "Slavery in Brazil", painted by Jean-Baptiste Debret in 1834, depicts the violence that enslaved populations were subjected to by the Portuguese colonial forces.

The *berimbau* consists of a flexible wooden bow, a steel string and a gourd. The production of sound is traditionally done by using a thin stick hitting the string while holding a hand shaker called *caxixi* in combination with a metal coin or a stone which alters the pitch produced. See figure 27 that illustrates the parts of the instrument. Figure 28, a photo of Naná Vasconcelos which is a reference in the playing of the *berimbau* outside of the capoeira context, shows how the instrument is held.

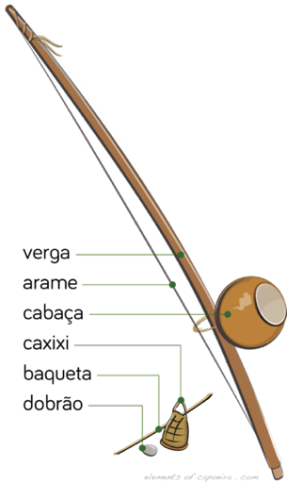


Figure 27: Drawing showing the *berimbau* parts and their names in Portuguese language.

Figure 28: Naná Vasconcelos (1944–2016) performing the *berimbau*. Photo nr.48 taken from his personal website.

Verga or *biriba* is the bow which the wire and gourd are attached to. Usually, the *verga* is made from the wood of a tree from the Atlantic Forest commonly known as *biriba* (Eschweilera ovata). *Arame* is the wire or string that vibrates when hit producing the pitches of the instrument. The *arame* traditionally comes from tires (the wire inside the tires) or from a piano string. *Cabaça* is a dried and hollowed out gourd which is attached to the string and the bow. It amplifies the sound coming from the string and it is traditionally used to produce a wah-wah effect. *Baqueta* is the mallet used to hit the string. It is traditionally a small and thin stick of light wood. *Dobrão* is the name given to a stone or to large metal coins used to variate the pitches produced by the instrument. It is used to create a higher tone when firmly pressed against the string. And finally, the *caxixi* is

a handshaker made of different seeds or small grains. It is traditionally held in the same hand as the mallet on the middle and ring fingers.

4.2.1 Analysis of Idiomatic/Idiosyncratic Resources in the Compositional Process of "Zum Zum Zum"

The analysis is complemented by audiovisual examples, with specific timestamps indicated. To locate the precise moments referenced, please consult the timestamps (minutage) provided in the text below the examples. The audiovisual materials can be accessed via a direct link provided below.

Link for audiovisual documentation of "Zum Zum Zum": https://youtu.be/IrsR3sdqhE4

The analysis of the piece will follow the chronology of the compositional process, explaining the process as well as analysing the type(s) of idiomatic and idiosyncratic resources used. As stated before, the piece was not composed with these resources in mind, therefore I am looking back to the compositional process in order to better understand the whole process that led to the final score.

The very first impulse for composing this piece came from an exercise of imagination of the sounds and the narrative of the piece throughout a descriptive text. I did that in order to start the creative process differently from usual ways, for instance improvising on the instrument. At that time, I was researching different forms of notating music in intercultural music contexts and the idea of conveying the whole music through a text was appealing. Therefore, a purely descriptive text written in my mother tongue (Portuguese) containing the narrative of the sounds in my imagination and focused on the interaction of the *berimbau* with a classical percussion set was the starting point of the compositional process of "Zum Zum Zum" (see figure 29). This text can be understood as the first attempt to notate the piece.

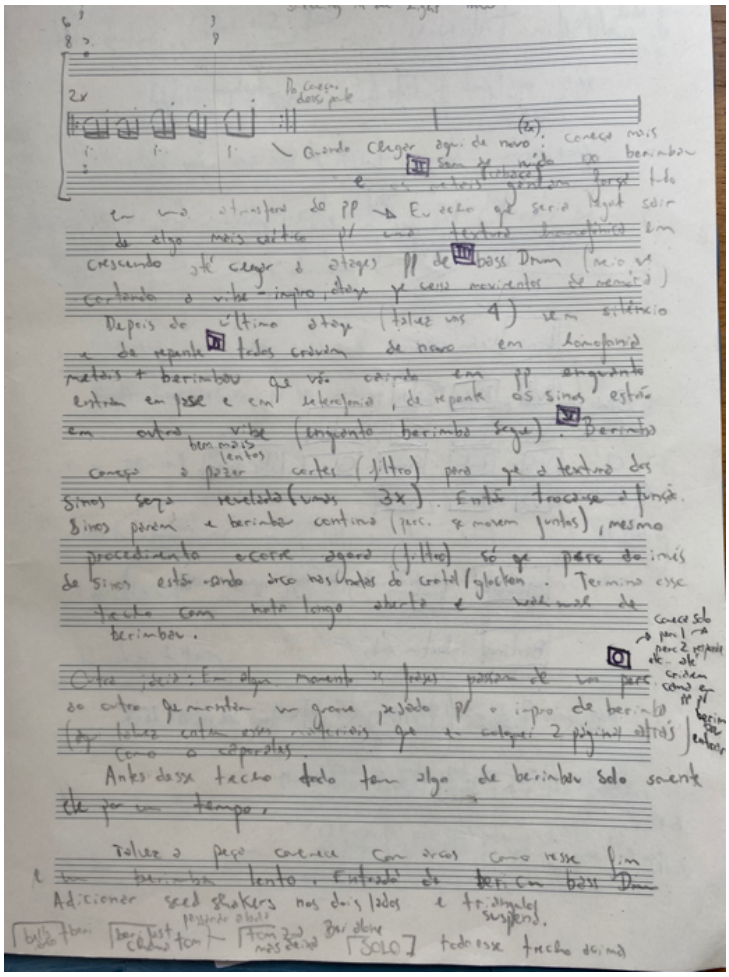


Figure 29: first sketch of "Zum Zum Zum" dating from 31.10.2022.

When analysing back the content of the text and the attempt to describe the sounds in my imagination it is possible to already observe a combination of mechanical idiomatic resources and knowledge base in the organization of the material.

After transcribing the imagination I had of the piece, I went back to the text and divided the musical ideas into sections (II; III; IV; V; 0), organizing, in a precarious and initial way, the form of the musical flow. An interesting fact is that the last section imagined was organized as the first one in the form (0) and the following section, which should be section "I", was not present in the text. That means that section "I" still needed to be imagined, but whatever was coming before (section 0) and after (sections II; III; IV and V) was already organized. The ability to write down imagined sounds into a descriptive text and organize it into a potential musical form is here understood as

skills related to the personal knowledge of the composer. That is because the composer created and organized this material through personal problem-solving routines and perceptual strategies built in the individual's long-term memory. Apart from that, I have also observed that my vocabulary was very much based on the description of the organization of layers and quality of the overall texture in the piece. Examples are found in sections II; IV and V as follows: *Sair de algo mais caótico para uma textura homofônica em crescendo* (section II), freely translated as "coming from something more chaotic into a homophonic texture in crescendo". *Todos cravam de novo em homofonia metais + berimbau* (section IV), freely translated as "all attack together again in homophony of the metal sounds + the *berimbau*". *Enquanto entram em fase e em heterofonia* (section IV), freely translated as "while entering in phase and in heterophony". And finally, *berimbau começa a fazer cortes (filtro) para que a textura dos sinos seja revelada* (section V), freely translated as "*berimbau* starts to make cuts (filter) in order to reveal the bell texture". This vocabulary is based on musical texture description and is also very much connected to my individual knowledge base. I have dedicated my master studies to the topic of texture in interdisciplinary contexts and I understand that this vocabulary present in the text is very much based on my own background studies and personal history.

Now, observing with more detail the content of the text it is possible to identify that cultural idiomatic resources did not play a big role at this stage of the compositional process, although the *berimbau* as previously discussed, is very much connected to the capoeira tradition of Brazil. The main compositional approaches observed at this stage were based on mechanical idiomatic resources.

Within the text I can observe that I had already imagined sounds and explorations of the *berimbau* in terms of specific actions aiming to achieve a specific sonic result, such as for example in the following cases: *começa mais som de ruído do berimbau (cabaça)* (Section II), freely translated as "starts a noisier sound of the berimbau (using the *cabaça* for it) and indicating the usage of the mallet inside the *cabaça* in order to achieve a noisy sound; as well as *talvez a peça comece com arcos* (Section 0), freely translated as "maybe the piece starts with arco", indicating the idea of bowing the berimbau string in order to achieve high harmonics. The same approach can be found in relation to the classical percussion set in the following cases: *de repente os sinos estão em outra*

vibe, bem mais lentos (Section IV), freely translated as "suddenly the bells are in another atmosphere, much slower", indicating the idea of having very resonant sounds in the instrumentation of the set, not necessarily bells which were here used as a metaphor or synonym to resonant sounds; and in *ao invés de sinos estão usando arco nas notas do crotales e glocken* (Section V), freely translated as "instead of bells use arco in the notes of crotales and glockenspiel", indicating an alternative way of achieving the resonant sounds not only through bell like sounds but also through the bowing action in instruments such as the crotales and the glockenspiel.

Another sound material coming from a mechanical idiomatic source is the wah wah effect of the *berimbau*, which is not a new exploration of the instrument but a very common feature in the traditional way of playing the instrument. The wah wah effect is achieved by holding the *cabaça* against the abdomen and moving it back and forth. This motion alters the sound produced, creating this wah wah quality by changing the resonance of the sound waves emanated from the instrument. Although this action is certainly a mechanical idiomatic resource of the instruments, it can also be connected to cultural idiomatic resources due to its strong presence in the traditional way of playing the *berimbau*. In the text we can read in the end of section V the following phrase *termina esse trecho com nota longa e wah wah de berimbau*, freely translated as "finish this section with a long note and wah wah of the *berimbau*".

Apart from that I would still observe one sound material that was certainly coming from cultural idiomatic sources and that is related to the choice of using the sonority of seed shakers in the classical percussion set, written in the bottom of the page as *adicionar seed shaker nos dois lados*, freely translated as "add seed shakers in both sides of the set". This idea came from the traditional use in the *capoeira* tradition of the *caxixi* in the performer's hand that holds the *baqueta* (mallet, stick). The *caxixi* is a type of seed shaker, but instead of imagining this type of sound performed by the *berimbau* player, I have already transferred this type of sound to the classical percussion set. However, in this transference I have imagined different types of seed shakers, made by larger seeds such as the *sapucaia* (lecythis pisonis), *jatobá* (hymenaea courbaril) or *imbaúba* (cecropia peltata) seeds. These are plants originally from the Amazon region of Brazil and commonly used in shamanic rituals by distinct ethnic groups of native Brazilians, therefore not directly connected to the *capoeira* tradition.

The second stage of the compositional process, as well as the second attempt to notate the piece was the transference of this text to a layout which is more appropriate for a music score. In this case I have chosen to create a landscape layout where the *berimbau* information is contained in the first system and the classical percussion set contained in the second system. This approach resembles a more traditional music score. However, at this stage I have tried to keep the descriptive text as the main source of sonic information in the piece in combination with dynamic and structural symbols (see figure 30).

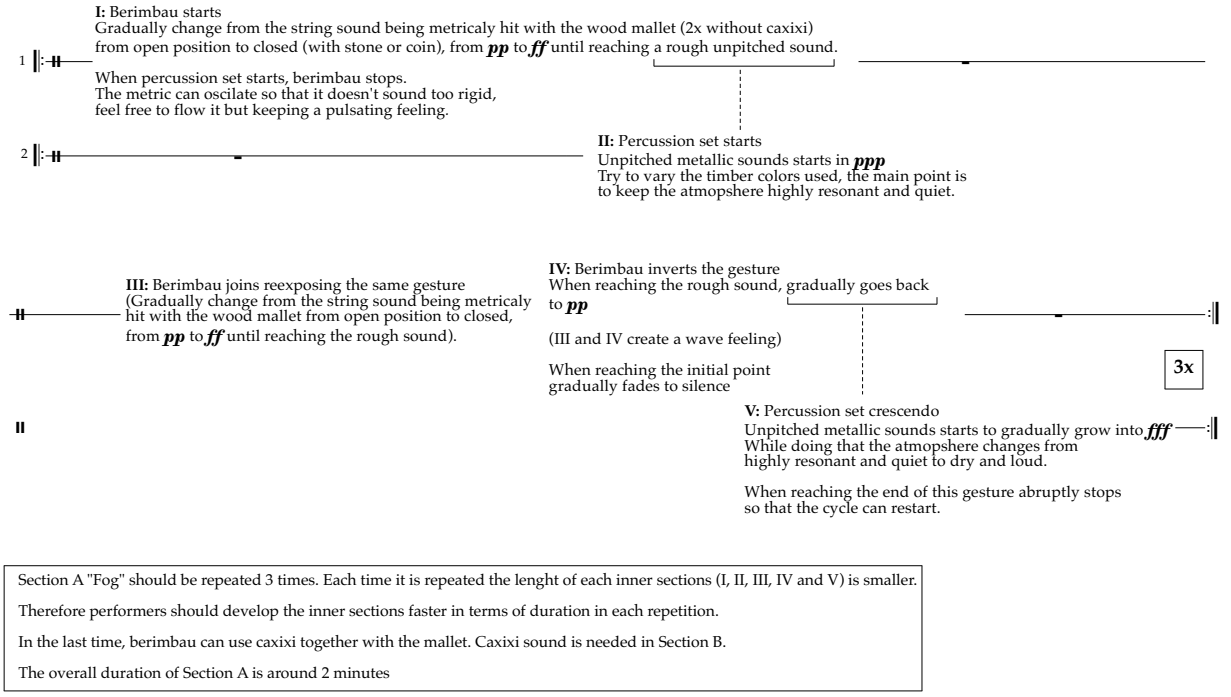


Figure 30: First attempt of editing the descriptive text in the form of a score, dating from May of 2023. Number 1 means *berimbau*, and number 2 the percussion set. This page corresponds to section II of the descriptive text score.

The description of the first gesture of the *berimbau* line ends with the phrase "until reaching a rough unpitched sound". This is one of the mechanical possibilities of the instrument discovered throughout the compositional process, by stressing the string passed the point of the second pitch of the instrument, the sound becomes more and more noisy due to the friction of the stone with the metal string, a clear example of a mechanical idiomatic resource, which in this particular case, can be understood as an extended technique for the instrument. Besides, at this point the descriptive text had more information regarding the form of the piece and how it should be played. An example is seen at the bottom box where instructions on the repetitions of the section are given. Within

these instructions we have information related to the parameters of duration and timbre colour. These instructions and the coordination of the structure of the piece are part of the knowledge base of the composer, therefore part of an idiosyncratic resource.

At this stage I showed the score to the performers Adriano Adewale and Heigo Rosin in order to receive feedback. Both performers reported a similar feeling regarding this approach of notation: Although the information contained was clear, there was too much information to convey an idea that would be much easier conveyed through a traditional notation. The general feeling was that the score was already unnecessarily too dense. I take the opportunity to refer back to the comment of Adriano Adewale, Brazilian *berimbau* performer and artistic researcher which collaborates in this research. In one of our talks, documented in my research diary on the 31st of March 2023, he synthetized an interesting problem. He mentioned that "music notation has been used as a tool to divide", meaning that music notation has been used, particularly in his own experience and in the Brazilian music scene context, to exclude musicians trained in oral tradition to participate in specific artistic projects. He concluded saying that what motivated him to collaborate in this artistic research is the fact that "this research tries to use music notation to unite". Reflecting on this input from Adriano's idiosyncratic resource (knowledge base) I understood that unity was indeed a desired value of this artistic research. For reaching unity between different practices, there is a need for an element that mediates both sides, and that is the music notation. A music score can be understood as a mediator between the composer, the musicians and the music, and that is an interesting view because it does not depend on the aesthetic result of the music being produced or the background of the musicians involved in the ensemble. This view is shared by a number of contemporary researchers such as scholars Floris Schuiling and Emily Payne, who say that notation is "no longer seen as symbolic condensations of musical works—or as specification of abstract structure—notations are not just a form of communication: they are material artefacts that have been created, and have to be understood, in specific contexts of use." (Schuiling; Payne 2022: 16) and that "scores work not because of their representation of sounding music, but because they construct relations that allow music to sound" (Schuiling 2019: 435). Music score therefore is a mean to an end rather than an end in its own. Schuiling writes, "perhaps we can seek the answer to the question of notation's musicality not in its representation of musical structures, but in its mediation of the social and creative agency of musicians" (Schuiling 2019: 431). Joseph Kaminsky

expresses a similar idea and feeling, stating that "notation is (…) more than a visual representation of sound but an emic equivalent to sound: it mediates culture as musicians read and share it to make sound" (Kaminsky 2022: 121). At this point we could certainly say that the collaborative process of this compositional process had started. I took into consideration the feedback provided and worked on a version of the score that would have less text and more music symbols conveying the very same gestures which were previously described in the text. I first did a sketch version (see figure 31) and then edited it (see figure 32).

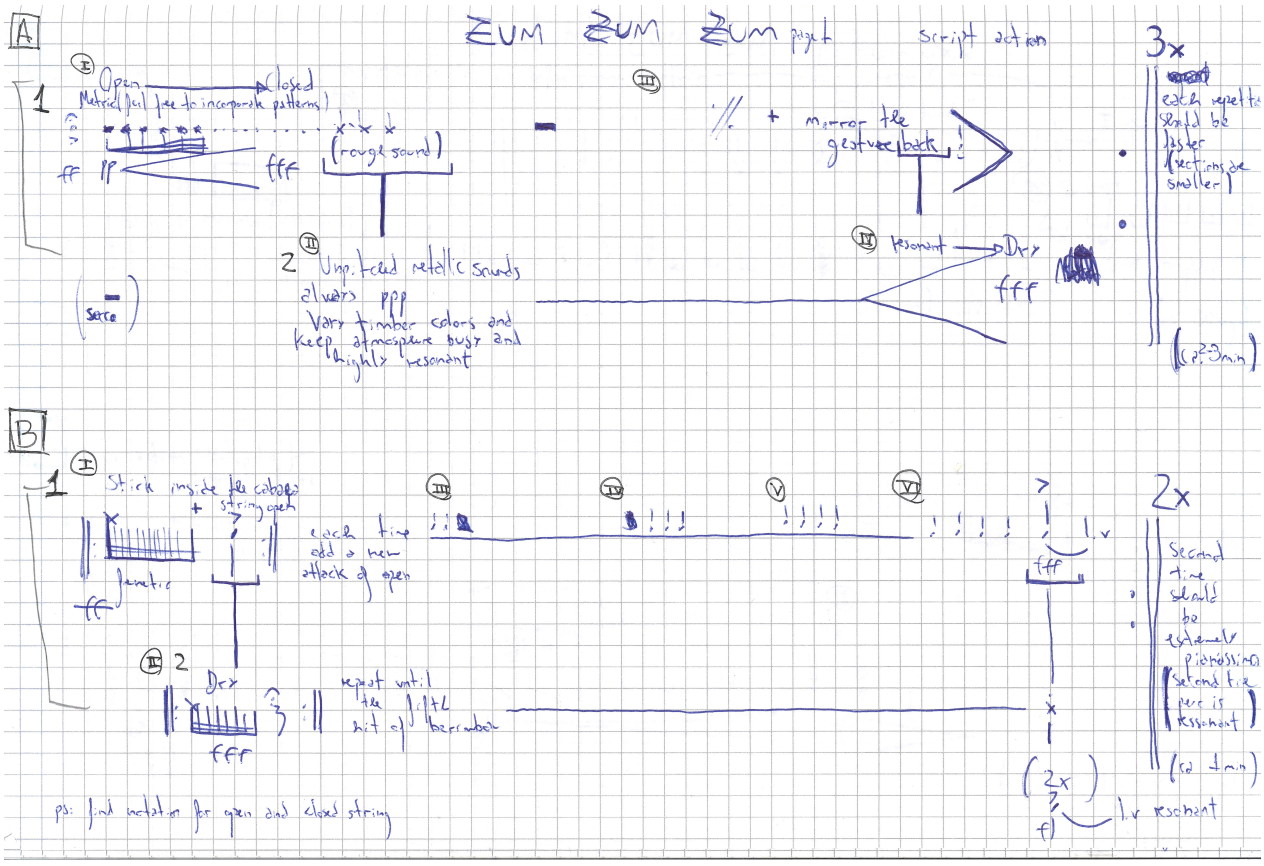


Figure 31: Sketch of the first page of the piece, with sections A and B, dating from September 2023.

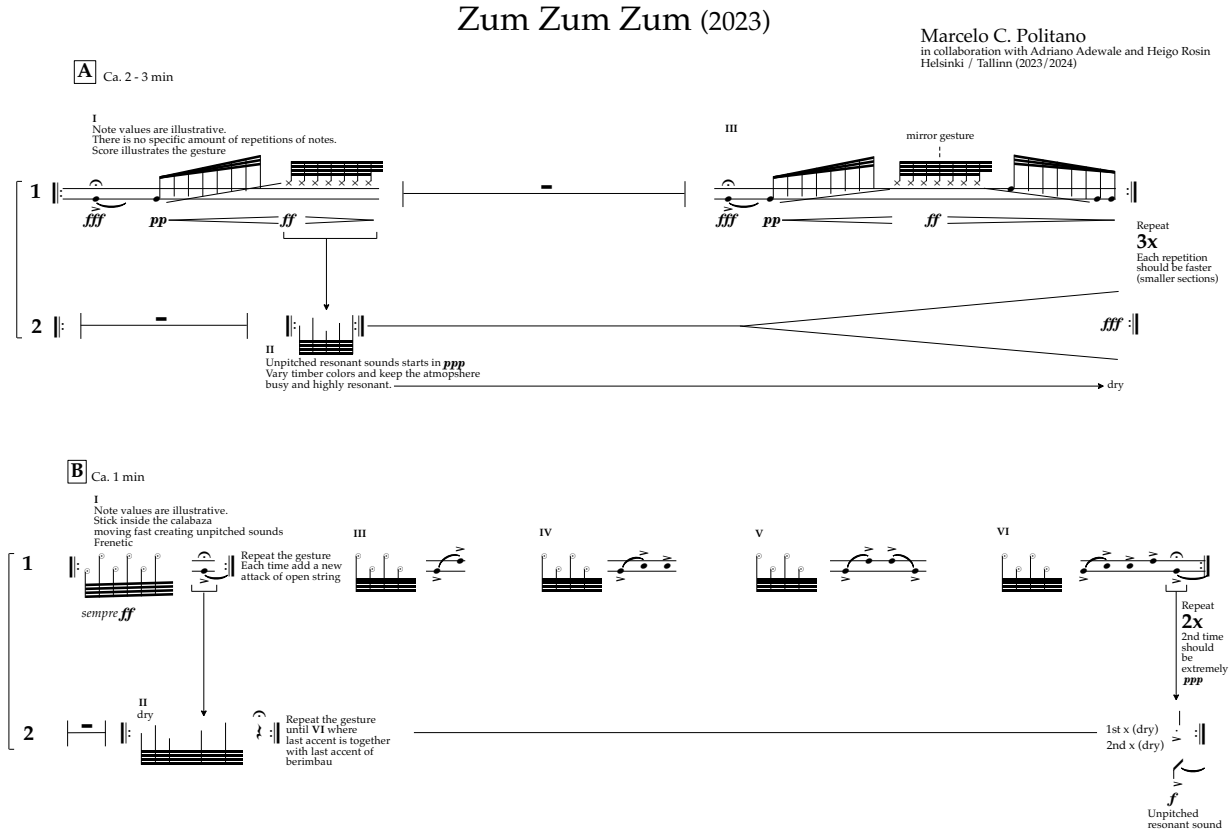


Figure 32: First page of the final score mixing text, graphic and conventional notation. Number 1 on the left means *berimbau*, and number 2 the classical percussion set. Version from final revision done in April 2024.

Minutage of audiovisual example from figure 32: 0:04 – 3:58.

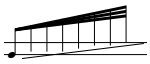
At this stage the mechanical idiomatic gestures, first described in the text score, became more and more detailed. In order to notate these gestures some solutions of notation regarding their symbols were developed. Although my piece was not the first piece ever composed for *berimbau*[9], I believe some contributions to the field of *berimbau*'s notation can be found in it. The *berimbau* is still an instrument which is not commonly used in contexts of contemporary music and therefore the

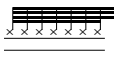
[9] Regarding the use of the *berimbau* in contexts of classical music composition I would advise to get to know the work of the Brazilian composer Lindembergue Cardoso (1939–1989). Lindembergue was one of the precursors in the use of the *berimbau* in the orchestration of classical music compositions.

literature of notation for this instrument is still very scarce. The solutions I have found were compiled in the notes for the performance and were documented in the final score (see figure 33).

All of the gestures and their respective notation are part of an intense work of finding out new mechanical idiomatic resources for the instrument. In this regard, the inputs of Adriano Adewale were immensely valuable. For instance, gesture number four of this list explains how the performer should intercalate fast hits with the stick between the string and the wood, however when Adriano first performed it, he started to improvise on different positions of the instrument and the sound result was amazing. By doing that he could have a bigger control of how fast the gesture should be (since the size between the string and the wood gets smaller in the extremal parts of the instrument). Therefore, a note was added to the performance note saying "it can be done in different places of the instrument". That is for instance a contribution that came from the knowledge base of Adriano Adewale, an idiosyncratic resource.


Open string note is marked in the bottom line, pressured string note is marked in the upper line (traditionally the notes are a second minor apart, for example A4 – Bb4). Notes marked in the middle (open space) represent a middle note which will be closer to intervals smaller than a second minor above the fundamental.


gradually pressure the stone (or coin) little by little against the string to simulate a glissando effect until the pressured string


overpressure the stone (or coin) against the string to achieve a non-pitched rough sound (sounds come after passing the point of pressure from the pressured note)


intercalate fast hits with the stick between string and wood (it can be done in different places of the instrument)

wah wah


oscillate the calabaza in and out against the belly to achieve a wah wah effect


make circular movements of the stick inside the calabaza


hit the rim of calabaza

Arco: Play with arco above the bridge
Arco Below the bridge: Play with arco below the bridge.
Finger harmonics on strings with arco (or nail pizz): press the string above the bridge while bowing it to achieve different harmonics

hit the stone (or coin) on the wood in different places

Figure 33: Performance note for *berimbau* and the notation strategies developed for the instrument.

Similarly, I went through a deep process of sound research with Heigo Rosin in order to find the right set up of instruments for this piece and his contributions were immensely valuable as well. If we analyse back the content in figure 50, we observe that the classical percussion set had

instructions to move from a more resonant sound atmosphere to a more dry sound atmosphere while playing "busy" or fast gestures. Although I had some ideas in mind, the instrumentation on what was "resonant" and what was "dry" was not yet fixed. At that point the fixed instrumentation was the vibraphone, the seed shakers, a "resonant" set, probably containing crotales and a "dry" set, probably containing woody instruments. In order to fix those ideas I met Heigo twice to check the scores and he gave valuable ideas on which instruments to use and how to mount the set. We decided to use instruments constructed of metal for the resonant sounds and instruments constructed of wood for the dry sounds. Within each section we decided to have a variety of sounds ranging from super dry sound to dry sound, as well as from resonant to super resonant. Finally we came up with a set which can be seen in figure 34. Its exact instrumentation is provided in figure 35.

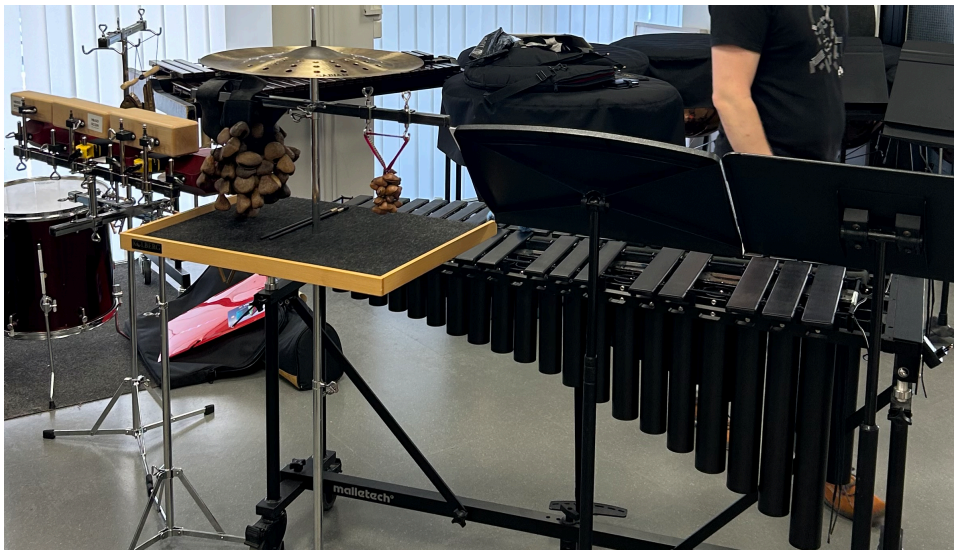


Figure 34: The final percussion set for "Zum Zum Zum".

Performer 1:

Berimbau (if possible, use a berimbau *gunga*), stone or coin, caxixi and berimbau mallet, arco (viola or cello or bass). If using a berimbau *gunga* tune the open string in Lá (A4). If using a berimbau *médio*, tune it in Si (B4). If using a berimbau *viola* tune it preferably in Mi (E5) or in Ré (D5).

Performer 2:

1. Dry set: Small instruments without long resonance made of any material (performer can choose but suggestions below)
   templeblocks (3 sizes), woodblocks (3 sizes), bamboo chimes (3 sizes)
2. Resonant set: Small instruments with long resonance made of any material (performer can choose but suggestions below)
   cowbells (2 to 3 pieces), crotales (4 pieces, low to high as: F#, C, G#, D), suspended triangles (3 sizes), wind chimes (2 different sizes), one suspended sizzled cymbal
   The percussion sets [dry ans resonant] should be performed with chop sticks!
3. Suspended seed shakers (2 sizes), which is a material in between dry and resonant
4. Vibraphone

Figure 35: Final instrumentation. Present in the revised score from 25.06.202

Regarding this process of setting the final instrumentation for the piece we can define the overall guiding idea of "dry set" and "resonant set" as a referent, therefore an idiosyncratic resource, provided by the composer, due to the fact that it is a musical idea that provides a sense of engagement and continuity for the whole piece, above all for the classical percussionist. Apart from that, the inputs and idealization of the whole set and instrumentation provided by Heigo Rosin is a clear contribution coming from his knowledge based, therefore an idiosyncratic resource. An interesting fact is that after the very first rehearsal, Heigo suggested the usage of *hashi* (chopsticks) for performing the dry and resonant sets instead of using common wood or soft mallets. The reason for using the *hashi* was of acoustic nature, since the acoustic balance between the percussion set and the *berimbau* was not ideal, being the percussion set performed with common mallets much louder than the sound of the *berimbau*. This idea comes originally from a mechanical idiomatic resource, from the potentialities and restrictions related to the acoustics of the instruments, but it came to light in the piece through the personal knowledge of Heigo as an idiosyncratic resource.

During the first rehearsal, after playing the whole piece and getting acquainted with the material, more suggestions from the performers came organically. For instance, Adriano suggested creating a transition between the sections G and H through a long-bowed note in the *berimbau*. That was an interesting suggestion that we all agreed to keep since H part was the recapitulation of the first exposed material and the sensation of time suspension created by the long-bowed string was very powerful in this precise moment of the form (see figure 36). The possibility of bowing the string is an interesting mechanical idiomatic resource of the *berimbau* because it comes with certain risks. It is extremely hard in this instrument to control the harmonics resulting from the bowing movement. Therefore, the performer is put in a risky situation when trying to control those harmonics. That is the power in this passage and giving space for it was an idiosyncratic resource that came from the knowledge base of Adriano.

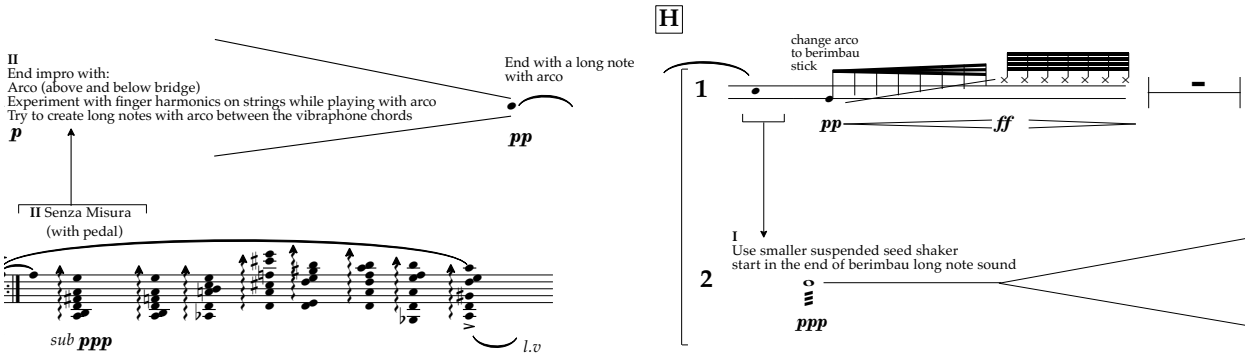


Figure 36: The transition between sections G and H in "Zum Zum Zum"

Minutage of audiovisual example from figure 36: 9:26 – 10:55.

Similarly, we observe in section G the previous suggestion of "try out harmonics" for improvisation in the *berimbau* part. This suggestion was added after the rehearsals in which we decided to keep the transition between G and H using the long-bowed string and it was a solution coming from the composer's knowledge base to introduce this material beforehand in order to prepare the listener for the transition (see figure 37).

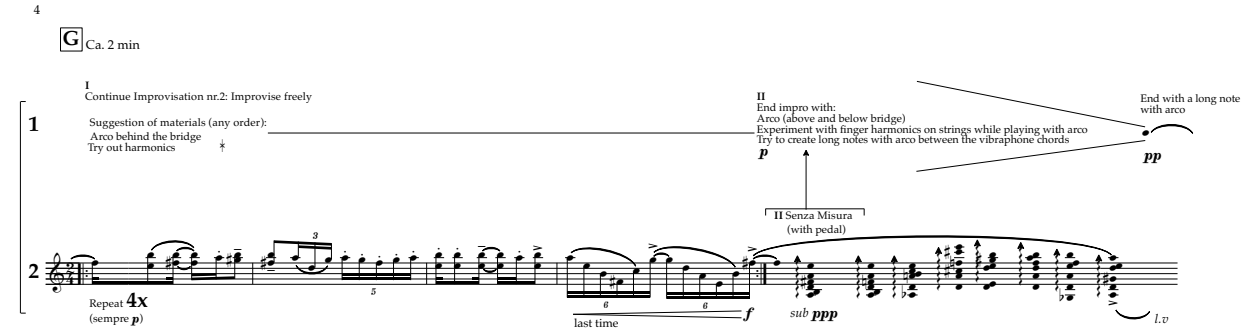


Figure 37: G section of "Zum Zum Zum"

The process on how we dealt with improvisation in this composition and the notation parts containing improvisation was an interesting one. The first version of the score sent to the performers had more precise instructions regarding the materials that should be used for the *berimbau* improvisation. An example can be seen in the D section of the first score sent to them (see figure 38). The *berimbau* part has the instruction to "improvise freely", however the

improvisation at that stage was confined to the usage of specific musical materials exposed through symbols below the text. These materials were suggested, as the text "suggestion of materials" shows. The materials were all coming from mechanical idiomatic resources of the instrument and were expected to be used during the improvisation in any order or duration.

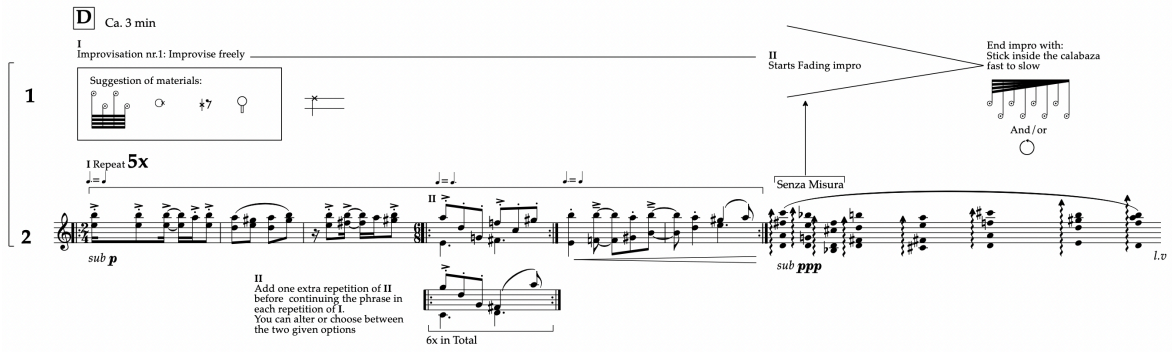


Figure 38: D section of the first version sent to the performers on 20.02.2024.

However, throughout the rehearsals Adriano expressed his feeling towards this type of notation and said that it was confusing to have a "free" improvisation with suggestion of materials, and also that confining certain materials was not a good idea for the flow of the improvisation since he would have to be looking back to the score in order to read the materials, therefore disturbing and disrupting the flow of the improvisation. We decided to take out those symbols of the materials and to keep a text describing which type of improvisation should be done (see figure 39). What is interesting is that we decided to go for an improvisation using materials coming from cultural idiomatic resources, to which Adriano is well aware of, the *claves* (rhythmic patterns) of the capoeira tradition. In this section we had a development of a material played by the vibraphone, which was introduced in section C just before it. The materials used in the vibraphone in this piece came from a previous composition for acoustic guitar that I have done in the past and that was based on a *toque* (*clave*) of the candomblé religious tradition of the Brazil known as *alujá*[10]. Outside of the religious circumscription in Brazil this rhythmic pattern and its variations are also known as *toque afro* or *toque* 6/8, in a reference to its origins and musical meter. The origins of these rhythmic patterns in the Brazilian territory are also located in the state of Bahia, where the

[10] *Alujá* is a word that has two meanings in the *candomblé* religious tradition. It means a sacred dance done by the *Iaôs* (the initiated) and it also means the rhythmic pattern of the *atabaques* (percussion instruments similar to congas) with the intent to invoke the presence of the *orixá* Xangô within the festivities of the religious practice.

capoeira was born. Therefore, I decided (knowledge base) to introduce some aspects of the music traditions from which the materials and ideas of this composition came from and this whole section D based on cultural idiomatic resources primarily linked to the musical heritage of the state of Bahia in Brazil, particularly from the coastal region and the cities of Salvador and Santo Amaro, the last one where the *capoerista* Besouro (previously mentioned) was born.

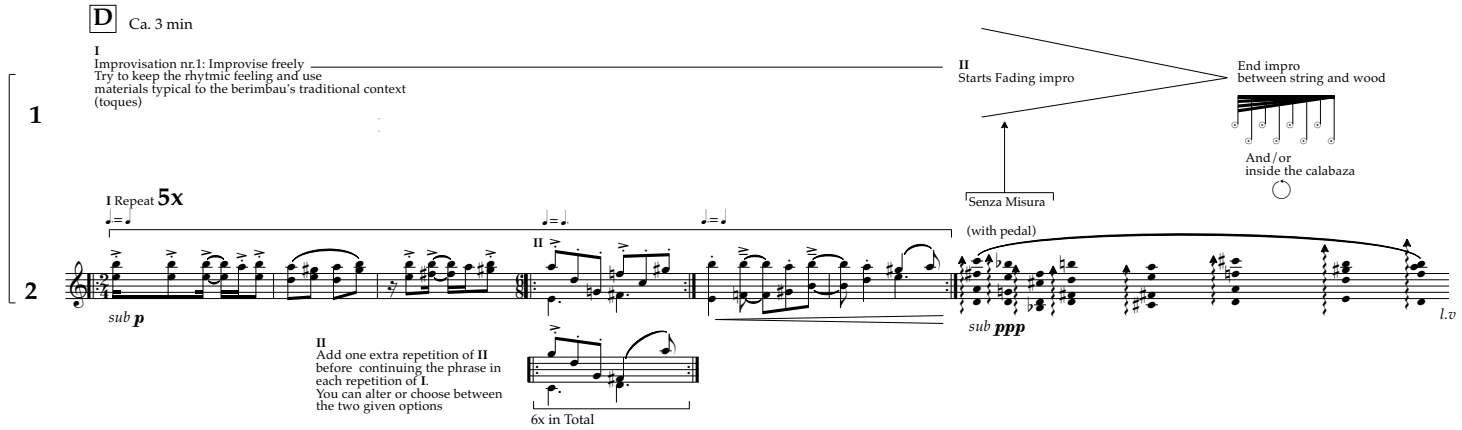


Figure 39: D section of the final edited score of "Zum Zum Zum"

Minutage of audiovisual example from figure 39: 6:01 – 7:09.

In short, we have dealt with improvisation and its notation through a combination of the free expressivity of the performer (idiosyncratic resources) and the suggestion of specific music materials coming from cultural and mechanical idiomatic resources.

Still in relation with the cultural idiomatic resources present in the piece, C section is the exact moment where an inversion of papers happens between the performers. As stated before, the *alujá* material is given to the classical performer and the *berimbau* at this point uses the mechanical idiomatic resource of the noisy timbre (previously discussed) in order to echo the rhythmic movement of the vibraphone (see figure 40). This part of the *berimbau* serves also as preparation for the improvised part that comes sequentially in section D.

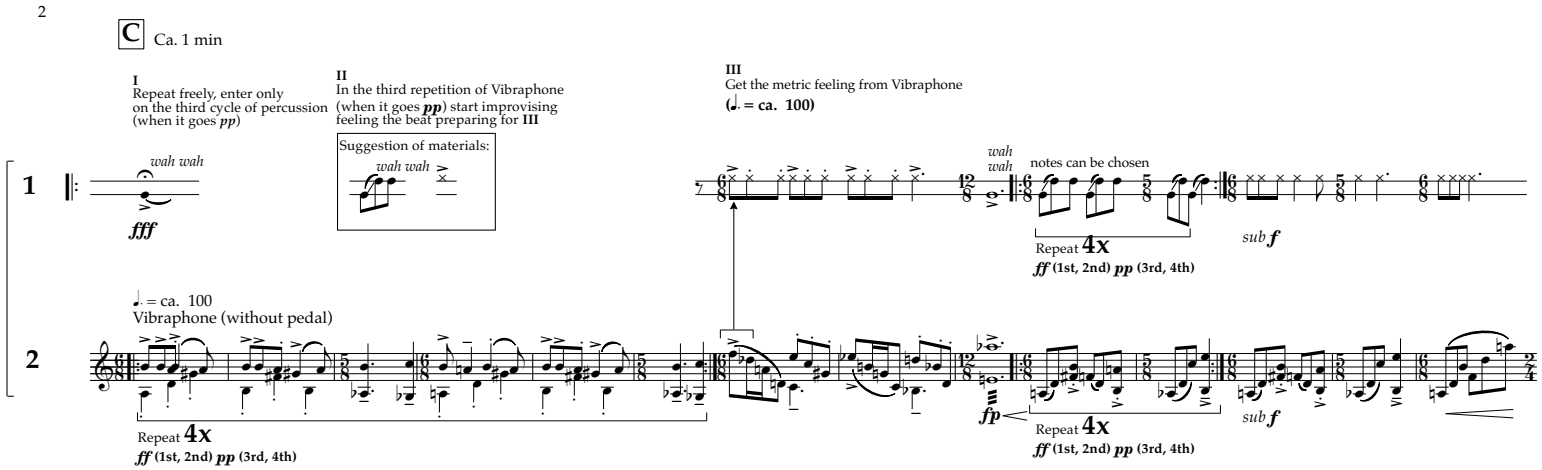


Figure 40: C section of the final edited score of "Zum Zum Zum"

Minutage of audiovisual example from figure 40: 5:21 – 6:00.

4.3 "Jogo Muusikaline de Talvi" (2023/2024), for *Kannel*, *Kantele* and *Viola Caipira*

The piece was developed in collaboration with Eva Alkula and Laura Lehto. The main artistic idea for the piece is inspired by winter board games which are played in Estonia and also in Finland during the darkest times of the year. I have lived these experiences of playing board games within friends' or family environments during the winter time while living in Estonia and always found it fascinating. The piece has a modular score, which is also a type of "game score", that guides the interaction of the three musicians. The piece finally explores different scordatura in the instruments in order to create harmonic ambiguity and also to explore nontraditional sonorities provoked by traditional chord positions and fingerings in the instruments.

The title of the piece is a small jest combining words coming from Portuguese (*jogo* and *de*), Estonian (*muusikaline*) and Finnish (*talvi*). The translation of the meaning would be simply "musical game of winter".

The *kannel* and the *kantele* are plucked zither-like instruments (see figures 41 and 42) that come in various sizes and tunings, and have been used for both secular and spiritual purposes. Nowadays we find them as a chromatic instrument or smaller diatonic versions. Although the *kantele* and *kannel* have slightly different technical aspects (such as the lever system in their chromatic versions) I am writing about both instruments in the same paragraph because their history is deeply connected. This type of plucked instrument has evolved over time, with different regional variations developing across Finland and Estonia, but also in Latvia (under the name of *kokle*), Lithuania (under the name of *kanklės*) and parts of Russia (under the name of *gusli*). According to Finnish linguist Eino Nieminen, these names possibly came from the proto-Baltic form *kantlīs* or *kantlēs*, which originally meant 'the singing tree'. In an interview to the Finnish Quaterly Magazine, *kantele* performer and artistic researcher Timo Väänänen says that "the kantele as an instrument is far older than the nation", referring to the Finnish nation. He adds, using the word *kantele* as a general reference to all types of similar instruments such as the Estonian *kannel*, the Latvian *kokle* and the *kanklės* in Lithuania, that:

> "Kanteles are the instruments of heroes in many lands. In Finland, the kantele has a particularly high national symbolic value. In Russia, the gusli is associated with heroic tales, such as the tale of Sadko, and tales of music that makes all nature stop and listen (…). I feel this is a description of a shamanist experience. The official status of kanteles varies from one country to another. In the Baltic states, these instruments (…) have a firm official status. Music played on them is a living tradition to this day, and there is training available". (Tove 2017).

Väänänen specifically highlights the vibrant instrument-building tradition and archive resources in Estonia as a key aspect of the living heritage associated with the *kannel* in the country.

Figure 41: Marika Ahven (1973) and Tuule Kann (1964) in Setomaa region of Estonia playing the *väike kannel*. Photo by Aado Lintrop (2011).

Figures 42: Jaakko Kulju (1836–1920), Karelian musician, with a 9 strings *kantele* in 1917. Photo taken by Väisänen, A. O and provided by the Finnish Heritage Agency.

Both the *kannel* and *kantele* have been deeply intertwined with the cultural and spiritual traditions of their respective regions (Estonia and Finland) through music, storytelling and the preservation of oral histories and are definitely an important part of their respective cultural identities. According to researcher John Rahkonen, the *kantele* and its variations were tied within the Finnish-Karelian communities to the art of rune singing in two different ways: as an instrument used to accompany rune singing and as a significant motif of the runes (Rahkonen 1989: 3). Still, he explains that the interpretation of these runes is directly related with the purpose for which they

were sung and that the rune singing was primarily connected with shamanistic practices (Rahkonen 1989: 4).

> "Ancient Finnish-Karelian songs had a mythical basis; they existed in association with cult practices and ritual ceremonies. In former times, singing them was not a leisurely pastime or art for art's sake, but an act of magical significance. These songs contained the most sacred and powerful knowledge that could be used to influence a man's life." (Rahkonen 1989: 4)

Fact is that nowadays instruments such as the Finnish *kantele* and the Estonian *kannel* have been the subject of scholarly studies and efforts to revive and preserve their traditional forms and playing techniques. But besides that, many Estonian, Finnish and foreign classical composers have written original music for these instruments outside of their traditional contexts, showcasing their unique timbre and performance possibilities. A very interesting use of the chromatic *kannel* in this sense is the piece Silmaja (2006), by Helena Tulve. Apart from the solo version, the piece was also written for three *kandled*, as well as for *kannel*, harp and harpsichord (the latter two under the title of "Silmajad/beholders"). From the *kantele* perspective, I find it particularly interesting the sonorities explored by the Icelandic composer Hugi Guðmundsson in his "Alkul" (2020), a concerto for chromatic *kantele* and string orchestra that I came to know through Eva Alkula, as it will be further explained. The use of smaller versions of these instruments, such as the *väike kannel*, is still relatively uncommon in contemporary music. I believe this is primarily due to their limited pitch range, which restricts their versatility in contemporary compositions. Precisely because of that, for the creative project of this research I have decided to use a *väike kannel* of 12 strings along with a large chromatic *kantele*.

The *viola caipira* is a Brazilian type of guitar that has its origins in Portugal. According to the researcher Ivan Vilela, all types of Brazilian violas are descending from the *violas de mão* from Portugal that had their golden period in the 15th and 16th Century, coinciding with the beginning of the colonial period in Brazil (Vilela, 2011:117). Still, according to Vilela, the *viola caipira* and all different types of hand guitars of the Iberian Peninsula are actually descending from the oud, an Arabic instrument brought by the Arabic settlers that occupied the Iberian Peninsula in the year of 722. Vilela says that when the Arabic population arrived in the Iberian Peninsula the only plucked instruments existing were the Roman-Greek zither and Celtic harps. From the Arabic oud,

the cultural contact of Christians, Arabic *mouros* and Sephardi Jewish lead to the creation of an instrument known as the *guitarra latina* in the 13th Century. The Portuguese *violas de mão* (such as the *viola campaniça*, *viola braguesa*, *viola toeira*, *viola amarantina* and *viola beiroa*) are all descending from the medieval *guitarra latina*, which in turn descends from the Arabic oud.

The first *violas* documented in Brazil were in the city of Olinda, in the northeastern region of Brazil, in the years of 1580. In the southeast regions the documentation of the *viola* can be found in inventories from the beginning of the 17th century, the first one being in the year of 1613 in the city of São Paulo. (Vilela 2011: 122). The *viola caipira* has five double strings and is smaller than a regular guitar (see figure 43) and has several traditional tunings according to the region and type of music being played, the most well-known being *cebolão* in D or E. Other traditional tunings are cana *verde* (or *cururu*); *rio-abaixo*; *rio-acima* and *boiadeira* from the southeastern region of Brazil, as well as *paraguaçu* from the northeastern region and *guitarrón* from the south region.

Figure 43: Zé Coco do Riachão (1912–1998) with a *viola caipira* of his own making, nowadays known as Viola Zé do Coco. Photo from the cover of the album "Brasil Puro" from 1980.

In the map below, developed by Daniel Luz de Miranda and published in his master thesis, we can observe the presence of the different types of *violas caipiras* in the *caipira* region of Brazil as well as the birth region of the *caipira* music tradition in the region of São Paulo (see figure 44).

Figure 44: Map "Extensão da Paisagem Cultural Caipira" (freely translated as Extension of the *Caipira* Cultural Landscape) presented in the master's research thesis of Daniel Luz de Miranda entitled "O Atlas Brasileiro da Viola de Arame" (Miranda 2020: 41).

4.3.1 Analysis of Idiomatic/Idiosyncratic Resources in the Compositional Process of "Jogo Muusikaline de Talvi"

The analysis is complemented by audiovisual examples, with specific timestamps indicated. To locate the precise moments referenced, please consult the timestamps (minutage) provided in the text below the examples. The audiovisual materials can be accessed via a direct link provided below.

Link for audiovisual documentation of "Jogo Muusikaline de Talvi":
https://youtu.be/zdR8ZiAalR8

As explained before, the idea of a winter game was guiding the first ideas of the compositional process. The very first impulse I had was focused on how the score would look like, I was thinking about a score that would work like a board game, therefore I developed sketches in which a triangular format of score would have a common type of melodic material on its upper part and that would then be fragmented into smaller parts throughout the score in which the triangular shape of it would lead to a very final material in the tip of the triangle that would correspond to the sum of the previous fragmented parts of this common material (see figure 45). In the first sketch I had comments about how controlled the materials would be, such as "full control of last material" and "little control of material", as well as fragmented materials written down within circles throughout the triangular shape of the score. Also, in this sketch was already the idea of three individual scores which would be performed in the dark with a lamp illuminating the scores. The sum of the three scores would form a pyramidal shape which would be opened and revealed only at the performance, something which would have a theatrical impact that, to my perspective at the time, was very much game-like.

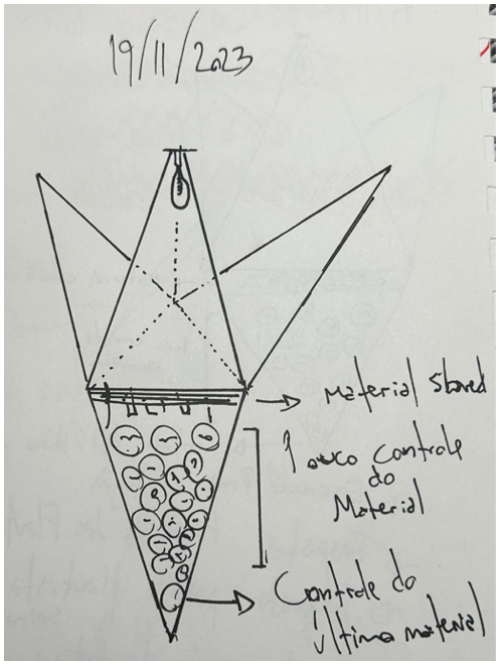


Figure 45: The first sketch of "Jogo Muusikaline de Talvi", dated from 19.11.2023.

The second sketch of the piece (see figure 46) was focused on the individual scores and what kind of materials would be included there. In this sketch I made five divisions of the large material, I added comments regarding the types of texture of some sections, added comments regarding the

type of interaction between the musicians, such as “answering fast”, and also wrote a comment that this sketch was inspired by ferry routes (the lines of the ferry routes in the map) between Tallinn and Helsinki.

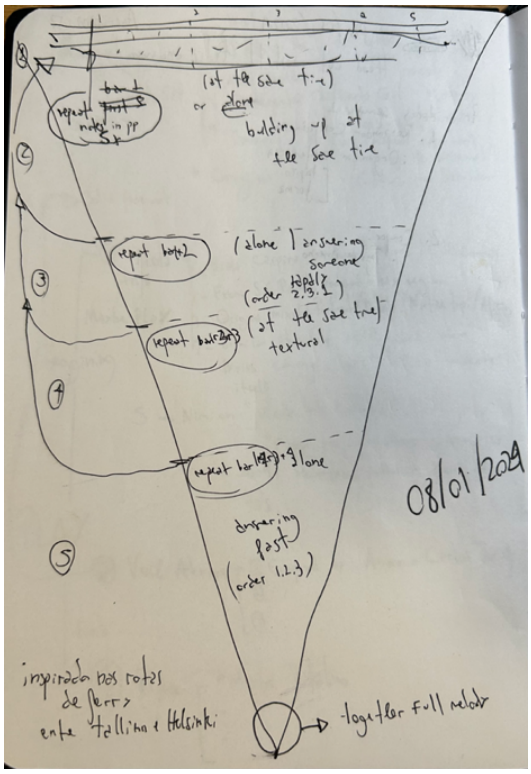


Figure 46: The second sketch of “Jogo Muusikaline de Talvi”, dated from 08.01.2024. Ideas deployed from a very specific referent (idiosyncratic resource).

At this very same period I edited these ideas into a more organized sketch (see figure 47). In this sketch I have organized two main ideas: 1) the presence of a common melodic material which would be shared by all performers and that would be fragmented and slowly performed throughout the performance, until reaching the tip of the triangle which would correspond to the shared performance of the full common melodic material; 2) the presence of modular materials which would be improvised or more loosely performed. These modular materials would be individually crafted in contrast with the common type of material which was shared by all performers. In this sketch I also had indications about the textural result of the sum of these modular materials and how they should be performed (if together or not).

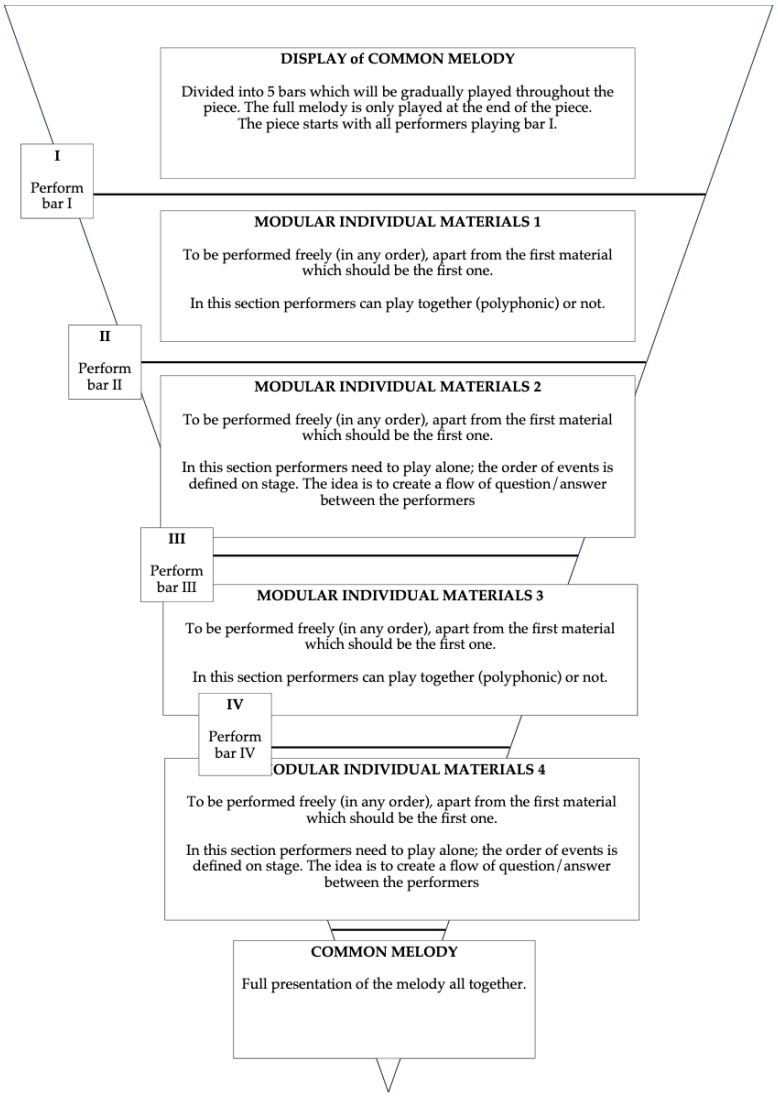


Figure 47: The first edited sketch of "Jogo Muusikaline de Talvi".

These three sketches illustrate the personal reflections, still not in an intercultural dialogue, of the composer alone. These reflections are here understood as part of the idiosyncratic resources of the composer, and more specifically, related to the referent of the piece. The referent of this piece was the idea of a "winter board game". All the ideas deployed from these very first creative impulses were directly connected to this referent, therefore the referent guided the personal knowledge of the composer into specific directions: the shape of the score; performative ideas and the type of light on the stage; the presence of a common melodic material gradually exposed; the usage of modular materials; the absence of a full score substituted by three individual and tailored scores

and so on. The interesting fact is that many of these elements described stayed until the very final compositional process, as the analyses will reveal.

An interesting fact about the compositional process of this piece is that all instruments had mechanical idiomatic resources which influenced the whole compositional process, beginning with the selection of tuning systems for each instrument. The most restrictive instrument is the *kannel* of 12 strings, but apart from that, the lever system of the *kantele* also influenced the choice of tuning due to the time required to adjust tunings during performance. Finally, the *viola caipira* with its five pairs of strings posed another challenge. While most pairs are tuned in unison, the middle pair is tuned an octave apart, resulting in a higher pitch than the following strings. This arrangement deviates from the traditional low-to-high pattern found in most string instruments. These mechanical idiomatic resources were carefully considered when determining the optimal tuning for each of the instruments in this piece. I opted for doing scordatura in all the instruments in order to create harmonic ambiguity throughout the piece.

First of all, I have decided to tune the *viola caipira* with an open D minor chord. That decision came from the fact that I was aware that the *kannel* was traditionally tuned as an open D major chord and therefore we would be able to share some common notes but still have contrast. As mentioned before, the *viola caipira* has many types of traditional tunings according to the regions and styles of the music being played, however the most common tuning is the so called *cebolão* tuning which can be an open chord in E or D. I have chosen to depart from the traditional *cebolão* in D and alter the 3rd and 4th strings down a minor second (From F#3 and 4 to F3 and 4), creating therefore a scordatura which is departing from a cultural idiomatic resource of the instrument but arriving at a new and not common tuning (see figure 48) which is achieved through a mechanical idiomatic resource, meaning with it the possibility of tuning down the 3rd and 4th strings.

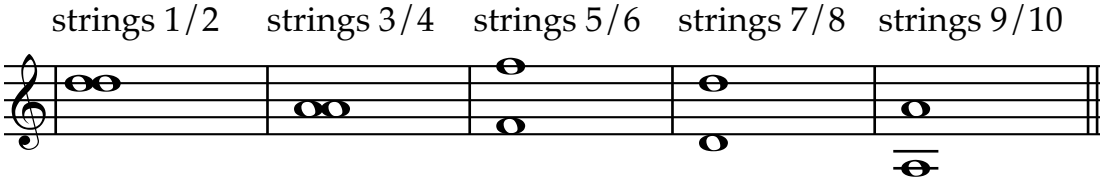


Figure 48: Scordatura chosen for the *viola caipira*, done through an alteration in the traditional *cebolão* in D tuning.

I met Laura Lehto in order to test out some ideas with both of our instruments and also to decide how the scordatura of the *kannel* would be. We also departed from her traditional tuning system and arrived at a distant point by detuning the 3rd string a minor second down (from B3 to Bb3), the 4th string down a minor second (from C#4 to C4) and the 7th string down a minor second (from F#4 to F4). Similarly, this process can be analysed as departing from a cultural idiomatic resource, (the knowledge of the traditional tuning of the instrument) and arriving at a new system realized through mechanical idiomatic resources. With this new scordatura we have created an ambiguous mode (see figure 49) which can be understood as a G mode with two thirds (minor and major thirds separated by an octave) and two fourths (perfect and augmented separated by an octave) or understood as a D minor scale with two sixths (minor and major separated by an octave) and two sevenths (minor and major separated by an octave). The goal of this new tuning was to create ambiguity in the harmony within the instrument itself since the *kannel* cannot be re-tuned during the performance.

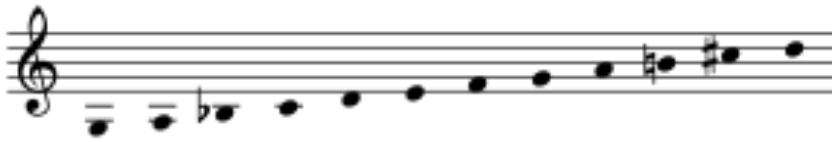


Figure 49: Scordatura chosen for the small *kannel*.

Finally, the last instrument to have its tuning defined was the *kantele*. Eva Alkula used a chromatic *kantele* with 7 levers. The idea I had for this instrument and tuning regarding the harmony balance of this piece was to use the *kantele* as a type of glue between the viola and the *kannel*. Through online meetings, we decided to depart from a tuning in D major and use the lever systems to alter specific notes in order to achieve the alterations that were presented in the other instruments, with the addition of the possibility of playing the note G# in different registers (augmented fourth from a D major mode). So, in the end we managed to also have a mode in D (see figure 50) with two thirds (E# and F#), two fourths (G and G#), two sixths (B and Bb) as well as two sevenths (C and C#).

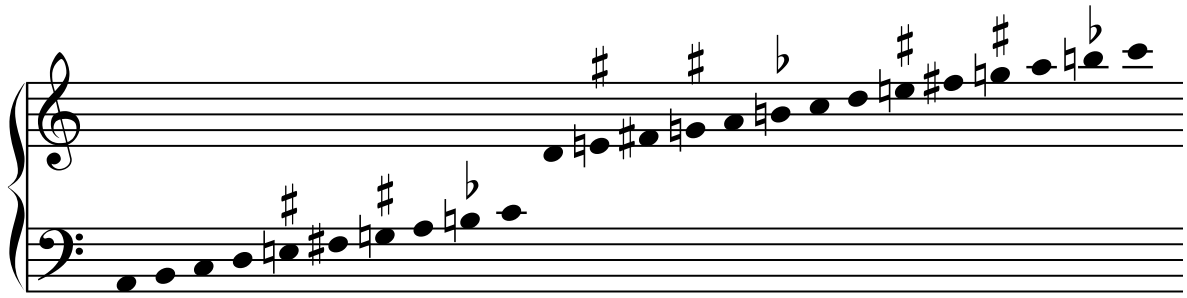


Figure 50: Scordatura chosen for the *kantele*. Lever alterations are shown with the accidents on top of the notes.

The reason for fixing a specific tuning of the *kantele* and its chromatic alterations was due the mechanics of the lever system which is part of the chromatic *kantele*. The way in which the lever systems are used require precise coordination and timing from the performer. Basically, the performer needs to integrate the changes on the lever system into their playing, almost like a choreography. That is because in order to change the lever system the performer needs to physically take one hand out of the strings and change it manually. For a better understanding of how demanding that is I have imagined how it would be, for instance, if a guitarist needed to always change notes directly on the headstock by manually tuning the pegs during the performance. Therefore, it was clear to me from the beginning of the compositional process that the *kantele* would also impose restrictions in terms of pitch choices. These restrictions, and consequently the choice of scordatura and chromatic alterations for this particular piece, can be considered a mechanical idiomatic resource.

With all the scordatura decided for the instruments and with the sketches ready, I started to meet individually with Laura Lehto and Eva Alkula in order to start the collaboration for this piece. I first met Laura and had an idea of using musical gestures from a traditional tune that she was comfortable performing. Laura then showed me the *labajalg* piece "Eesti Lugu", which she performed according to the archive recording performed by Jaska Oloksa in 1921 in the Setomaa region of Estonia. I found one particular gesture of the piece interesting in which the right hand of the performer had a moved rhythm of a semiquavers figure that I thought could be interesting for our piece. What we did then was to use the very same gesture, including the exact same rhythmical movement and exact same fingering positions, inside our new scordatura system. The result was very interesting, so I decided to use it as the main material of one of the modular materials written

for the *kannel* (see figure 51, material "d"). This particular modular material was created through a mechanical idiomatic resource (the gesture, including its fingering positions with the left hand and rhythmic movement with the right hand) detached directly from a cultural idiomatic source, meaning the archive recording done by Jaska Oloksa in 1921 which is part of a cultural heritage from the Setomaa region, as well as part of the nowadays traditional repertoire of *kannel*. Another important fact to take into consideration is that this modular material would never be created as such without the valuable input from the performer's knowledge base, an idiosyncratic resource, meaning by it the connection and knowledge that the performer has in relation to her instrument. Therefore, this modular material created for the piece is directly connected to all categories of idiomatic and idiosyncratic resources, exemplifying how these categories are deeply interrelated.

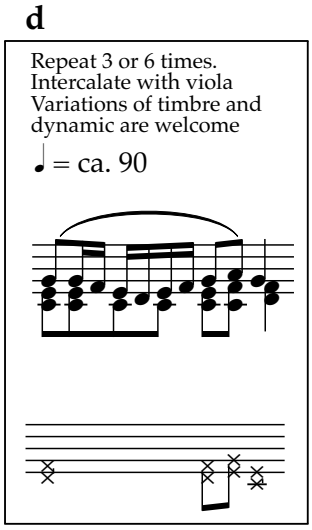


Figure 51: Modular material created for the *kannel* derived from the mechanical idiomatic hand gestures and positions of "Eesti Lugu", performed by Laura Lehto to me according to archive recording performed by Jaska Oloksa in 1921 (Setomaa). The notes written as with an "x" represent the strings that should be damped. The whole example is written in G clef.

In my first meeting with Eva Alkula, we discussed how the lever system of the *kantele* works and how it influences the performance. The lever system basically allows performers to adjust the pitch of strings chromatically. There are seven levers and each one corresponds to a specific note and affects all octaves of that note simultaneously. To raise the pitch by a semitone (for example C to C#), the performers pull the lever away from themselves, while turning the lever toward themselves lowers the pitch by a semitone (for example C to B). This mechanism enables seamless

transitions between keys and enhances the instrument's versatility for chromatic playing, however to adjust these tunings during the performance is challenging and can lead to unintended sounds, such as for example a glissando sound of a semitone if the string being changed is not completely damped. After understanding and watching Eva showing me the lever system, I understood how tricky and interesting it would be to compose for the *kantele*. Eva then showed me a piece that she considered to be well written for the instrument, the work "Alkul - Concerto for kantele and string orchestra" (2014), composed by the Icelandic composer Hugi Guðmundsson (1977). She also showed me the score of this piece and we went through interesting notation of specific techniques, such as "soft strumming", intentional glissando cause from the lever change, enharmonic tuning in order to have double strings sounding the same pitch as well as different forms of attacking the strings (nail, finger, plectra and so on). Finally, Eva shared with me a document which had some examples of special notation for the *kantele* (see image 52).

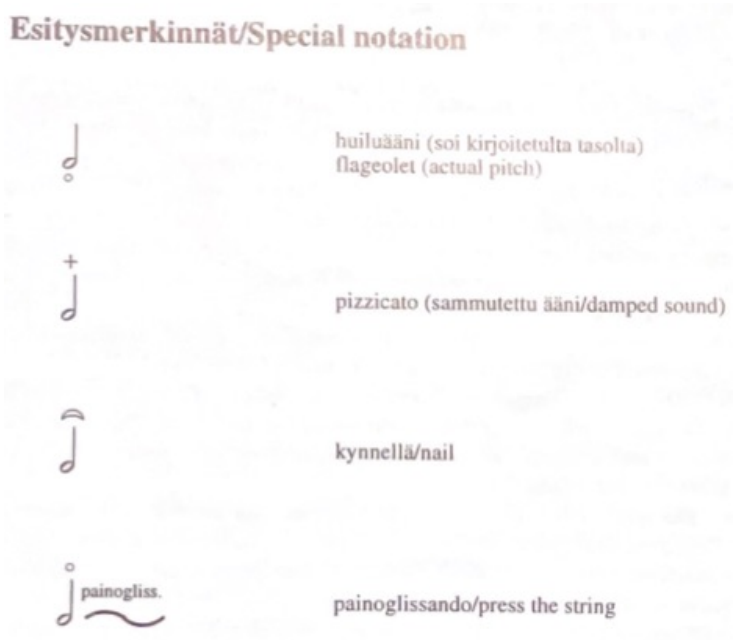


Figure 52: Document with special notation examples for the *kantele*. Kindly shared by Eva Alkula on our first meeting.

Although I had previously some information about the concert *kantele*, this meeting was extremely important for me in order to hear, discuss and understand the mechanical and cultural idiomatic resources of the instrument first hand from a professional performer. Apart from that, the fact that

we have checked the repertoire written for this instrument was also important for myself in order to understand what type of aesthetic and technical challenges Eva was personally interested in (idiosyncratic resource and cultural idiomatic resource). Throughout the whole composition process I kept in the back of my mind our discussions from this day and technical elements discussed, such as for example the glissando effect caused by the lever system, were intentionally used more than once, with chords and with single notes (see figure 53).

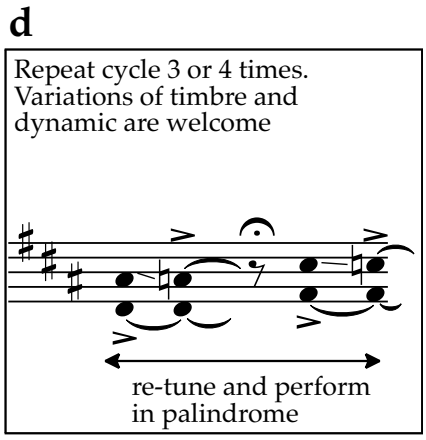
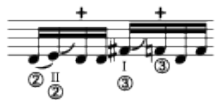


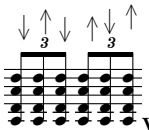
Figure 53: Modular material created for the *kantele* intentionally using the glissando effect derived from the mechanical idiomatic resource caused by changes in the lever system. Due to the palindrome effect the performer needs to tune two strings down and then up when playing it backwards, resulting on the glissando effect first going down (A#4 to A4; C#5 to C5) and after going up (C5 to C#5, A4 to A#4). The whole example is written in G clef.

Still related to the modular materials, my first ideas were developed with the *viola caipira* and improvising on it. After showing some of the initial materials I have developed in the *viola caipira* to Prof. Veli-Matti Puumala, he suggested me to use the classical guitar notation for the *viola caipira* (see figures 54 and 55) in order to facilitate the process of a classical guitar performer that would be interesting in the adventure of trying out the *viola caipira* and performing this piece (idiosyncratic resource of knowledge base type from Puumala).



"+" and a short gliss. symbol refer to left hand pizz in the way it is traditionally made at the viola caipira. It comes always accompanied by a short gliss symbol on the previous note since this short gliss is needed in order to pluck the string with the left hand.

Figure 54: The usage of fret numbers and string numbers, as well as special symbols, according to the already established tradition of classical guitar notation.



Vertical arrow down / arrow up refer to the direction of *rasgueio* attack. **Horizontal arrow down or up** refers to the gradual change of tremolo (slowing down or speeding up)

Figure 55: Example of how the "rasgueo" technique (cultural idiomatic resource) was notated. The technique, common also in the repertoire of other music traditions such as the Andean and Flamenco ones, is also very much used in the traditional playing of the *viola caipira*.

After having general ideas about the modular materials for the *viola caipira*, I have sketched the materials for *kannel* and *kantele* simultaneously, trying to compose new materials for those instruments together and adapting each type of material into the mechanical idiomatic resources of each instrument (see figure 56). The final edited version of the same materials shown in the sketch for both instruments are shown below (see figures 57 and 58).

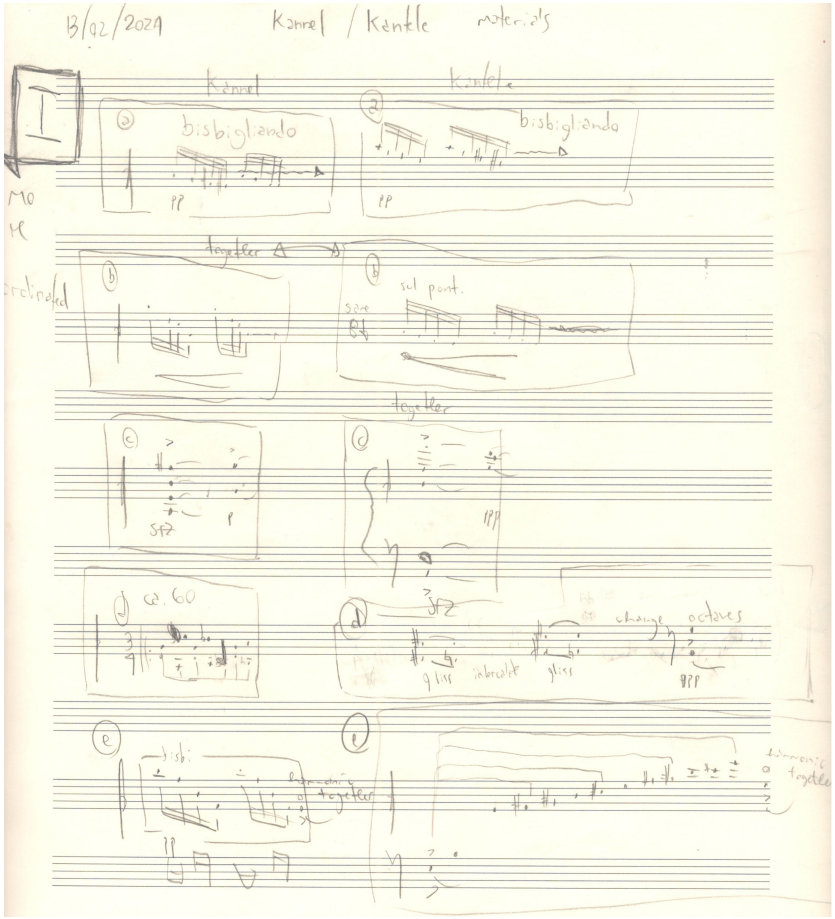


Figure 56: First sketch of modular materials composed for the *kannel* and the *kantele*.

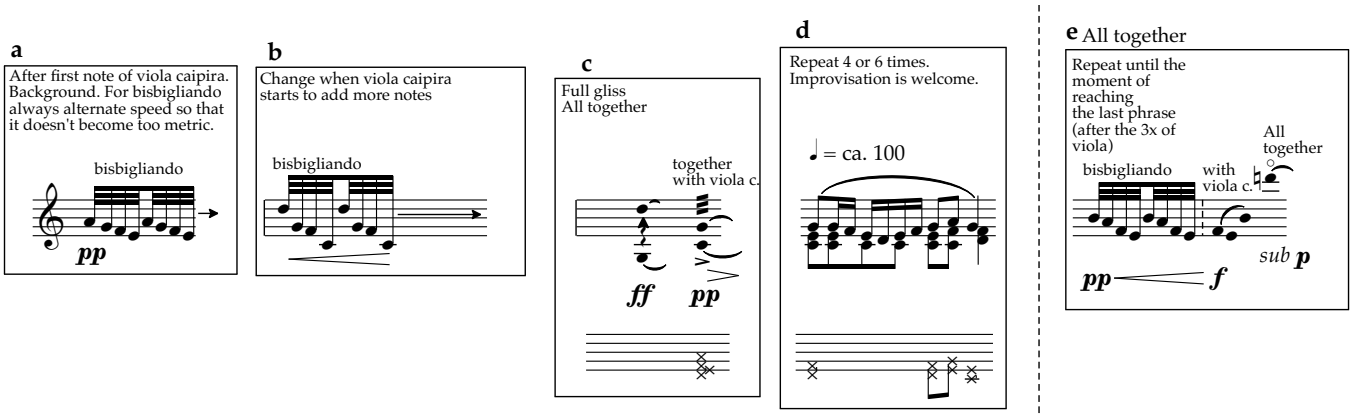


Figure 57: Final edited version of the first modular materials for the *kannel*.

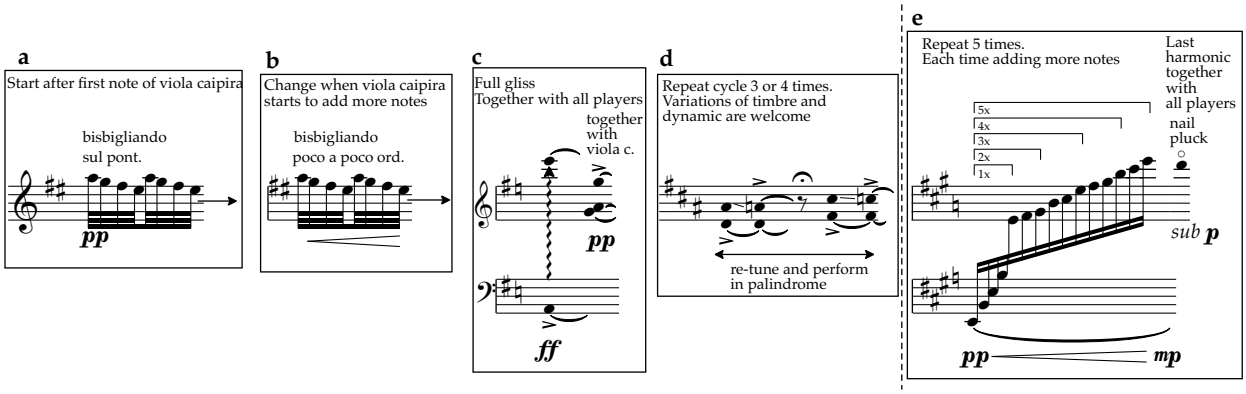


Figure 58: Final edited version of the first modular materials for the *kantele*.

Regarding the creation of the material called "common melody" the initial source of inspiration was the rhythm of *pagode caipira* from Brazilian traditional music for *viola caipira* as performed by Tião Carreiro (1934–1993), a cultural idiomatic resource. I personally grew up listening to the recordings of Tião Carreiro, since I was using the *viola caipira* in this project, I wanted to bring something of his to our own collaborative process. The first step was actually to perform the *pagode caipira* according to Carreiro's technique, and I did that through videos in which I could see his hand positions and how he was doing it. After that I started to try out this rhythm inside the scordatura of our piece (mechanical idiomatic resource) and created a melody out of it (see figure 59).

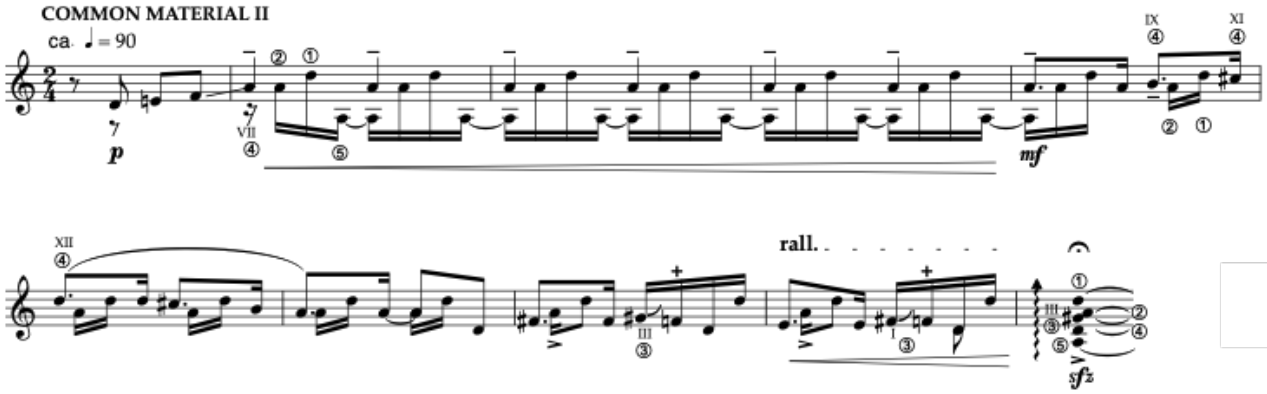


Figure 59: Common melodic material inspired by the *pagode caipira* rhythmic of Tião Carreiro, a cultural idiomatic source. Version written for *viola caipira* taking into consideration its own mechanical idiomatic resources.

The next step was therefore to "adjust" this melodic material according to each instrument's mechanical idiomatic resources. I did that by keeping the original counterpoint feeling (of two voices in the *viola caipira*) and arranging it to the *kannel* as a melody and chord accompaniment in which the hand position does not need to change much (open strings, the chords are always the same) and to the *kantele* by exploring a three-voice counterpoint, therefore expanding the register and character of the original melody (see figures 60 and 61).

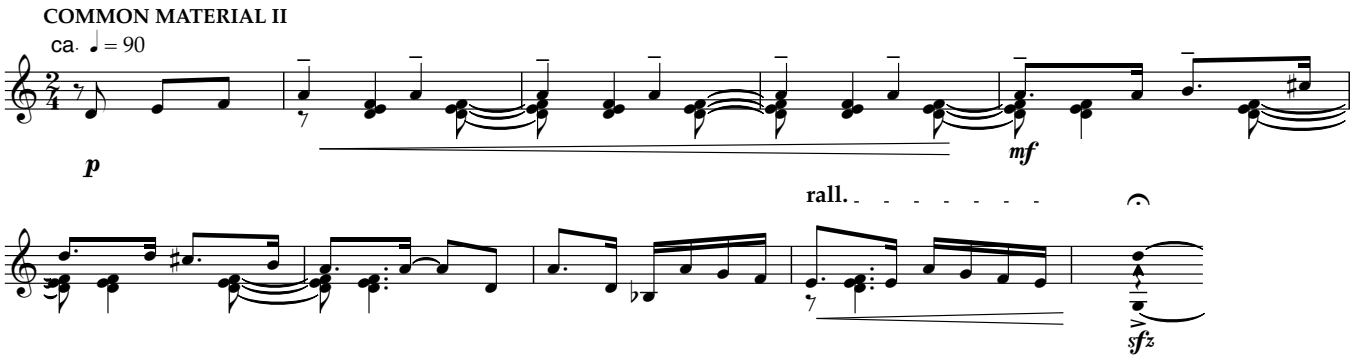


Figure 60: Common melodic material inspired by the *pagode caipira* rhythmic of Tião Carreiro, a cultural idiomatic source. Version written for *kannel* taking into consideration its own mechanical idiomatic resources.

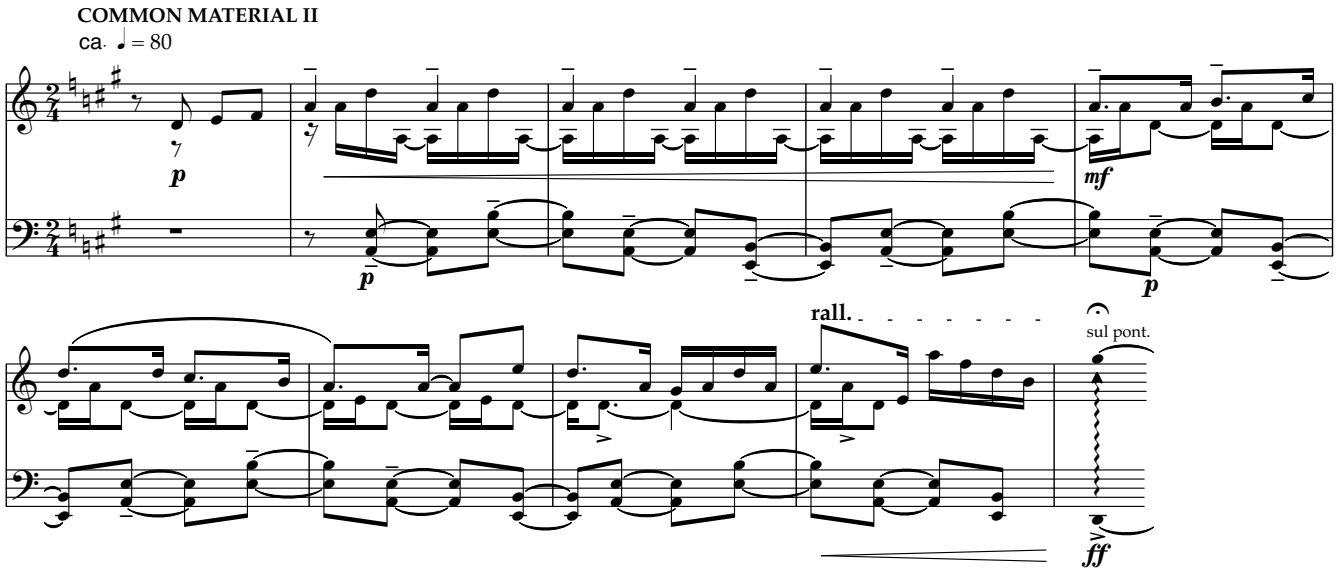


Figure 61: Common melodic material inspired by the *pagode caipira* rhythmic of Tião Carreiro, a cultural idiomatic source. Version written for *kantele* taking into consideration its own mechanical idiomatic resources.\

Minutage of audiovisual examples from figures 59, 60 and 61 combined (common materials being played together): 4:32 – 4:54.

As explained before, due to the referent of the piece, the final score is not a conventional classical full score where all instruments can be seen in a common time signature grid, but rather three individual scores composed of modular materials that, when performed together, create the resultant final piece. The final edited score of the *viola caipira* part, containing the modular materials and the common materials is shown below (two pages) in figure 62.

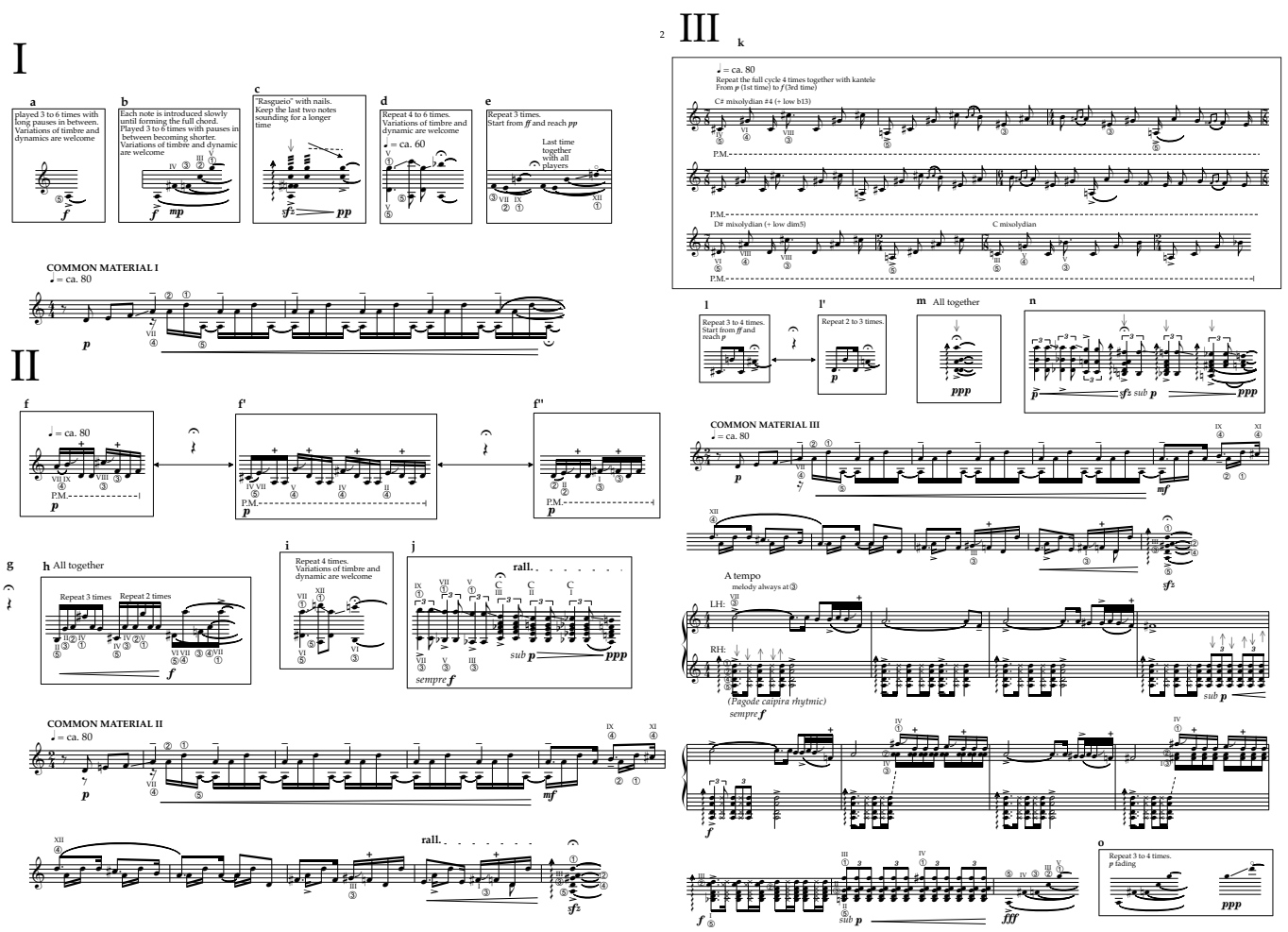


Figure 62: Final score of "Jogo Muusikaline de Talvi" written for the *viola caipira*. The final score documents the musical materials created through mechanical and cultural sources with the inputs and feedback of idiosyncratic resources.

Finally, I have developed very specific indications on how to perform the modular materials of the score inside each section (I, II and III). These indications took into consideration how the modular materials could be variated through improvisations and also in which order the modular materials should be performed (see Figure 63). These decisions were influenced by the referent of the piece (board game idea), therefore by my own idiosyncratic resources.

Modular materials whenever repeated can be variated according to small improvisations around dynamics, melodic and rhythmic material. A good example of that is the repetition of bisbigliandi materials which can done with variation of speeds. The materials which are performed all together cannot be variated.

How to perform the modular materials in sections I, II and II?

Section I: materials [a, b, c, d,e] should be first played in this order; on the second exposition materials [a,b,c,d] can be played in any order and all players should play together in the end material [e].

Section II: materials [f, f', f'', f'''] should be played in any order with pauses in between; performers can slightly alter tempo interpretation according to the real time feeling (dialogue of modular materials); there is no specific indication if materials should be played together or intercalated between performers; After playing 4 times the full cycle of [f, f', f'', f'''] all players should move together to material [h]; material [g] is a pause for changing the lever system of kantele and this moment is also a good indication of change. Materials [h and j] should be played together; material [i] can be played together but if a performer starts before the other is also ok.

Section III: the tuning of the lever system between sections II and III can be heard as a gliss and it is not a problem, but all performers should start together material [k]; there are 3 cycles of repetitions growing in dynamics; Material [l and l''] are repeated 4 times each and can be played all together in its common order [4x l, 4x l''] or intercalated. Materials [m, n] should be played together.

Figure 63: Performance notes of the score of "Jogo Muusikaline de Talvi" influenced by the piece's referent (idiosyncratic resource).

4.4 "Suo Agrestessa" (2024), for *Pitkähuilu*, *Pífano,* Clarinet and Alto Flute;

The piece was composed in collaboration with Janne Ojajärvi, Malla Vivolin and Reetta Näätänen. The main artistic ideas for this piece are to explore "dry" sonorities inspired by the Brazilian northeastern *agreste* lands and represented by the *pífano* flute, in combination with "wet" sonorities inspired by the bog landscapes of Finland and represented by the *pitkähuilu*. The zone of transition between the Brazilian northeastern inlands and the coastal area is called in Portuguese *agreste*. This sub-region has a predominantly semi-arid climate. I imagined a surreal landscape where these contrasting landscapes are integrated, a *suo* (bog in Finnish) within the *agreste*. Apart from that other musical procedures explored were: transference of sound from one instrument to the other creating ambiguity of source (trying to blend) and creation of contrasts between the instruments highlighting their tone colours; different moments of improvisation for the *pífano* and the *pitkähuilu* highlighting their original rhythmic contexts.

The *pífano* is a transverse flute made of cylindrical material with seven holes, one for blowing and six for fingering (see figure 64). It is the main instrument of the *banda de pífano* of the northeastern

region of Brazil, usually played in pairs. Normally the raw material for making this instrument is the bamboo, which used to be found in abundance throughout Brazil. But deforestation, especially along river banks, has caused this material to almost disappear in some regions. In order to not let the tradition fall away and because of the lack of raw materials, the master *pifeiros*, constructors of the instrument, began to use other materials, such as metal and PVC (31). That is the case of Edmilson do Pífano, who popularized the metal *pífano* during the 1980s and 1990s (see figure 65). However, the older players and some young players interested in preserving the tradition still prefer the bamboo *pífano* and defend its use.

Figure 64: Zabé da Loca (1924–2017) playing the bamboo *pífano* flute at the window of her *loca*, the cave where she lived for 25 years. Photo taken in 2009 by Augusto Pessoa.

Figure 65: Edmilson do Pífano (1961–2020) playing the metal *pífano* constructed by himself. Photo by Andréa Rego Barros.

The origin of the *pífano* is controversial, being associated with European or native Brazilian origins (Pedrasse 2002: 26). Fact is that the presence of a similar instrument, known as *pífaro*, was known and depicted in Portuguese masses and religious events dating back to the 16th Century, coinciding with the colonial period. However, the *pífaro* was not constructed of bamboo, but wood. On the Portuguese caravels, which spent months traveling the Atlantic Ocean, the *pífaro* and snare drum players were essential for religious and ludic celebrations on board (Coelho 2014: 31). During the colonial period the flute was also used as a tool in the catechesis of native Brazilians, besides being present in Spanish and Portuguese military formations. Nevertheless, it is also a fact that even before the Europeans arrived, the native Brazilians played flutes constructed of bamboo material with great ease. Among the native Brazilian population, the ethnic groups of Cariris, Guarani and Fulani, were known to have instruments made of bamboo used for ceremonies and dances (Coelho, 2014: 31). Nowadays, bamboo flutes similar to the *pífano* are also present in the *caboclinho*, a folk dance that has clear influence of the native Brazilian culture and that is common during the carnival period in the northeastern part of Brazil, especially in the state of Pernambuco. Apart from the controversy, the transformations and cultural encounters between the Portuguese colonizers, the native Brazilians and the enslaved African population led to changes in the way of playing the

instrument that formed what is known nowadays as the *banda de pífano*, a traditional group of music from the inlands of the northeastern region of Brazil (see figure 66).

Figure 66: The "Banda de Pífanos de Caruaru" during a presentation in 1972. The band was established in 1924 by the Biano brothers. In the photo we can observe the two *pífano* players on the left playing the instruments in opposite directions, as has become the standard tradition of *pífano* bands. Photo from the personal archive of Hélder Lopes.

The Finnish overtone flute, known as the *pitkähuilu*, is a side-blown flute that is closed on the blowing side and open on the other end (see figure 67) allowing the sonority of the harmonic series of the fundamental pitch (related to the size of the flute) to sound. There are varied types of flutes, normally constructed to be played in a vertical or horizontal position in relation to the player's chin. According to Janne Ojajärvi, the *pitkähuilu* has been known by many names in Finland, including *lötkö*, *pajuhuilu*, *pajupilli*, *kävelykeppi*, *leppäpilli*, *soropilli*, *putkipilli*, *yläsävelhuilu*, and *luonnonsävelhuilu*. Similar overtone flutes without finger holes are found in other countries of the Nordic, Baltic and Slavic region, including the *seljefløyte* in Norway, *sälgflöjt* in Sweden, *pikkvile* in Estonia, *kalyuka* in Russia, and the *zurav* in Poland.

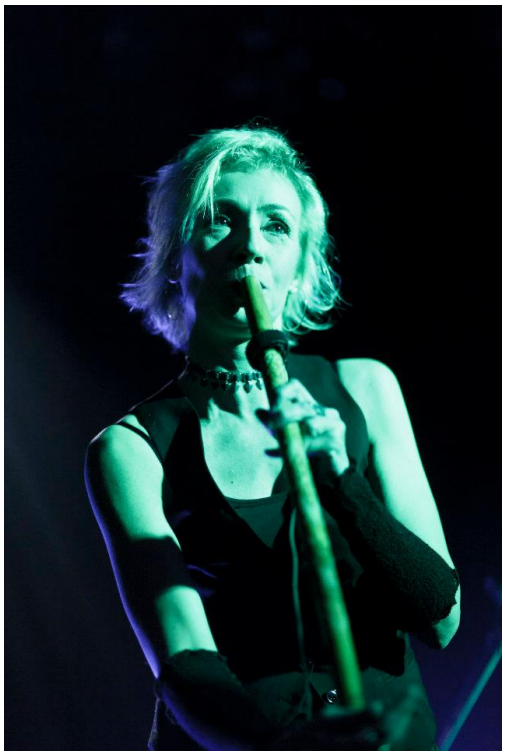


Figure 67: Kristina Ilmonen (1966), lecturer of wind instruments at the Sibelius Academy, performing a vertical *pitkähuilu* at the Nordic Showcases in Global Copenhagen during the Womex Festival in 2011. Photo by Crawfurd Media.

Apart from overtone flutes, these types of flutes are generally called willow flutes as well, referring to the material from which is traditionally made, the willow tree. However, overtone flutes can be made with other types of wooden branches and don't necessarily require the use of metal tools. According to Ojajärvi, they can be even made using the teeth and stone. This suggests that this type of flute has been around for thousands of years. It is estimated that the side-blown overtone flute would have been played already in the Nordic Bronze Age period, about 1750 BC. While the earliest origins of the Finnish *pitkähuilu* are difficult to pinpoint due to the perishable nature of the wooden materials, there is evidence that it was played in Finland during the 19th and 20th centuries, primarily by professional shepherds and folk musicians. The *pitkähuilu* gained more widespread recognition among Finnish professional musicians in the 1970s, and today it is taught and performed in various educational institutions, including at the folk music department of the Sibelius Academy.

The main importance of the sound produced by the Finnish *pitkähuilu* is that it is a sound formed by pure overtones, consisting of a fundamental tone and various partial tones. The fundamental tone is the most prominent and is what allows us to identify the note being played. In the case of overtone flutes, the frequencies of partial tones correspond to harmonics, which are specific partials that occur at integer multiples of the fundamental frequency. For instance, the first harmonic, often referred to as the first overtone, has a frequency that is twice that of the fundamental tone. The second overtone has a frequency three times that of the fundamental, while the third, fourth, and fifth overtones together create a major triad. Some partial tones have shorter durations and do not follow a hierarchical structure; these are typically perceived as noise by the human ear. However, they contribute significantly to the instrument's unique timbre and characteristics. In the case of the *pitkähuilu* we can hear how the partials present in its timbre construction provides a clear attack and an airiness quality to the sound. Besides the characteristic timbre qualities of the instrument, the *pitkähuilu* poses a challenge for the compositional process precisely because its tuning is based on pure overtones, which have deviations of cents when compared to 12 tone equal temperament system (see figure 68).

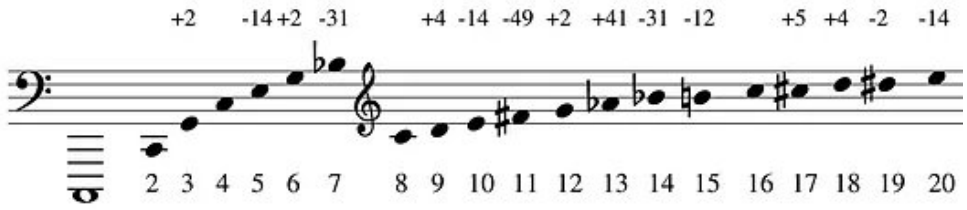


Figure 68: Harmonic series based on a fundamental tone "C". Upper numbers above the notes show the tuning deviations in cents compared to the equal temperament tuning.

4.4.1 Analysis of Idiomatic/Idiosyncratic Resources in the Compositional Process of "Suo Agrestessa"

The analysis is complemented by audiovisual examples, with specific timestamps indicated. To locate the precise moments referenced, please consult the timestamps (minutage) provided in the

text below the examples. The audiovisual materials can be accessed via a direct link provided below.

Link for audiovisual documentation of "Suo Agrestessa": https://youtu.be/aCkItxvjfDk

As in the previous ones, this analysis will follow the chronology of the compositional process, explaining the process as well as analysing the type(s) of idiomatic and idiosyncratic resources used.

"Suo Agrestessa" was highly influenced by the overtone possibilities of the *pitkähuilu*. The first thing in the compositional process was to start a discussion with Janne in order to discover more about the instrument and about his own instruments. We exchanged emails and, in these emails, he sent me recordings of fragments of all his *pitkähuilu* flutes in different keys. After listening to the recordings, I made a selection of the ones I thought would better blend with the *pífano* flute in terms of timbre and key. The modern *pífano*, as previously explained, is generally tuned in G. We decided to use different *pitkähuilu* tuned in D and in G. In this sense, we were aware since the beginning of the process that Janne would need to change flutes during the performance. The *pitkähuilu* flutes chosen were called by ourselves as: "normal D"; "low D"; and "high G". After those choices were made, I created a harmonic map of the piece, using for that the mechanical idiomatic resources of the three *pitkähuilu* flutes chosen in combination with the *pífano* (see figure 69). This map consisted of sequence of pitches in the form of scales (1; 2; 3; 4 and 5) which would be available for each flute plus two different variations of these scales (1b; 1c; 2b; 2c; 3b; 3c; 4b; 4c; 5b; 5c). The scales numbered 1; 2 and 3 correspond to the different *pitkähuilu* flutes and the scales numbered 4 and 5 are related to two different possibilities of using the same *pífano* flute.

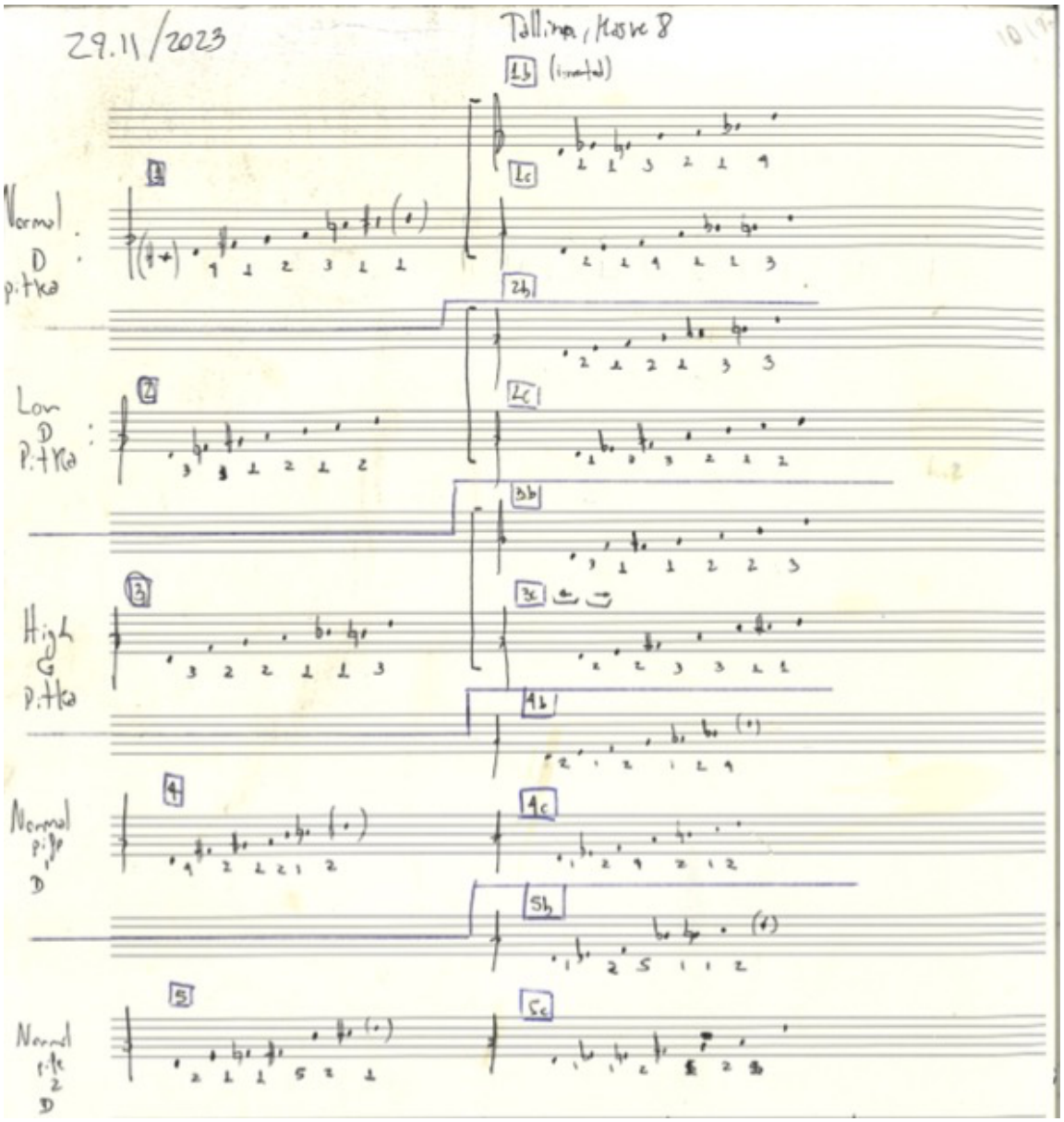


Figure 69: Harmonic map created for "Suo Agrestessa", based on the mechanical idiomatic resources of the different *pitkähuilu* flutes and the *pífano* flute.

With this previous harmonic map in hand, I started to imagine how the piece would sound and created another map for the form and overall density of the sections. In this initial sketch the piece was divided into 5 parts (see figure 70). Besides an overall curve of density and the predominant scales used in each section, I also already selected which *pitkähuilu* flutes would be used in each section and took notes on ideas on how the four instruments would interact with each other ("transmission between instruments"; "solos"; "classical flute with solos written and low

accompaniment of folk instruments"; "blocks of free impro and attacks"; "based on unison grooves"). This organization of the form and materials is an idiosyncratic resource of the composer from the knowledge base type. At this point I had no specific referent and was purely working with the mechanical idiomatic resources of the instruments through with my own knowledge base.

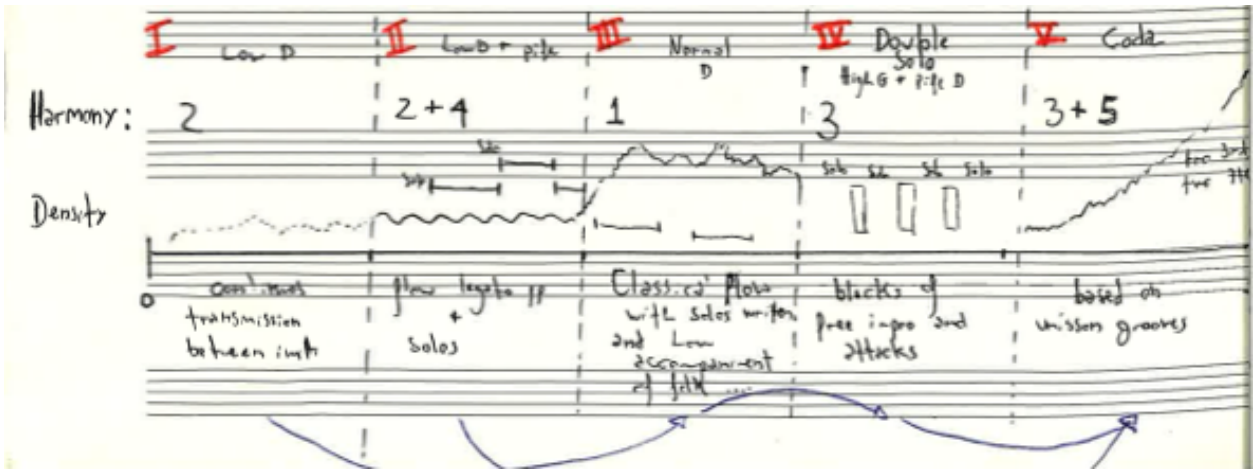


Figure 70: Form map in which the harmonic map materials (1; 2; 3; 4 and 5) are organized in time. Apart from that, the overall density of the piece with general notes about the most important events in each section was also organized in time.

During our conversations at this initial stage of development, Janne expressed his concern about the overall dynamics interaction between the instruments and asked if the concert would be acoustic or amplified. In order to achieve more details in the sound of the *pitkähuilu* flutes an amplification system is required. However, after our first meeting and knowing that the concert would happen at the Organo Hall of the Sibelius Academy we decided to keep the concert acoustic. The main doubt was if the *pitkähuilu* would sound too soft in comparison with the other instruments, however, due to the highly resonating and the special acoustic of the hall, as well as the knowledge base of each musician involved in the project, we managed to balance out the sonority of the instruments. In order to do that, I came up with an idea of playing the same pitch and passing out the sound around each one of us (we called it the exercise of "passing the ball") in order to hear well and adapt our playing to the acoustical reality of our instruments. Interestingly enough, this "exercise" became the introductory part of the piece, where we pass around the note D5 (see figure 71). The general idea was to blend the sound of the instruments and keep the dynamic stable throughout the whole section. Already in the piece, this section ends with all

instruments attacking all together (vertically) after the sounds are shown horizontally first. An interesting detail that I added to the score was the phrase "also possible to use any higher harmonic" for the *pitkähuilu* part and that was due to a mechanical idiomatic resource of the instrument that requires enormous effort from the player to attack and keep the very same pitch sounding without jumping to higher partials of the harmonic series (unstable pitch). In this sense, we decided to embrace the possibility of harmonic jumps in the sounding pitch of the *pitkähuilu* and added this information (mechanical idiomatic resource) to the score.

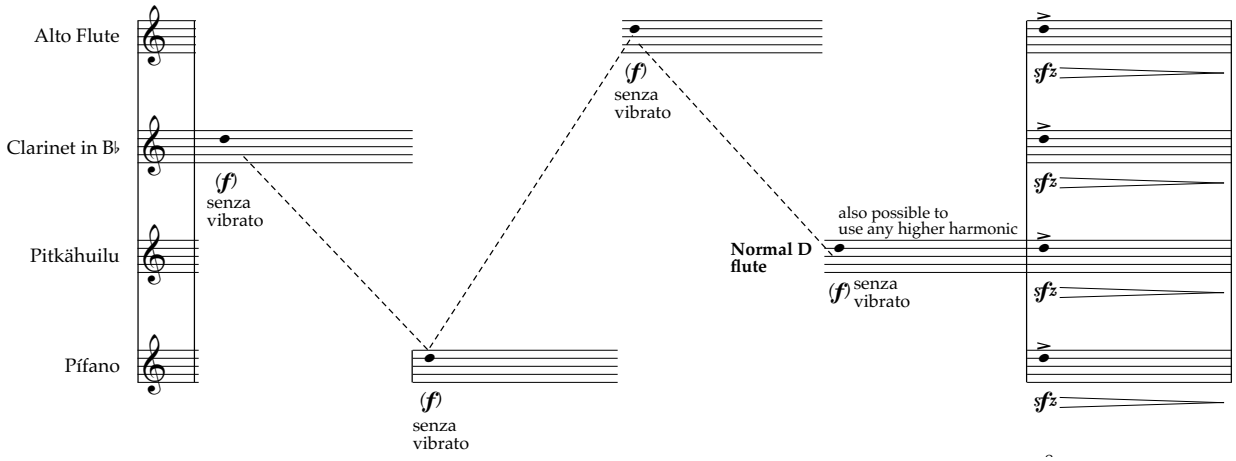
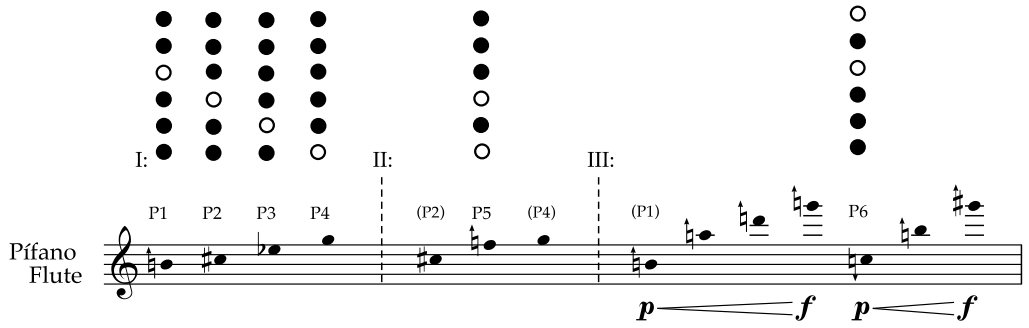


Figure 71: First section (A) of "Suo Agrestessa". Developed out of an exercise to test out the overall dynamic balance between the instruments and adapted according to mechanical idiomatic resources of the instruments.

Minutage of audiovisual example from figure 71: 0:00 – 0:28.

Due to this unstable nature of the harmonics in the *pitkähuilu* flutes, I decided to search for a similar type of musical material that could be used in the *pífano* flute. I started to improvise in the flute on fixed fingering positions and alternating these fingerings with random fingering positions in a fast way in order to create fast fingering trills. After a long process of deepening into this technique, I mapped three distinct and very specific types of fingering trills, as well as the pitches available inside each fingering (see figure 72). These fingering trills are mechanical idiomatic resources which were developed and documented in the performance note of the final score of "Suo Agrestessa" as shown in figure 72.



Some pitches in the chart are notated in quarter tone notation as an approximation of the real sound, it does not mean that the exact fingering position provides an exact quarter tone pitch. The fingerings were tested in four different instruments and worked in all of them.

Figure 72: The three distinct fingering trills developed for "Suo Agrestessa" for the *pífano* flute, an exploration of the flute's mechanical idiomatic resource.

Section B already makes use of these fingering trills in the *pífano* flute in combination with the overtones of the *pitkähuilu* in D (medium size) and the harmony created in the map previously shown in Figure 69. For instance, the first bar of the alto flute uses the scale numbered as "2", while this very same bar of the clarinet uses the scale numbered as "4" (see figure 73). It is important to remind that all these scales and this harmonic system were developed out of the overtone partials of the *pitkähuilu* in D, therefore the whole harmonic material presented in this section comes out of different mechanical idiomatic resources: the acoustics of the *pitkähuilu* and the fingering patterns found for the fingering trills in the *pífano*. It is also interesting to emphasize here that the parts of *pífano* and *pitkähuilu* are more open in terms of notation due to the fact that both performers, me and Janne, preferred to have more space for improvising and choosing ourselves the pitches within the certain scale (overtone) or material (specific fingering trill) given. Therefore, this choice of using a more open notation for both instruments throughout the score is a reflex from the knowledge base of each performer (idiosyncratic resource). The last notes of each bar written for the *pífano* flute were carefully chosen within the scales of each bar in order to avoid possible unisons or octaves in the fermatas. In this sense, there is a certainty, guaranteed through the knowledge base of the composer (idiosyncratic resource), that the fermatas will have at least three different pitches sounding together, and sometimes four (depending on the *pitkähuilu* performer choices).

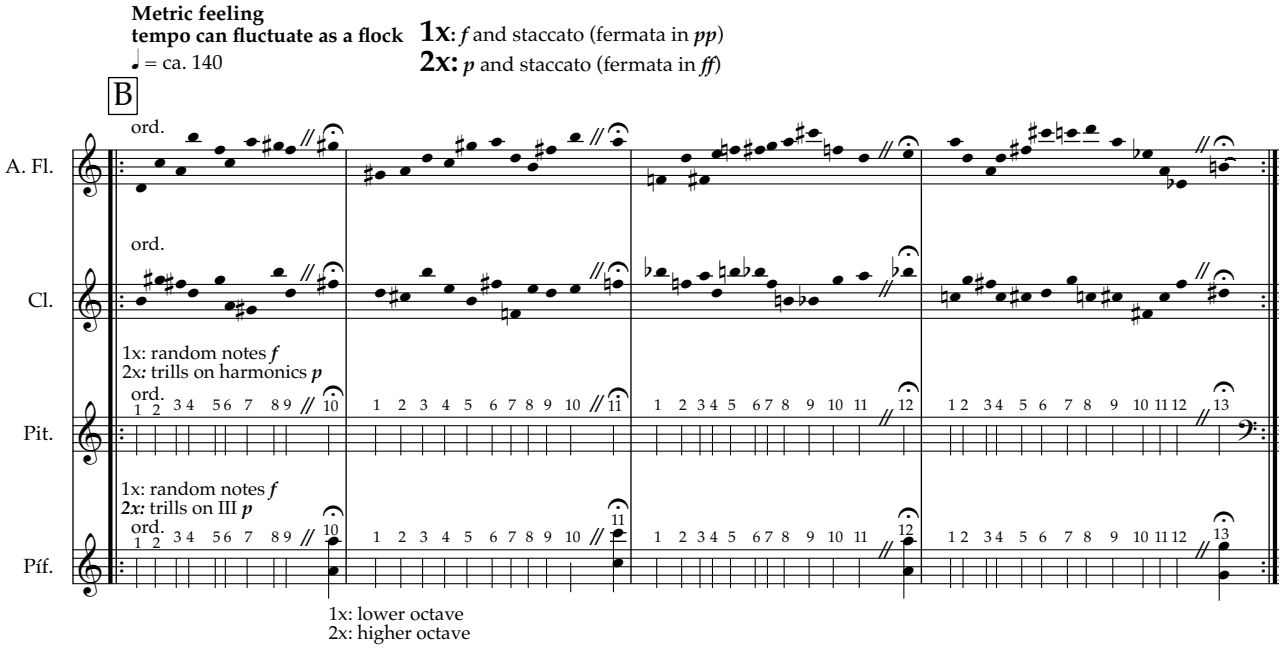


Figure 73: B section of "Suo Agrestessa". The numbers refer to the number of notes played in each bar just as a reference facilitating the reading process for the performers.

Minutage of audiovisual example from figure 73: 0:58 – 2:38.

I composed a melody for the *pífano* inspired by the compositions of Edmilson do Pífano (see figure 65), especially by the pieces "Forró de dois amigos" and "Passeando pelo nordeste". At that time, I was playing those pieces (learning the repertoire, cultural idiomatic resource) and understanding some of his compositions through the fingering patterns (mechanical idiomatic resources) he used. I then created my own melody using similar modes he used (mixolydian with augmented fourth with a variable third that can be major or minor) which was then used inside "Suo Agrestessa" (see figure 74). That later became also a separated *pífano* piece entitled "Águas do Rio Couros" (2025) and that also has a version for piccolo flute. Besides these modal variations, I also decided to use in this melody short motives with intervals of 4ths, which are not common intervals within the traditional repertoire of *pífano* flute (normally based on triads and specific scales). This melody was notated with a regular metric feeling, as it is commonly notated in Brazilian popular music scores. However, the interpretation of the melody is usually freer and with syncope added into specific places of the melody according to the performer's feeling. These syncope and variations of the melody are normally connected to pauses needed for breathing (mechanical idiomatic

resource) which end up being something stylistic or traditional (cultural idiomatic resource) or even specific to a particular performer (idiosyncratic resource of knowledge base type). That is why in the audiovisual example below you can hear the melody performed rhythmically in a different form than the strictly notated rhythmic. However, the last bar of this example has a very specific rhythmic pattern written to all performers, which is a variation of a *baião* rhythmic (cultural idiomatic resource). In combination to the melody composed and inspired by Edmilson do Pífano, the alto flute and the clarinet are experimenting on extended techniques, such as the tongue ram for the alto flute (audible in the audiovisual example) as well as a subtone and slap tongue in the clarinet (mechanical idiomatic resources). Some of these extended techniques were suggested by the performers during the first rehearsal with the quartet. The tongue ram in combination with the whistle tones for example was a suggestion by the flute performer Malla (idiosyncratic resource of knowledge base type).

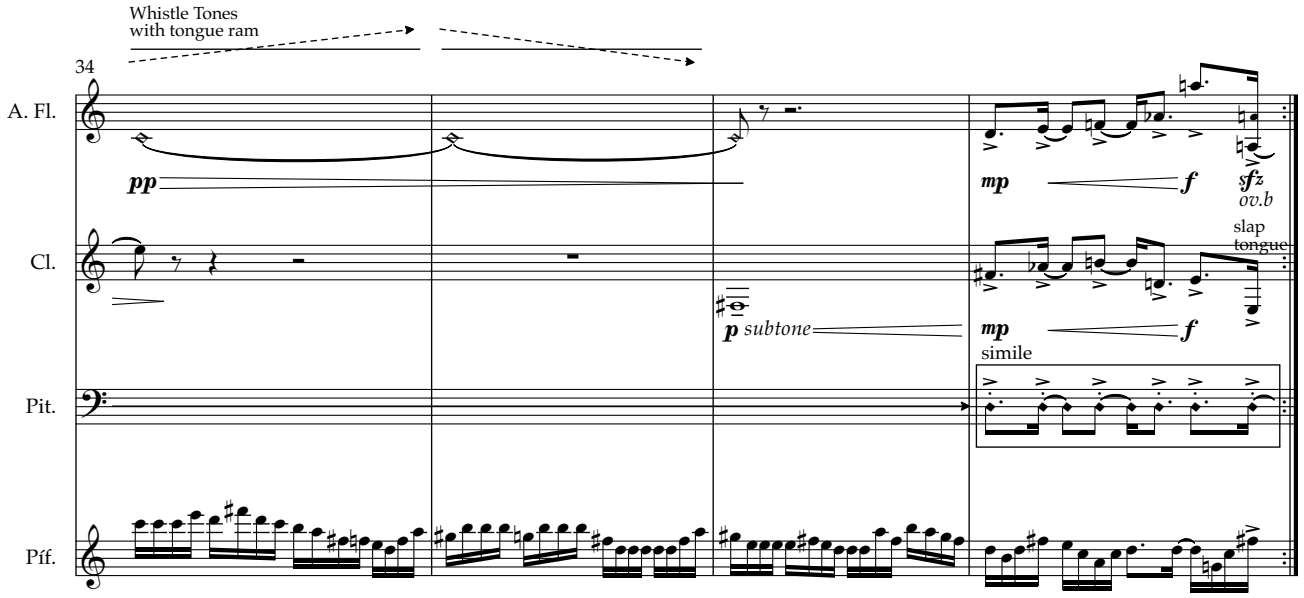


Figure 74: Section where a melody inspired by Edmilson do Pífano is presented (cultural idiomatic resource) in combination with extended techniques in the alto flute and clarinet (mechanical idiomatic resources), in which some were suggested by the performers (idiosyncratic resource of knowledge base type).

Minutage of audiovisual example from figure 74: 3:48 – 4:01.

But not only extended techniques were suggested by the performers. During the first rehearsal with the quartet, while playing the session E of the piece, the clarinet performer Reetta suggested that her part could have something different in the repetition and she suggested to use an octave lower from what was actually written (see figure 75). The solution found was to write the octaves inside the same staff and clarify that in the first repetition of E the clarinet should be read in the higher octave written and in the second repetition in the lower octave written. That is a clear and simple example of an input from Reetta (idiosyncratic resource from knowledge base type) which was added to the final score.

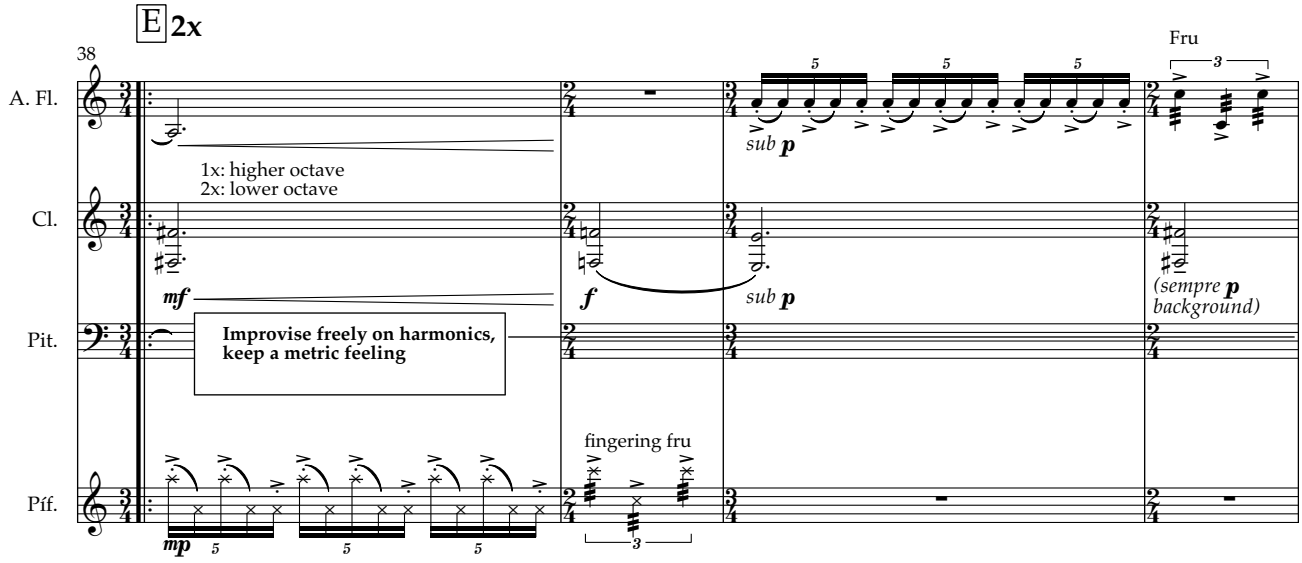


Figure 75: Section E of "Suo Agrestessa" with the addition of octaves suggested by Reetta (idiosyncratic resource of knowledge base type).

Similarly to Section B (figure 73), the following section mixes an open notation for the *pitkähuilu* and the *pífano* flutes in combination with a standard notation for the clarinet and the alto flute (see figure 76). The notation used for the *pitkähuilu* contains information on which pitch contour to be improvised in combination with specific dynamics (sections notated in the score as "spectral effects"). We can also observe a note for changing the flute ("Normal D Flute). The notation used for the *pífano* flute contains information on which fingerings to be used for creating a trill (trill 1, 2 or 3 according to figure 72) in combination with dynamics. These are mechanical idiomatic resources of the flute which are being explored in combination with a specific pitch organization (scales) that come from the harmonic map shown in figure 69. The fragment below shows the usage of scales nr.2 (bars 50 to 53), scale nr.4 (54 to 56) and a fragment of the scale 5 (bar 57) in

the alto flute part. In the clarinet part we observe the juxtaposition of scales nr.4 (bars 50 to 53), scale nr.5 (bar 54 to 56) and a fragment of scale nr. 5b (bar 57) along with the flute ones. The decision making of pitch organization in this fragment is therefore related to the composer's idiosyncratic resource of knowledge base type.

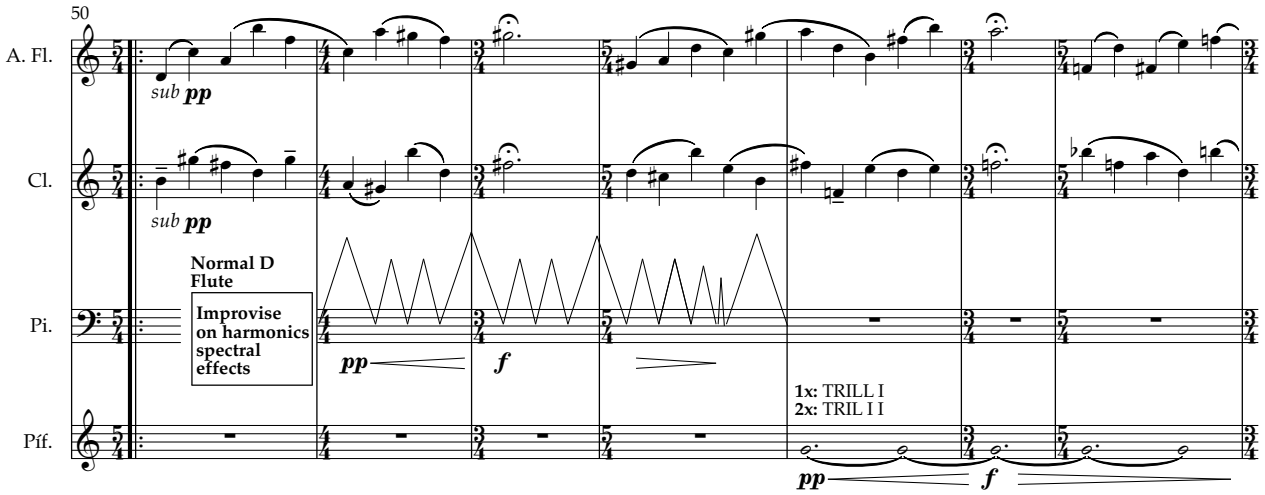


Figure 76: Example of a section combining open notation for the *pitkähuilu* and the *pífano* flutes in combination with a standard notation for the clarinet and the alto flute.

Minutage of audiovisual example from figure 76: 4:45 – 5:12.

Sections I and J are frameworks for the improvisation of the performers playing the *pífano* (see Figure 77) and the *pitkähuilu* (Figure 78). As improvisation frameworks, they work as spaces for the individual artistry, therefore mainly focused on the idiosyncratic resource of knowledge base from each performer. However, these sections are composed also through cultural idiomatic resources related to the traditional Brazilian music from the northeastern region of the country. This is clear in the rhythmical figuration composed for the alto flute and the clarinet, which are based on the clave, or pattern, of the *baião*. Still, the improvisation of each performer is also composed of additional cultural idiomatic resources since the performers of those instruments are asked to improvise inside their own cultural traditions (see bar 89 from Figure 77 and bar 98 from Figure 78). Finally, the choice of pitches in those sections are also based on the harmonic map shown in Figure 69.

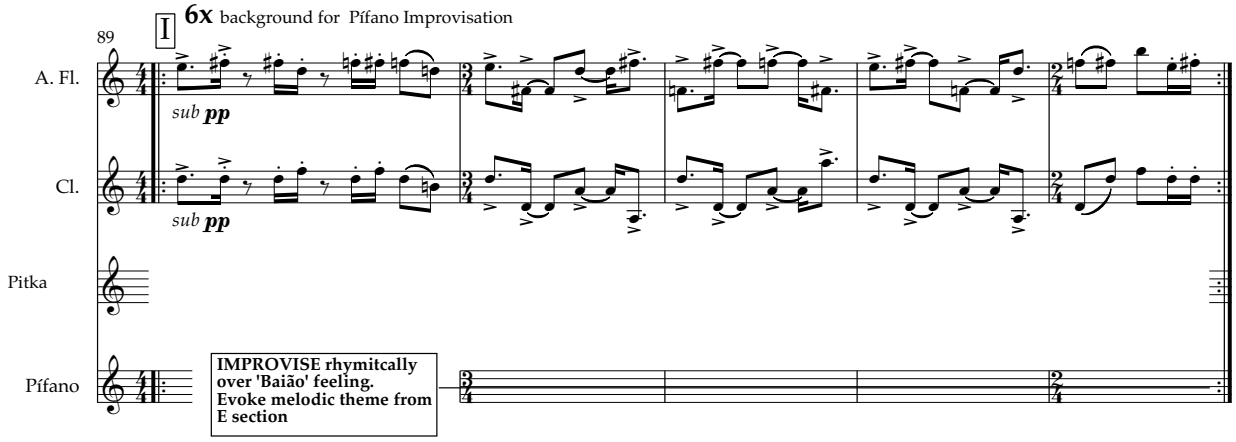


Figure 77: Framework for improvisation of the *pífano* flute, combining idiosyncratic resources with cultural idiomatic resources.

Minutage of audiovisual example from figure 77: 7:42 – 8:33.

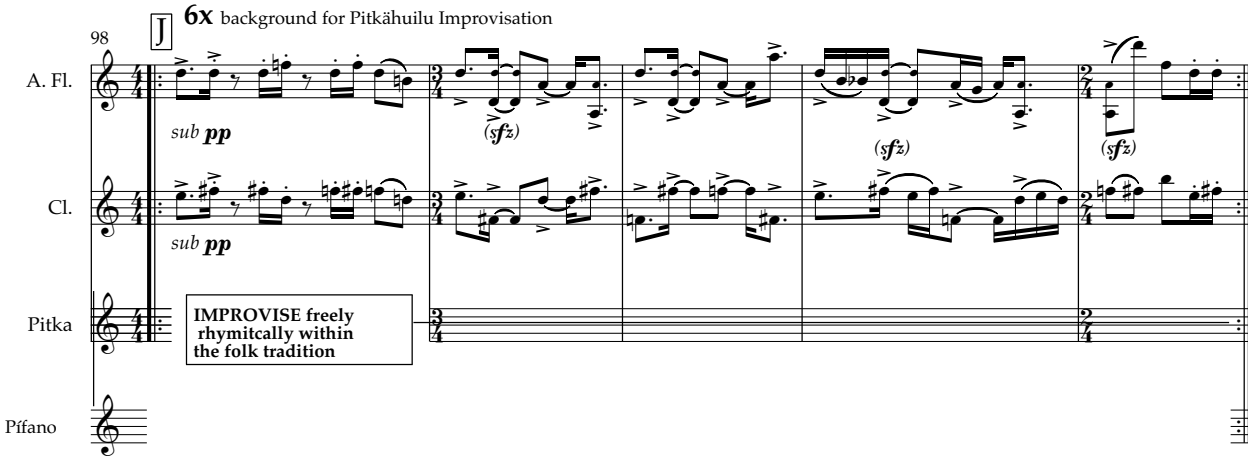


Figure 78: Framework for improvisation of the *pitkähuilu* flute, combining idiosyncratic resources with cultural idiomatic resources.

Minutage of audiovisual example from figure 78: 8:39 – 9:28.

The last section of the piece (see Figure 79) has an elaborated textural creation that recovers some of the materials already exposed in the piece. One of them is the already used mechanical idiomatic resources, such as the whistle tones in the alto flute and the subtone in the clarinet. This material is used in combination with a material that creates an amalgam of idiosyncratic resources of

knowledge base type (through improvisation) and cultural idiomatic resources (again through the rhythmic pattern of baiao which is still resonating in the end of the piece). This last material is created through a text notation asking both the *pitkähhuilu* and the *pífano* flute performers to improvise ideas on top of an already suggested rhythmic pattern. There are three other interesting points to be observed in this fragment. The first one is the change of *pitkähuilu* flute asked to the performer, which should then use the low one (mechanical idiomatic resource), and the final one is the text notation asking the *pífano* performer to remember the initial melodic theme (see figure 74) through the phrase "memory of melodic theme".

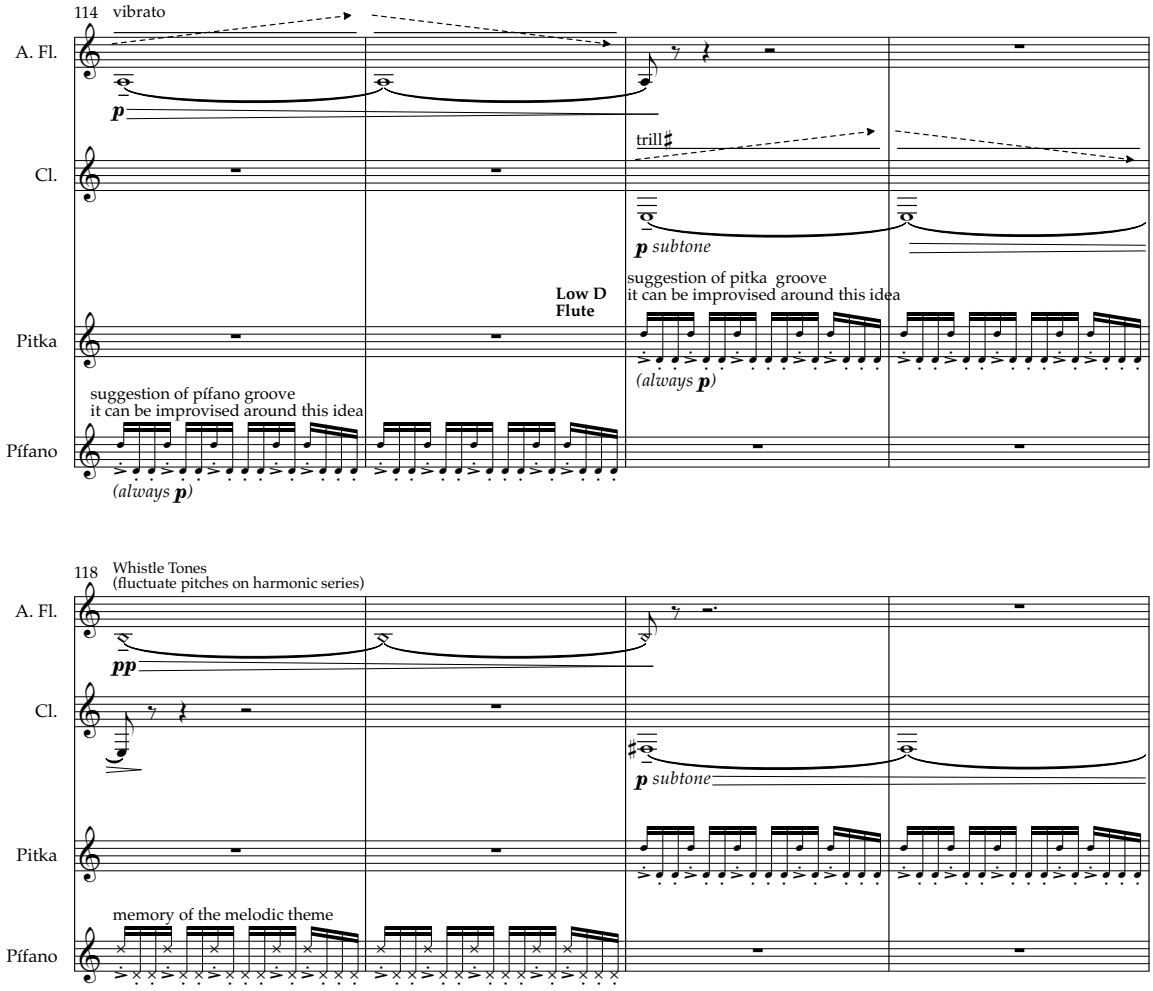


Figure 79: Final texture of "Suo Agrestessa" created through a combination of idiosyncratic resource, mechanical and cultural idiomatic resources.

Minutage of audiovisual example from figure 79: 10:00 – 10:29.

Interestingly enough, after the final concert I had a conversation with the percussionist Heigo Rosin who suggested to me a different ending for the piece. He advised me to cut the end and finish the piece a bit before in a climax that was already created. I realized that this suggestion made a lot of sense and that my first sketches (see figure 70) already predicted the end of the piece in a climax of density. I decided to follow his advice and to take into consideration the first sketches. I then revised the piece cutting out of it the last few extra bars that were present in the performance recorded for this doctoral research. This suggestion by Heigo can be understood as an idiosyncratic resource of knowledge base type that influenced the notation of the final score.

5. Summary of Findings

This summary of findings attempts to synthesize the results obtained from the analysis of the four case studies in relation to the research questions of this artistic research. This chapter will also expand the analytical reflections in relation to specific liminal frameworks related to each individual case study. My main research question, stated in the abstract and in the first chapter of this text, was: how the concepts of idiomatic and idiosyncratic resources as an analytical tool help to comprehend and better organize the liminal framework of a particular intercultural music composition? In order to better organize this chapter, the synthesis of the key findings will be divided into two parts. The reason for that is to address the two points asked in the research question: the comprehension of the liminal framework of a piece through the concepts of idiomatic and idiosyncratic resources and the organization of the liminal framework of a piece through the concepts of idiomatic and idiosyncratic resources.

5.1 Comprehension of the Liminal Framework through Idiomatic and Idiosyncratic Resources

Overall, the concept of liminality was central to understanding how idiomatic and idiosyncratic resources were integrated. The liminal framework in the case studies is generally reflected in the artistic outcomes, which can be seen as pieces that are in-between established genres, in-between traditional and contemporary music approaches, but also in-between the composer's initial ideas and the performer's ones. The liminal framework was, therefore, a fertile ground for musical hybridism, allowing for an aesthetic that embraced ambiguity. Objectively, the development of new materials for each folk music instrument, shown in the analytical examples, was also a direct outcome of this liminal approach.

Since I did not discuss thoroughly the liminal framework involved in each case study before, I now take the opportunity to do so, reflecting back the compositional processes of the case studies and taking into account the data collected in the analytical chapter. These reflections on the findings

of each specific case study also takes into consideration the ethical and aesthetical implications within each liminal framework.

"Yaraví" (2022): this specific case study was situated in a liminal space between traditional *quena* flute performance, characterized by its established repertoire and performative techniques, and an experimental approach within contemporary music composition that emphasized extended techniques and searched for innovative ways of performing the instrument. The main challenge within this liminal framework was to balance the elements coming from a traditional way of performing the instrument (cultural idiomatic resources) with the new techniques and elements that would be possible to be performed in different flutes and not only on mine (mechanical idiomatic resources). In this sense, the *quena* itself becomes a liminal medium, oscillating between tradition and experiment. In addition, the piece is situated in a threshold state of transition between a lament function of the Andean *yaraví* genre (cultural idiomatic resource) and a concert-art music setting, where the *quena* flute is presented in an ambiguous place of bearing a tradition through experimentalism. Besides that, the liminal dimension is also embodied in my dual role as composer and performer, especially when negotiating between my own knowledge base (idiosyncratic resource) and the referents (idiosyncratic resource) that I have myself imagined and envisioned for the piece. Finally, the work is situated in a temporal threshold state, honouring memories of my friends and teachers from South America (see figure 8) while projecting the *quena* aesthetically into new context, rather than within its fixed identity.

"Zum Zum Zum" (2023/2024): this specific case study was situated in a liminal space between improvisational practices on the *berimbau* and the timbral possibilities of the classical percussion instruments in combination with the artistic research and skills of both performers involved in the compositional process and performance. The main focus within this liminality was on the interaction between performers and the balance of materials and dynamics between the instruments. The main challenge within this liminal space was to solve practical issues of performance during the collaborative processes. One of the main challenges was the notational approach. The score left certain parameters (tempo, rhythmic precision, and the timing of entries) open to interpretation. In some moments, this openness shifted the piece into a liminal state between fixed composition and free improvisation, requiring performers to negotiate decisions in

real time. The interesting thing is that these negotiations brought the idiosyncratic resources of the musicians to the forefront (both of the collaborative process as well as in the performance). Some of the questions that arose in this liminal framework were: 'how fast should it be played?' or 'where exactly should I play?', which are questions directly connected to the idiosyncratic resources of the performers. Throughout the rehearsals we collectively decided how to interpret the parts in which those decisions were needed, but the final revised score kept still open elements which are still up for the decision making coming from the idiosyncratic resources of future performers. Finally, similar to the first case study, in this piece the *berimbau*, traditionally linked to capoeira (cultural idiomatic resource) was placed in a concert-art music setting in which the instrument again is situated in a liminal state that oscillates between tradition and experimentalism.

"Jogo Muusikaline de Talvi" (2023/2024): this specific case study was situated in a liminal space between the mechanical and cultural Nordic/Baltic universes of the *kannel* and *kantele* (instruments that are historically connected), in combination with the mechanical and cultural universe of the Brazilian *viola caipira*, which is per se an instrument that has its roots outside of Brazil in the Iberian Peninsula. The idiosyncratic resources of the performers were crucial in order to define specific techniques and materials used for the instruments as well as the form of it. The main challenges within this liminal space were to find a coherent form on how to perform the modular materials and this whole process of decision making happened throughout the collaborative process. In this sense, the performers' inputs (idiosyncratic resource) were decisive: specific adaptations in tuning, phrasing, and texture were shaped by their knowledge bases. The resulting aesthetic outcome emphasized dialogue between the instruments, where similarities (by merging the timbral qualities of the instruments) and contrasts (through pitch materials or textural qualities) could remain audible. The piece thus occupies a liminal framework where a very specific Brazilian music tradition (*caipira*) and an old Nordic tradition (of zither-like instruments) overlap.

"Suo Agrestessa" (2024): this specific case study was situated in a liminal space between traditional *pitkähuilu* and *pífano* flutes performance, characterized by improvisative practices inside the tradition and melodic materials inspired by traditional performers and repertoire in combination with an experimental approach of the classical instruments that emphasized extended techniques and timbral explorations. The main challenge within this liminal space was to find a

balance in the dynamics of the instruments. I can state that this balance was not successful in the final performance, since the *pitkähuilu* was still less present in comparison with the other instruments due to its acoustic properties and sound projection. In this sense, these dynamic adjustments became part of the liminal negotiation, situating the piece in a space where balance is constantly sought but never entirely fixed (especially because the *pífano* has a very piercing timbral quality). Therefore, one of the main aspects of liminality in this work lies precisely in this dynamic fluctuation that tries to find balance. Obviously, the piece also occupies a liminal framework where the *pífano*, a very symbolic instrument of the Brazilian northeastern music tradition, and the *pitkähuilu*, an overtone flute that has its roots in the Scandinavian and Baltic region, are overlapped.

5.2 Organization of the Liminal Framework through Idiomatic and Idiosyncratic Resources

I go back now to an important aspect presented in the methodological chapter, which is the ICRM (Intercultural Music Composition Research) framework developed by Valerie Ross (2016) shown in figure 5. As explained before, the focus of the data collected for analysis was located in the "musical elements, identifying, collating and analysing special features" tenet of the ICRM framework, consisted of four boxes with the following information, according to the author:

1: Musical form & structure;
2: Instruments, instrumentation, performance practice (oral tradition & written notation);
3: Pitch, tone, temperament, tuning
4: Concepts of time, rhythm, tempo, feel, mood (Ross, 2016:440).

Considering these four boxes I will now add another layer in each of them exposing the findings of the research that link the most prominent idiomatic and idiosyncratic resources in relation to each one of the boxes of the "musical elements" tenet from the ICRM framework (Ross 2016) according to my own compositional process (four cases studies analysed).

1: Musical form & structure: in relation to formal and structural elements of the different compositional process I have found out that the idiosyncratic resource of referent type is the most important one in my own creative process. One clear example is in the piece “Yaraví”, where the shape design of the Andes mountains (referent) defined a sequence of pitches and its order of exposition, which were used as structural points in the piece (“peaks” of the mountain), as shown previously in figures 23 and 24. Another clear example is in the piece “Jogo Muusikaline de Talvi” in which the idea of a winter board game structured in a triangular format (referent) later defined the sections of the piece and its inner contrasting contents (modular materials in contrast with a common material gradually growing).

2: Instruments, instrumentation, performance practice (oral tradition & written notation): in this case I have found out that all resources are important. Cultural and mechanical idiomatic resources are the most important resources to be observed when organizing or choosing instrumentation/instruments and that idiosyncratic resource of knowledge base is the most important resource to be observed when it comes to communicating ideas through practices of performance, and that can lead also to new suggestions of idiomatic resource from the referent type. A clear example of instrumentation choice related to cultural idiomatic resource is in the piece “Suo Agrestessa”, in which I intentionally wanted to have two instruments coming from the classical music tradition (clarinet and alto flute) in combination with two instruments coming from folk music traditions (*pitkähuilu* and *pífano*). Beyond that, I wanted these folk instruments to be connected to the Brazilian folk music universe (*pífano*) and to the Finnish folk music universe (*pitkähuilu*) in order to create a liminal framework between all those universes (cultural idiomatic resource). The treatment of the instruments themselves, are very often connected to mechanical idiomatic resources, such as for example the extended techniques developed for the *quena* flute in the piece “Yaraví”. However, this treatment can be also influenced by cultural idiomatic resources such as specific ornamentations, fingering patterns and performative gestures unique to a folk tradition. A clear example of that was presented in figure 51 where I explain how a gesture coming from a specific repertoire (cultural idiomatic resource) was transferred to the new environment of the piece “Jogo Musikaliine de Talvi”. When it comes to the point of communicating orally or through different types of notation ideas that were discussed in the collaborative process, I found out that the most important thing is actually to hear and take into account all ideas that are shared

and finding space and common ground for all these ideas to flourish. That is very much dependable on the knowledge base of each individual, which will generate musical ideas in a spontaneous form. In case those ideas brought up change the very central idea behind the composition, then this idea, transmitted orally or through text (for example through messages or emails) becomes a new referent for the piece.

3: Pitch, tone, temperament, tuning: these specific parameters are very much dependable, firstly, on mechanical idiomatic resources, such as acoustic properties of the instrument for instance. However, cultural idiomatic resources are also very important when it comes to different types of tunings, temperaments, pitch organization and instrument tone or timbre. A clear example of that is the tuning of the *viola caipira* in the piece "Jogo Musikaliine de Talvi" in which I departed from the traditional tuning of cebolão in D (cultural idiomatic resource) and arrived into a new scordatura through one simple alteration in one string (mechanical idiomatic resource0.

4: Concepts of time, rhythm, tempo, feel, mood: feeling of the tempo and rhythmic perception and overall mood are mainly related to the idiosyncratic resource of referent type when orally explained/transmitted and even notated or related to the idiosyncratic resource of knowledge base type when performed. A clear example from a referent type happened in the collaborative process of "Zum Zum Zum" during the rehearsals, when Adriano observed that the piece had a cyclic, or spiral-like form (ending in the starting point with some variations, like if it was a spiral) and we started to discuss different concepts of time cyclicity that could be interesting for performing this piece. A clear example from the knowledge base type is the performance itself of what was discussed, how each musician interpreted tempo and the idea of cyclicity in their own ways.

In order to better visualize these findings of my own compositional process (personal, not a general rule) I added a new column to Ross' ICRM framework diagram in the tenet related to "musical elements". Therefore, in this diagram the fourth column is a personal addition that indicates which kinds of idiomatic and idiosyncratic resources have mostly influenced the organization of the musical parameters/elements described in Ross' ICRM framework (2016) in my own compositional process (see figure 80).

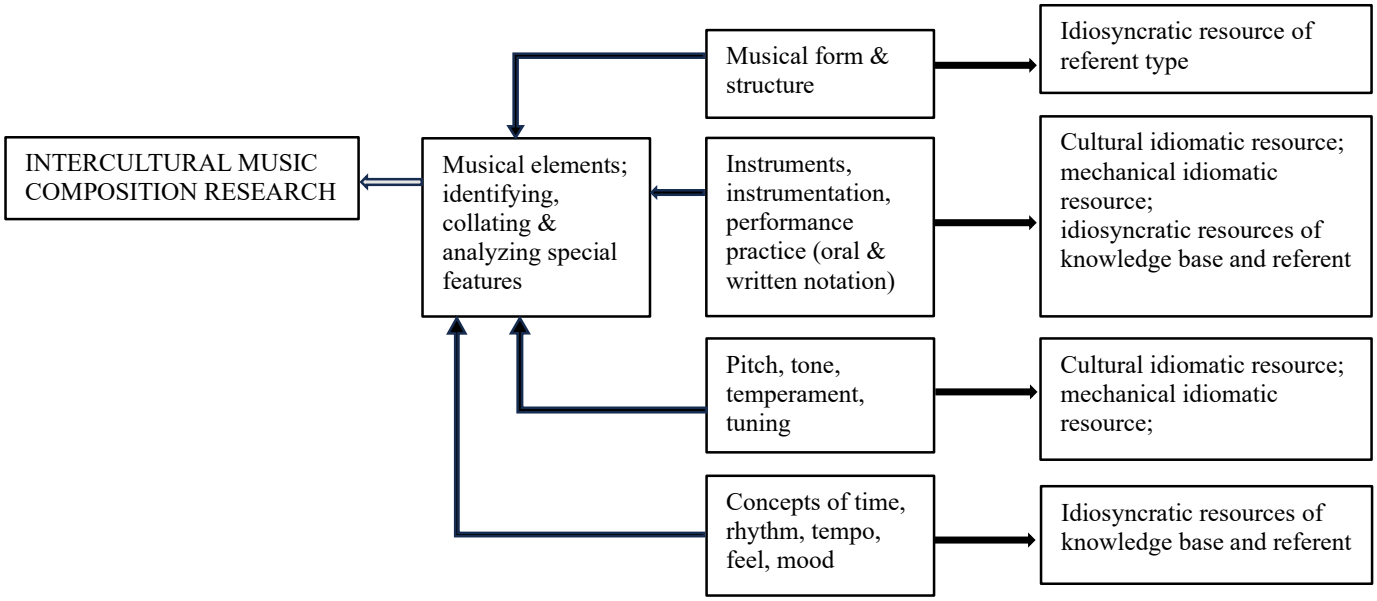


Figure 80: Diagram with a part of Ross' ICRM framework (2016) containing the "musical elements" tenet with the addition of a fourth column relating idiomatic and idiosyncratic resources to it.

Finally, I have discovered that the organization of Ross' ICRM framework, when linked with idiomatic and idiosyncratic resources (as shown in figure 80), can help the organization of my intercultural compositional process. This integration not only provides a means to ethically balance the process but also contributes to a more structured approach to intercultural compositions and creative musical works within a liminal framework with a dynamic state between traditions and artistic practices. I have found that this approach allows for creative individuality while maintaining rigor, ensuring that the process remains both methodologically grounded and artistically productive.

6. Conclusion

This artistic doctoral research has developed a personal approach to intercultural music composition and analysis by examining the interaction of folk and classical music practices through personal experiences and collaborative creative processes. Focused on the main research question of how idiomatic and idiosyncratic resources serve as an analytical tool to comprehend and organize the liminal framework in specific intercultural compositions, the research had as primary objective the identification of strategies for composing and analysing music derived from collaborative practices among composer, folk and classical music performers in an intercultural and hybrid creative environment. The thesis culminated in the creation and analysis of four different intercultural musical compositions. Through this exploration, the research aimed to shed light on the intricate dynamics of intercultural musical creation and collaboration as well as to contribute to the field through artistic creations and theoretical reflections.

The primary and most obvious contribution of this research lies in its systematic exploration of intercultural music composition through a practice-based methodology within the field of artistic research. The composition and the analysis of the four different case studies, “Yaraví”, “Zum Zum Zum”, “Jogo Muusikaline de Talvi” and “Suo Agrestessa”, served as tangible outcomes and primary data for this study. A secondary objective was to find solutions for a better organization of creative processes in liminal musical spaces involving intercultural instrumentation and performers. A significant theoretical development arising from this work is the refinement and expansion of the concept of idiomatic resources (Gonçalves; Pinheiro: 2021) to include idiosyncratic resources. With this addition, this concept as a whole acknowledges not only the established mechanical and cultural idiomatic resources, reflections and deployments in a creative artistic process, but also the unique performer-specific and composer-specific ideas, contributions, techniques, interpretations, and innovations that could emerge only from an individual (idiosyncratic) perspective. The introduction and application of idiosyncratic resources (subdivided into knowledge base and referent) as a complementary analytical tool offer a more nuanced lens through which to understand, articulate and analyse processes such as the generation of new musical materials and ideas in intercultural settings and the dynamics of collaboration. This addition allows for a more precise appreciation and credit of how individual performers contribute

to the development of ideas within a musical environment beyond established cultural traditions and acoustic-specific properties of instruments and sound. In short, the inclusion of idiosyncratic resources (knowledge base and referent) to the already established concept of idiomatic resources (cultural and mechanical) is a significant original contribution to both artistic research and music analysis. These concepts were finally added to Ross' ICRM framework (2016). The concepts were added to the "musical elements" tenet and a fourth column was added to it relating idiomatic and idiosyncratic resources to Ross' previous parameters. This specific diagram with the additions made in this research can be especially helpful for composers to organize their compositional process within an intercultural context since different music parameters and elements were linked to the specific types of idiomatic or idiosyncratic resources.

The thesis also exposed and clarified an ethical framework specifically tailored for this artistic research. The proposed framework emphasized principles of mutual respect and sustained dialogue based on the concept of interculturalism. This ethical framework was based on four main principles: 1) Meaningful dialogue: foster open and respectful communication among individuals from diverse backgrounds to ensure mutual understanding and collaboration; 2) Respect for diversity: acknowledge and value the unique contributions of each individual involved in the collaboration; 3) Respect for cultural integrity: respect the integrity of each cultural tradition, avoiding appropriation or misrepresentation of musical elements; 4) Transparency: maintain transparency in the collaborative process, ensuring that credit and recognition is always respected. An interesting aspect is the fact that this ethical framework led to signing the scores always taking into account and giving the proper credits to the contribution of performers, therefore all scores are signed as "composed by Marcelo Politano in collaboration with (name of performers that collaborated in that specific piece)". So far, the works are not commercially available, however in case of their registration, the same principle will be applied and a percentage of the authorship will be given to each musician involved in the collaborative process. Therefore, the ethical framework shaped both the creative and collaborative process as well as the final product of intercultural musical creation. This ethical framework is particularly valuable in pedagogical contexts that address intercultural practices, as well as for composers and performers engaged in intercultural artistic work.

Through the process of collaboration and analytical reflection of the case studies, my practice has moved from a solitary process of composing scores (departing from organized and concrete sketches of musical materials such as harmonic, pitch and form structures) towards a collaborative development of the musical materials throughout the process (departing from open sketches, text scores and sometimes from abstract referents). This research has also helped me to engage with the musical traditions beyond surface-level appropriations and exoticisms into a more embodied knowledge. In short, my personal compositional practice evolved to embrace a more relational and responsive approach, acknowledging input beyond traditional authorship. The most important and sometimes difficult thing of creating music in such liminal framework for a composer is that this requires a willingness to give up the traditional and consolidated control that the composer has over the composition (at least in the classical music tradition) in order to be open to unexpected discoveries and to a shared control of the artistic outcome. This involves a critical commitment to learning from collaborators, and a careful consideration of how musical materials are sourced, transformed, and finally presented in a way that is suitable for everyone (every performer) independently of their practice background (for instance if they are used or not to read traditional western music scores).

Finally, future research on intercultural music composition using the specific theoretical framework proposed in this research could also encompass a wider array of cultural intersections which do not involve classical musicians for instance. Apart from that, studies involving larger ensembles would be a natural progression, exploring how the concepts of idiomatic and idiosyncratic resources could work in more complex instrumental and social settings. That could lead to further investigation into notational strategies for effectively capturing and communicating all the idiomatic and idiosyncratic resources. Another idea would be to track the development of intercultural collaborations over larger periods of time, for example tracking the compositional process of a fixed ensemble throughout years of musical activities. That could offer deeper insights into the development of idiomatic and idiosyncratic resources within a specific liminal framework throughout time. Besides, the ethical framework developed for this research was very personal and was not intended as a fixed rule for intercultural music composition, however, future research could expand and develop ethical guidelines in intercultural music composition with more depth for institutional use. More generally, the concepts of idiomatic and idiosyncratic resources for both

organizing the compositional process or analysing a music composition can be a valuable tool for other composers, performers, and scholars working in different contexts. Composers can use this framework to more consciously identify and organize their compositional process (not only in intercultural music composition). Performers can use it to articulate their unique contributions and to engage in more informed collaborations. Scholars can use it as an analytical tool for other existing (intercultural or not) works.

This artistic doctoral research developed in parallel with a personal period of professional growth, each process informing and enriching the other and I am thankful for that. It has been an immense privilege to collaborate with such talented musicians, and their generosity in sharing their artistry and knowledge was fundamental to this research. The process of creating, analysing, and reflecting upon my own compositions has definitely expanded my technical skills as a composer, but it has also deepened my understanding of my musical creation as a space for collaboration and I intend to continue reflecting and creating in such a way. In an increasingly interconnected but very often divided world, artistic research projects that focus on liminal frameworks and intercultural creations are particularly relevant. Music has a unique capacity to transcend cultural barriers and it offers potent means of fostering empathy, of challenging preconceptions and of opening one's eyes (or ears) to the richness of diversity of artistic creation. Finally, it is my hope that this research contributes, in some small way, to the field of intercultural music composition, music analysis and music performance.

Sources

1. Figures:

Figure 1: Liminal design created by the South African company "Liminal Design", available at https://liminaldesign.co.za/

Figure 2: Schippers 2010: 31;

Figure 3: "Belle, Bonne, Sage", by Baude Cordier. Page 16 of the digitalized documentation of the Chantilly Codex, public domain available at IMSLP.

Figure 4: "Spiral Galaxy" by George Crumb. Music Score. Edition Peters (Alfred Music, 2022), page 19.

Figure 5: Ross, 2016: 440;

Figure 6: Chart created for this thesis;

Figure 7: Chart created for this thesis;

Figure 8: Photograph from personal archive;

Figure 9: Alejandro Vivanco Guerra (1910–1991), Peruvian born musician and anthropologist responsible for spreading the *quena* outside of the Andean territories, taking it and spreading its culture in the United States of America. Photo from the cover of the book "Alejandro Vivanco, Vida y Obra", by José Carlos available at https://quenaperu.blogspot.com/2009/05/alejandro-vivanco-guerra.html

Figure 10: Photograph from the Museum of Pre-Colombian Art (Cusco, Peru). Link: https://www.alamy.es/foto-escultura-en-madera-chimu-periodo-imperial-1300-1532-ad-88213289.html accessed 01.05.2022.

Figures 11 to 24: Scanners from research diary, sketches of compositions and fragments of final scores;

Figure 25: “Lone singer playing berimbau”, painted by Jean Baptiste Debret in 1826. https://en.m.wikipedia.org/wiki/File:Debretberimbau.jpg

Figure 26: “Slavery in Brazil”, painted by Jean-Baptiste Debret in 1834, depicts the violence that enslaved population were subjected by the Portuguese colonial forces. https://commons.wikimedia.org/wiki/File:024debret.jpg?uselang=pt

Figure 27: Drawing showing the *berimbau* parts and their names in Portuguese language. Image from the website https://capoeirasongbook.wordpress.com/instruments/berimbau/

Figure 28: Naná Vasconcelos (1944–2016) performing the *berimbau*. Photo nr.48 taken from his website https://nanavasconcelos.com.br/fotos1/nggallery/page/2

Figures 29 to 33: Scanners from research diary, sketches of compositions and fragments of final scores;

Figure 34: Photograph from personal archive;

Figures 35 to 40: Scanners from research diary, sketches of compositions and fragments of final scores;

Figure 41: Marika Ahven (1973) and Tuule Kann (1964) in Setomaa region of Estonia playing the *väike kannel*. Photo by Aado Lintrop (2011) published at https://rahvakultuur.ee/2020/03/29/seto-kandlemang/

Figures 42: Jaakko Kulju (1836–1920), Karelian musician, with a 9 strings *kantele* in 1917. Photo taken by Väisänen, A. O and provided by the Finnish Heritage Agency, available online at

https://www.finna.fi/Record/musketti.M012:KK3015:44?lng=en-gb&imgid=1

Figure 43: Zé Coco do Riachão (1912–1998) with a *viola caipira* of his own making, nowadays known as viola Zé do Coco. Photo from the cover of the album "Brasil Puro" from 1980's, available online at https://www.recantocaipira.com.br/duplas/ze_coco_do_riachao/ze_coco_do_riachao.html

Figure 44: Miranda, Daniel Luz de (2020). "O ATLAS BRASILEIRO DA VIOLA DE ARAME: UM ATLAS A SER TOCADO. Seis composições para Viola de Arame inspiradas em cinco Paisagens Culturais Brasileiras" Master thesis, published by the UFRJ (Federal University of Rio de Janeiro), available at: https://promus.musica.ufrj.br/pesquisa/daniel-luiz-de-miranda/ accessed 02.09.2024

Figures 45 to 63: Scanners from research diary, sketches of compositions and fragments of final scores;

Figure 64: Zabé da Loca (1924–2017) playing the bamboo *pífano* flute at the window of her loca, the cave where she lived for 25 years. Photo taken in 2009 by Augusto Pessoa and available at https://www.terra.com.br/vida-e-estilo/turismo/me-arrepiei-inteira-diz-juliette-no-centenario-de-zabe-da-loca,e4b268abc351e5c81ba70be711e76974vouyhb5u.html

Figure 65: Edmilson do Pífano (1961–2020) playing the metal *pífano* constructed by himself. Photo by Andréa Rego Barros, available at https://www.folhape.com.br/noticias/edmilson-do-pifano-tambem-e-homenageado-neste-sao-joao/31746/

Figure 66 – The "Banda de Pífanos de Caruaru" during a presentation in 1972. The band was established in 1924 by the Biano brothers. In the photo we can observe the two *pífano* players on the left playing the instruments in opposite directions, as became the standard tradition of *pífano* bands. Photo by: Hélder Lopes/Arquivo Pessoal available at https://g1.globo.com/pe/caruaru-regiao/noticia/2023/05/18/dos-bianos-a-vitoria-tradicao-do-pife-resiste-ao-tempo-e-sopra-modernidade-em-caruaru.ghtml

Figure 67: Kristina Ilmonen (1966), lecturer of wind instruments at the Sibelius Academy, performing a vertical *pitkähuilu* at the Nordic Showcases in Global Copenhagen during the Womex Festival in 2011. Photo by Crawfurd Media and available at https://crawfurd.com/womex/

Figure 68: Overtone series based on a fundamental tone "C". Upper numbers above the notes show the tuning deviations in cents compared to the equal temperament tuning. Figure from https://overtoneflute.fi/

Figures 69 to 79: Scanners from research diary, sketches of compositions and fragments of final scores;

Figure 80: Chart created for this thesis;

2. Research Diary:

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List of Doctoral Concerts

1.Creative Work n.1 (recordings)

Classical works

“Fandango na Mata” (2021–2022) For String Orchestra
Minutage: ca. 12 min
Performers: Revelia String Ensemble: Violins: Sergio Llorente Gutierrez; Elle Isabel Lindpere; Alejandro Boix Serrano; Alexander González Pavlova; Melissa Carita Ots; Helina Sommer; Violas: Hilla Helmi Sofia Lappalainen; Teele-Liis Tiidor; Violoncello: Adla Cameselle Barbosa; Contrabass: Tuomas Aapeli Haapalainen;
Conductor: Eladio Barreto Aguilar

”Yaraví” (2022) For solo *quena* flute
Minutage: ca. 10 min
Performer: Marcelo Chacur Politano

“Claves n.1” (2022) For solo piano
Minutage: ca. 4 min
Performer: Samuel Bezerra Gomes

“Unistuste Maastik” (2021) A children piece for piano and clarinet
Minutage: ca. 2 min
Performers: Miko Sarv (clarinet); Oksana Lohinova (piano)

Folk music works

“Maracatu Andino” (2021) For Percussion and *quena* flute
Minutage: ca. 3 min
Performers: Marcelo Chacur Politano (flutes); Luiz Orlando de Sá (percussion)

“Songs” (2021–2022) For acoustic guitar and flutes

Minutage: ca. 5 min

Performer: Marcelo Chacur Politano;

Date of exam: 01.06.2022

Time of exam: 15:00 (Estonian time)

Total minutage of Creative Work nr.1: ca. 34 minutes

2. Creative Work n.2 (recordings)

Classical works

“Polyphonic Jests” (2023), for woodwind quartet

Mov1 – Imitative

Mov2 – Fugue I

Mov3 - Heterophonic

Mov4 – Fugue

Minutage: ca. 18 min

Performers: Flute: Esther Dorado Oboe: Dmitry Bulgakov Clarinet: Vittoria Ecclesia Bassoon: Francesco Pio Russo

Conductor: Marcelo Politano

“Claves n.2” (2023), for solo piano

Minutage: ca. 4 min

Performer: Samuel Bezerra Gomes

“Tuulte Sosinad” (2023) for solo piano

For solo piano

Minutage: ca. 3 min Performer: Ilana Makarina

Folk music works

“Samba Borealis”, for acoustic guitar and voice

Minutage: ca. 3 min

Performer: Marcelo Chacur Politano

Date of Recording/Exam: 30.05.2022

Venues: Multimedia Keskus and Stuudio C005

Time of recording: 10:00 to 22:00 (Estonian time)

Total minutage of Creative Work nr.2: ca. 35 minutes

3. Creative Work n.3 (concert)

”Yaraví” (2022) For solo *quena* flute

“Zum Zum Zum” (2024), for berimbau and percussion

“Jogo Muusikaline de Talvi” (2024), for *kannel*, *kantele* and *viola caipira*

“Suo Agrestessa” (2024), for alto flute, clarinet, *pífano* and *pitkähuilu*

Performers:

Kannel: Laura Lehto

Kantele: Eva Alkula

Viola caipira: Marcelo Politano

Berimbau: Adriano Adewale

Percussion: Heigo Rosin

Alto Flute: Malla Vivolin

Clarinet: Reetta Näätänen

Pífano and *Quena*: Marcelo Politano

Pitkähuilu: Janne Ojajärvi

Date of Exam/Concert: 5.6.2024

Time: 19:00

Venue: Organo Hall, Sibelius Academy

Total minutage of Creative Work nr.3: ca. 40 minutes

4. Creative Work n.4 (concert)

“Chacarera de los Vientos” (2024), for electric guitar and bassoon

“Lumehelbed” (2025), for electric guitar, bassoon and *kannel*

“Águas do Rio Couros” (2025), for *pífano* flute and bassoon

“Kevadine Tants” (2025) for overtone flute, bassoon and *torupill*

“Do Ancestre” (2024) for electric guitar, bassoon and percussion

“Pour les Amis au Bamako” (2025) for electric guitar, bassoon and percussion

“Saudade” (2025) for electric guitar, bassoon and percussion

“Maracatu dos Andes” (2023) for electric guitar, bassoon, percussion and violin

“Samba Borealis” (2024) for electric guitar and bassoon

Performers:

Torupill: Katariin Raska

Kannel: Laura Lehto

Violin: Karoliina Kreintaal

Percussion: Luiz Orlando de Sá

Electric guitar: Marcelo Politano

Pífano flute: Marcelo Politano

Date of Exam/Concert: 24.05.2025

Time: 19:00

Venue: Great Hall of the Estonian Academy of Music and Theatre

Total minutage of Creative Work nr.4: ca. one hour

Töö lühikokkuvõte

Käesolev loomeuurimus keskendub rahvamuusika ja klassikalise muusika praktikate vastastikmõjule vaadelduna läbi isikliku heliloojakogemuse. Uurimuse eesmärgiks on kujundada algupärane lähenemine interkultuurilisele muusikakompositsioonile ja selle analüüsile. Selle uurimusega proovitakse heita valgust küsimusele, kuidas muusikateoses avalduvad idiomaatilised ja idiosünkraatilised elemendid aitavad analüütilise tööriistadena mõtestada ja struktureerida interkultuurilise muusikateose liminaalset raamistikku. Peamiseks eesmärgiks on tuvastada strateegiad helilooja ning rahva- ja klassikalise muusika interpreetide koostöiseks loometegevuseks.

Uurimus põhineb neljal juhtumiuuringul, milles kasutatakse Eestist, Soomest ja Brasiiliast pärit instrumente nagu *berimbau*, *viola caipira*, Brasiilia ja Lõuna-Ameerika *pífano*- ja *quena*flöödid, Eesti kannel, nii Eestis kui ka Soomes levinud *pitkähuilu* (pikkvile) ning Soome *kantele*. Nende teoste loomeprotsessis toimib liminaalsus ehk lävepositsioon rahvamuusika ja klassikalise muusika praktikate vahel, võimaldades uute hübriidsete vormide teket.

Uurimistöö olulisim panus on teose idiomaatiliste ja idiosünkraatiliste aspektide kontseptsiooni arendamine ja rakendamine analüütilise vahendina mainitud juhtumiuuringutes. Konkreetsete teoste analüüsimisel selgitatakse selle mehaanilisi idiomaatilisi elemente (instrumendi füüsilised omadused) ja kultuurilisi idiomaatilisi elemente (muusikalised traditsioonid) koos idiosünkraatiliste elementide või aspektidega (teadmusbaas ja referent). Viimasten kaudu avalduvad unikaalsed esitaja- ja heliloojaspetsiifilised ideed, tehnikad ja uuendused, mis on integreeritud Rossi ICRM-raamistikku (2016). See täiendus võimaldab heliloojal täpsemalt väärtustada üksikute esitajate panust ja hallata loomeprotsessi interkultuurilises kontekstis.

Antud uurimistöös leiab kajastamist ka eetiline raamistik, mis põhineb vastastikusel austusel ja läbipaistvusel. See raamistik tagab, et autorlust ja tunnustust austatakse alati, ning iga esitaja panust kajastatakse lõpptulemuses. See on eriti oluline teoste puhul, millele rakenduvad leviga seotud kaubanduslikud ja autoriõigusi puudutavad küsimused. Pakutud metoodikat ja eetilist

raamistikku saaks eriti tulemuslikult rakendada mitmesugustes pedagoogilistes kontekstides, mis hõlmavad potentsiaalset interkultuurilist kunstilist koostööd ja õpetamist.

Appendices

Final edited scores of the pieces:

“Yaraví” (2022), for Solo *Quena* Flute

“Zum Zum Zum” (2023/2024), for *Berimbau* and Percussion

“Jogo Muusikaline de Talvi" (2023/2024), for *Kannel*, *Kantele* and *Viola Caipira*

"Suo Agrestessa" (2024), for *Pitkähuilu*, *Pífano,* Clarinet and Alto Flute

YARAVÍ (2022)

For Solo Quena Flute

Marcelo Chacur Politano

YARAVÍ (2022)

Quena Flute

Score in C

Duration: ca. 10 min

Program note:

Yaraví is the name given to musical genre in the Andean region of South America that fuses formal elements of the Inca *harawi* and Spanish troubadour poetry evolved from medieval and Renaissance times. It is generally characterized as a melancholic lament and it can be traditionally performed as a prelude to a *huayno.* The *quena* flute is one of the main instruments from the Inca musical culture that has survived in South America and it is commonly used as a soloist leading the lamentation.

The main idea for this piece was to compose and perform my very own lament based on a traditional vocabulary of the instrument (cultural resources) while simultaneously exploring unusual sonorities of the instrument in order to showcase its possibilities and potentials of insertion in the contemporary art creation (mechanical resources).

In this piece I play with its different register through gestures. Some of these gestures are part of its traditional way of playing the flute, other gestures I have invented myself. The piece explores other unusual sonorities such as different multiphonics and harmonics as well as different types of *bisbigliandi*. Overall, the form arc has a clear direction in which the flute is exposed in its different registers, finally reaching a very high C note in its 3rd octave, presented only at the very end of the piece.

The *Quena* Flute:

The *quena*- sometimes also written *kena* in English- is an ancient flute of the Andes region of South America. Traditionally made of cane or wood, it has 6 finger holes and one thumb hole, and is open on both ends or the bottom is half-closed. To produce sound, the player closes the top end of the pipe and blows a stream of air downward, along the axis of the pipe, over an elliptical notch cut into the end. This way of producing sound is exactly the same one as some Asian flutes, such as for example the famous Japanese Shakuhachi flute. The *quena* flute is normally produced nowadays in the key of G, with G4 being the lowest note.

Quenas and other types of Andean wind instruments such as the *toyos* and *zamponã* pan flutes are ancient instruments from the South American Pre-Colombian era. Its origins are linked the period when civilizations of Peruvian basin and other areas in South America have flourished, such as the Caral and Nasca civilizations. The oldest *quena* flute discovered by the archaeologists was found in the city of Chilca (Peru) and it dates around 7.000 years (Bolaños 1985: 11).

Figure 1: Photograph of a *quena* flute from the Pre-Colombian period dating around 5.000 years. Flute N° 01107 from the "Museum of Pre-Colombian Archeology and Agriculture"- *Museo de Arqueología y Agricultura Precolombina* (VÁSQUEZ, 2009: 189)

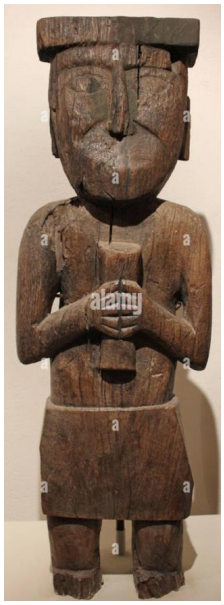

Figure 2: Wood statue of Chimú civilization (1300 - 1532 AD) from the Preuvian Museum of Pre-Colombian Art- *Museo de Arte Precolombino*.

The *quena* flute was a very important instrument for other civilizations that came after, especially for Inka civilization. It is nowadays found in most of the Andean countries, as well as inside Brazil among native Brazilians of central and amazon areas.

It is personally a big honour to perform such precious instrument and to have had the opportunity to learn from local native performers, namely my masters Guillermo Noriega from Ecuador and Pacián Montaño from Bolivia.

REFERENCES

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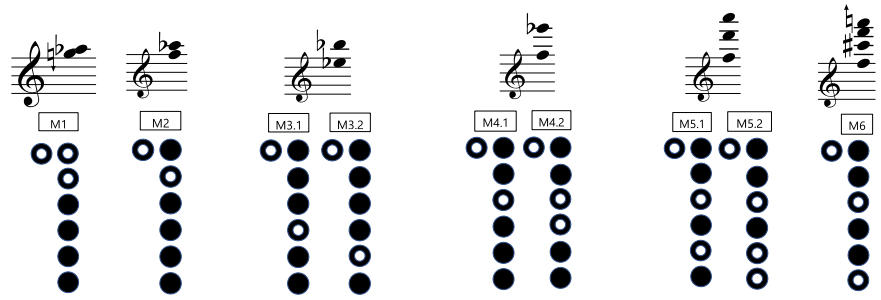
Online references:

Figure 2: Photograph from the Museum of Pre-Colombian Art (Cusco, Peru). Link: https://www.alamy.es/foto-escultura-en-madera-chimu-periodo-imperial-1300-1532-ad-88213289.html accessed 01.05.2022.

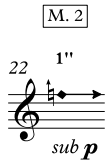
Performance notes:

- Fingering position of multiphonics on the *quena* and their correspondent approximate pitches:

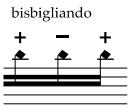


If you encounter difficulty in performing the harmonics of these multiphonics on your personal flute, please try the same fingerings but closing slightly the bottom "octave" fingering hole. It should not be closed as for jumping an octave, but rather just a tiny part of it. In this way the harmonics will be easier to be performed using the same fingering proposed above.

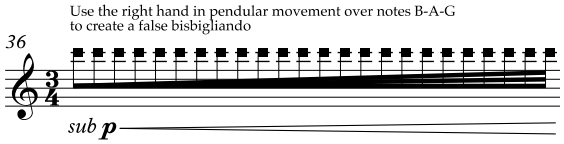
Multiphonic number and its correspondent pitch (always in diamond shape) appears on the score as follows:



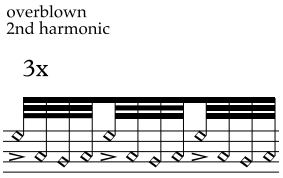
- Bisbigliando is always marked with signs of + and – as follows:



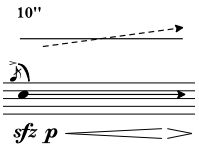
- Pendular movement of fingers in specific notes are always marked as square notes as follows:



- Overblown harmonics (if 1st or 2nd harmonic) are marked as harmonics as follows:



- Vibrato is marked in gradation (slow to fast, or fast to slow) as follows:



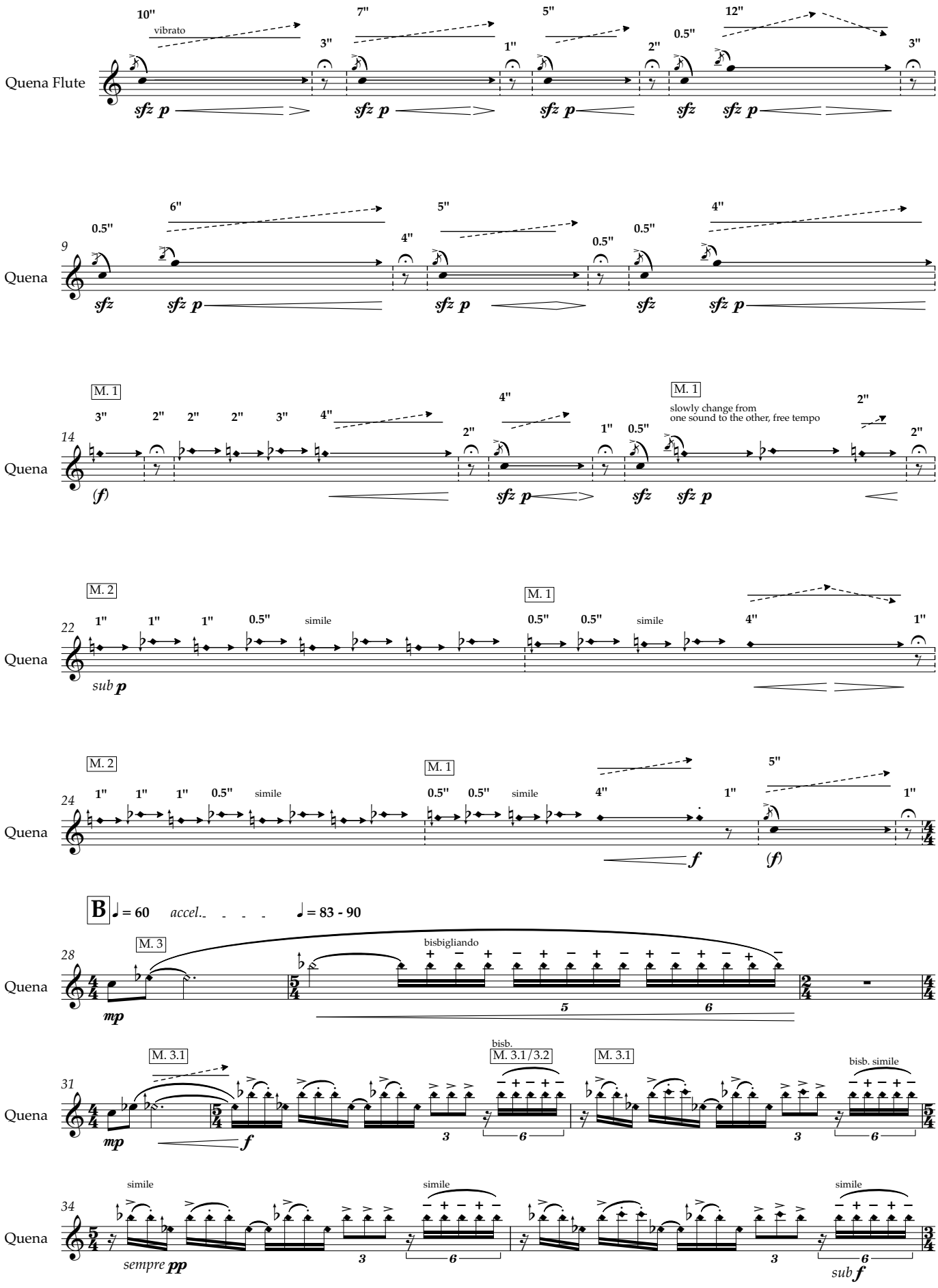
- Duration of notes which are not inserted in a tempo context is marked with seconds as follows:

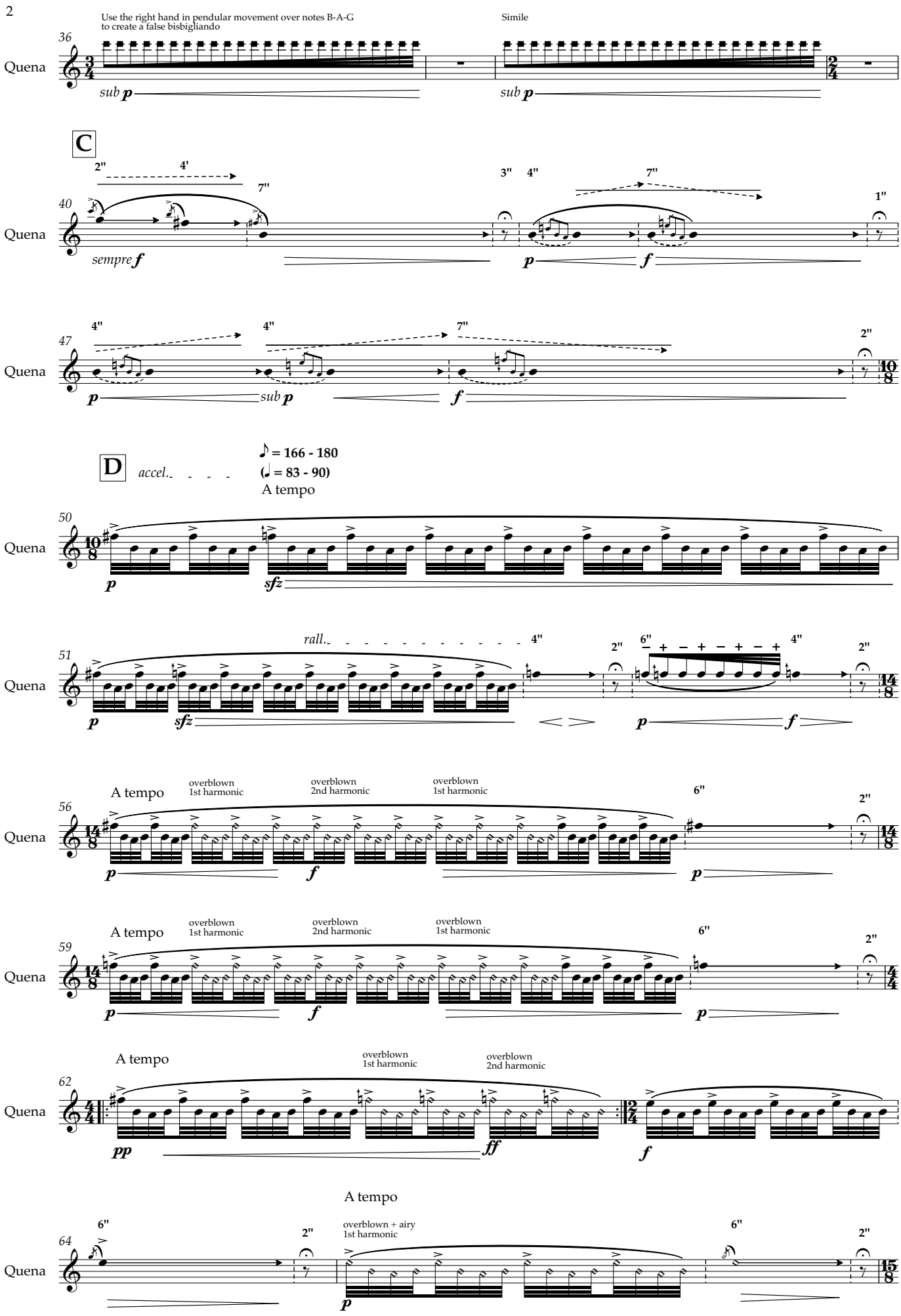
- Airy sounds are marked with "x" notes as follows: 

YARAVÍ

for solo quena flute

MARCELO C. POLITANO
TALLINN 2022




Use the right hand in pendular movement over notes B-A-G
to create a false bisbigliando
Simile
36
Quena
sub p
sub p
C
2"
4'
7"
3"
4"
7"
1"
40
sempre f
p
f
4"
4"
7"
2"
47
p
sub p
f
D
accel.
♪ = 166 - 180
(♩ = 83 - 90)
A tempo
50
p
sfz
rall.
4"
2"
6"
4"
2"
51
p
sfz
p
f
A tempo
overblown
1st harmonic
overblown
2nd harmonic
overblown
1st harmonic
6"
2"
56
p
f
p
A tempo
overblown
1st harmonic
overblown
2nd harmonic
overblown
1st harmonic
6"
2"
59
p
f
p
A tempo
overblown
1st harmonic
overblown
2nd harmonic
62
pp
ff
f
A tempo
6"
2"
overblown + airy
1st harmonic
6"
2"
64
p

A tempo

overblown + airy
1st harmonic

overblown
1st harmonic

overblown
2nd harmonic

overblown
1st harmonic

69

Quena

p *mp* *f*

rall.

3x

Gradually becoming more airy (airy sound)

Airy sound

70

Quena

ppp airy

4" 5" 2" 5" 3"

pp *sfz pp*

M. 3.2

M. 4.2

77

Quena

4" 3" 4" 4" 3" 6" 2"

sfz p *mf* *mf* *f*

E ♩ = 83 - 90

M. 4.1 M. 5.1 M. 5.2

82

Quena

sempre ff

5 5 5:4 5:4

M. 4.1 M. 5.1 M. 5.2

85

Quena

3 3 3 3 5 5 5:4 5:4

simile

88

Quena

5 5 5:4

91

Quena

3 3 3 3 5 5 5:4 5:4

M. 6

94

Quena

3" 4" 3" Echo 2" 2" 3" Gliss 2" 5" 4"

sub p *mf* *f*

F

102

Quena

5" 4" 5" 3" 4" 2"

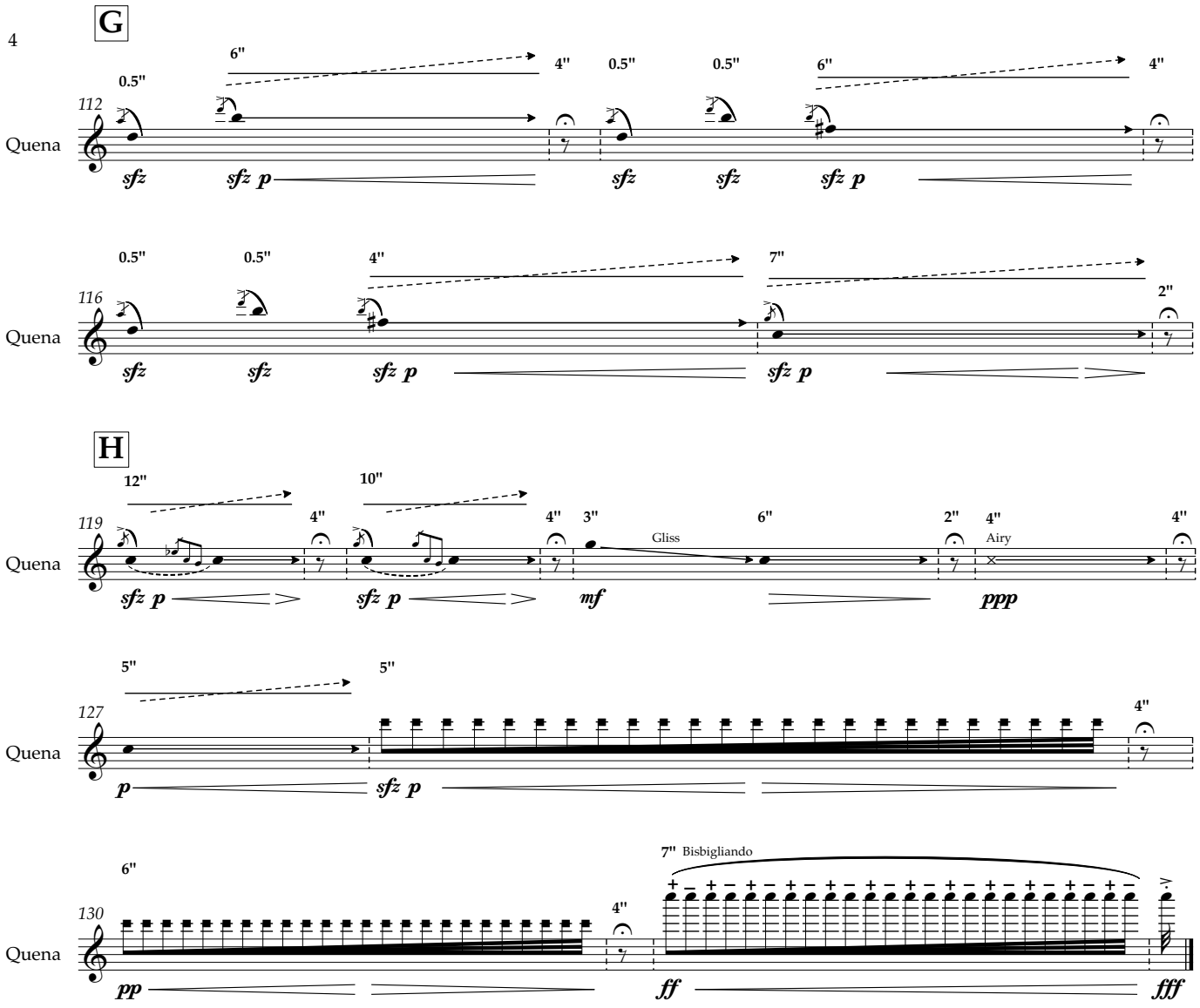
ff *p* *p* *pp*

108

Quena

3" 2" 5" 4"

sfz p *p* *pp*


G
112
Quena
0.5"
6"
4"
0.5"
0.5"
6"
4"
sfz
sfz p
sfz
sfz
sfz p
116
Quena
0.5"
0.5"
4"
7"
2"
sfz
sfz
sfz p
sfz p
H
119
Quena
12"
10"
4"
4"
3"
6"
2"
4"
4"
Gliss
Airy
sfz p
sfz p
mf
ppp
127
Quena
5"
5"
4"
p
sfz p
130
Quena
6"
4"
7"
Bisbigliando
pp
ff
fff

ZUM ZUM ZUM (2023)

For berimbau and percussion

Marcelo Chacur Politano

in collaboration with Adriano Adewale and Heigo Rosin

ZUM ZUM ZUM (2023)

For berimbau and percussion

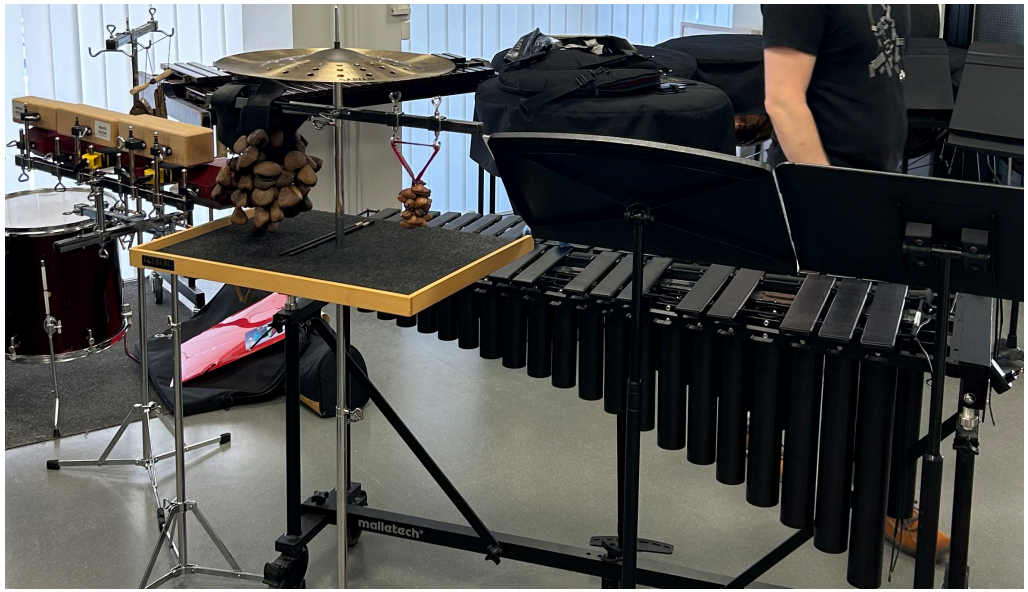
Performer 1:

Berimbau (if possible, use a berimbau *gunga*), stone or coin, caxixi and berimbau mallet, arco (viola or cello or bass). If using a berimbau *gunga* tune the open string in Lá (A4). If using a berimbau *médio*, tune it in Si (B4). If using a berimbau *viola* tune it preferably in Mi (E5) or in Ré (D5).

Performer 2:

1. Dry set: Small instruments without long resonance made of any material (performer can choose but suggestions below)
   templeblocks (3 sizes), woodblocks (3 sizes), bamboo chimes (3 sizes)
2. Resonant set: Small instruments with long resonance made of any material (performer can choose but suggestions below)
   cowbells (2 to 3 pieces), crotales (4 pieces, low to high as: F#, C, G#, D), suspended triangles (3 sizes), wind chimes (2 different sizes), one suspended sizzled cymbal
   The percussion sets [dry ans resonant] should be performed with chop sticks!
3. Suspended seed shakers (2 sizes), which is a material in between dry and resonant
4. Vibraphone

Photo of possible Set:



PROGRAM NOTES

"Zum zum zum" is an expression commonly used in Brazil as a reference to gossip or chatter. It can also be used as a reference to a quiet but noticeable rumour or rumble in which the semantic content is not clear. "Zum zum zum" is still an onomatopoeia of the sound of insects when close to the ears, such as the sound of a beetle. "Zum" can also remind the sound of a rapid movement displacing the air column near the ears, like a kick from a capoeira fighter. "Zum zum zum" is finally an expression that appears in many different oral tradition songs of Brazil, specially inside the capoeira circle. The expression, in this context of capoeira, can aso be a reference to Manoel Henrique Pereira (1895 —1924), known by the nickname of *Besouro*, which in Portuguese means beetle.

Though a very simple expression consisting of the same word repeated three times, it suggested to me a certain musical flow which was explored in the form of the piece. I then imagined my own "Zum Zum Zum", populated by the different references described above. In order to do so I have chosen to work with the berimbau, a traditional musical bow from Brazil very much connected to the capoeira tradition, and with a percussion set able to produce long resonant sounds or fast and dry gestures emulating a chatter being spread.

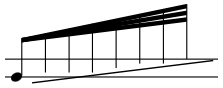
This work aims finally to facilitate the musical interaction between a musician coming from an improvisational background practice and a musician coming from a classical background. The piece was developed through a collaborative process with the performers Adriano Adewale and Heigo Rosin and is dedicated to them.

Score in C / Minutage: Ca. 13 min

PERFORMANCE NOTES

BERIMBAU notes


Open string note is marked in the bottom line, pressured string note is marked in the upper line (traditionally the notes are a second minor apart, for example A4 – Bb4). Notes marked in the middle (open space) represent a middle note which will be closer to intervals smaller than a second minor above the fundamental.


gradually pressure the stone (or coin) little by little against the string to simulate a glissando effect until the pressured string


overpressure the stone (or coin) against the string to achieve a non-pitched rough sound (sounds come after passing the point of pressure from the pressured note)

 intercalate fast hits with the stick between string and wood (it can be done in different places of the instrument)

wah wah

 oscillate the calabaza in and out against the belly to achieve a wah wah effect

 make circular movements of the stick inside the calabaza

 hit the rim of calabaza

Arco: Play with arco above the bridge

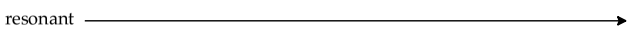
Arco Below the bridge: Play with arco below the bridge.

Finger harmonics on strings with arco (or nail pizz): press the string above the bridge while bowing it to achieve different harmonics

 hit the stone (or coin) on the wood in different places

PERCUSSION SET notes

 busy and moved texture, without many rests and with many attacks, metrical feeling in a fast pace



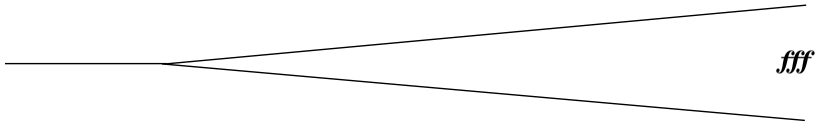
or vice-versa. Change gradually from the resonant set to the dry set

I
Unpitched resonant sound

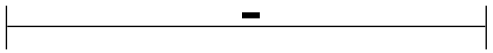
sound can be chosen by the performer, any resonant sound of large resonance but the usage of cymbals is recommended here

GENERAL notes

The sign shows simultaneous events, the point where to start together. The bracket is place on the instrument which is already performing and the arrow points towards the instrument that should start playing.



Dynamics can be shown like this (apart from standard notation). Straight line means “keep the dynamic”. Crescendo goes with activity (for example when going from dry to resonant, as the dynamic grows, the activity grows as well)

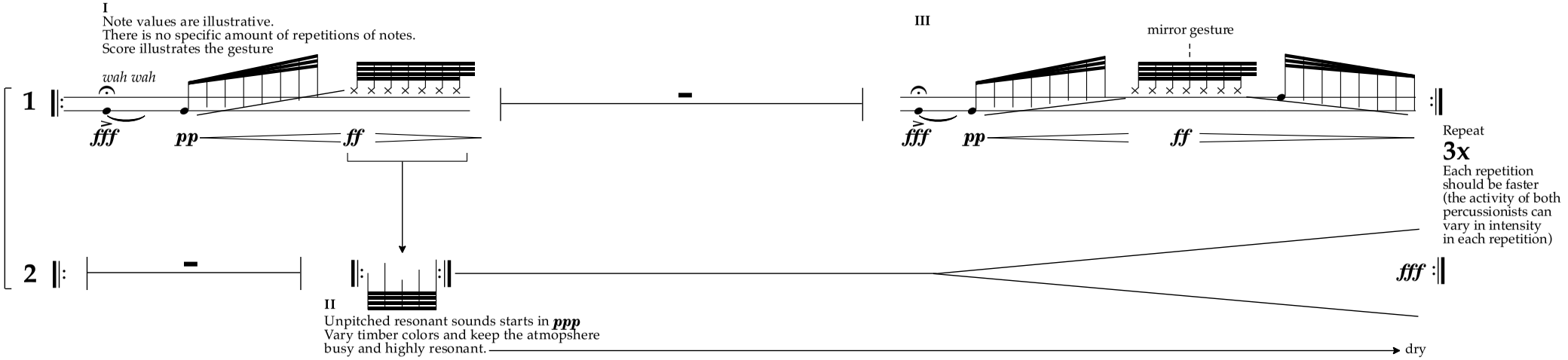


The sign expresses spaces in the score which are to be interpreted as pauses (silence)

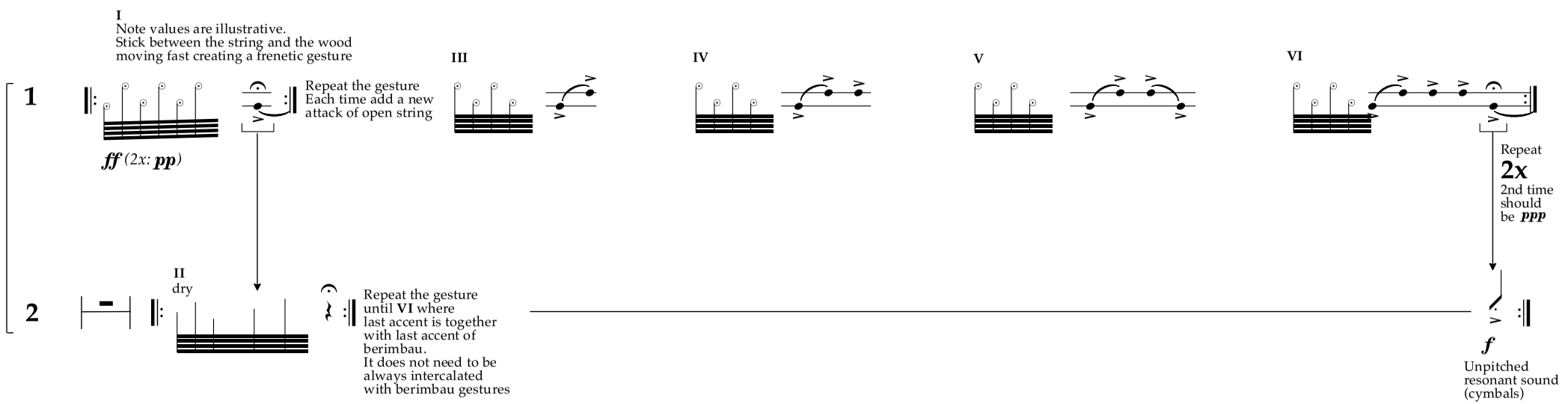
Zum Zum Zum (2023)

Marcelo C. Politano
Helsinki / Tallinn (2023/2024)

A Ca. 2 - 3 min



B Ca. 1 min



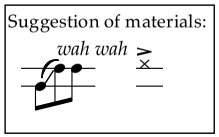
C Ca. 1 min

I
Repeat freely, enter only
on the third cycle of percussion
(when it goes ***pp***)

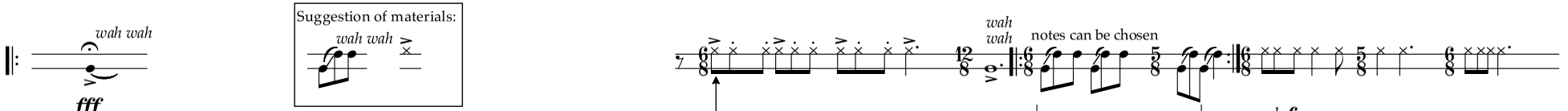
II
In the third repetition of Vibraphone
(when it goes ***pp***) start improvising
feeling the beat preparing for **III**

III
Get the metric feeling from Vibraphone
(♩. = ca. 100)

Suggestion of materials:

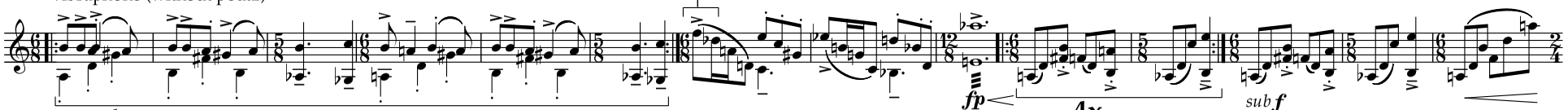


1



2

♩. = ca. 100
Vibraphone (without pedal)

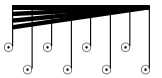


D Ca. 3 min

I
Improvisation nr.1: Improvise freely
Try to keep the rhytmic feeling and use
materials typical to the berimbau's traditional context
(toques)

II
Starts Fading impro

End impro
between string and wood



And / or
inside the calabaza

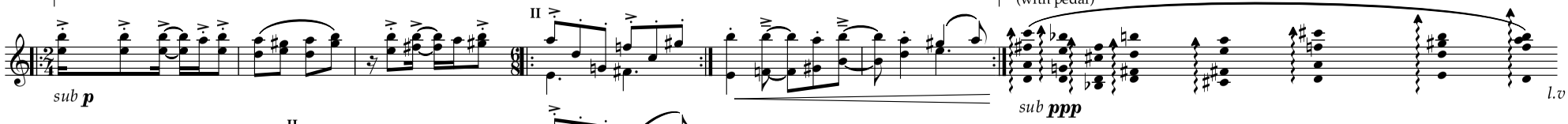
1

I Repeat 5x

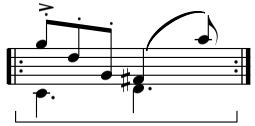
Senza Misura

(with pedal)

2

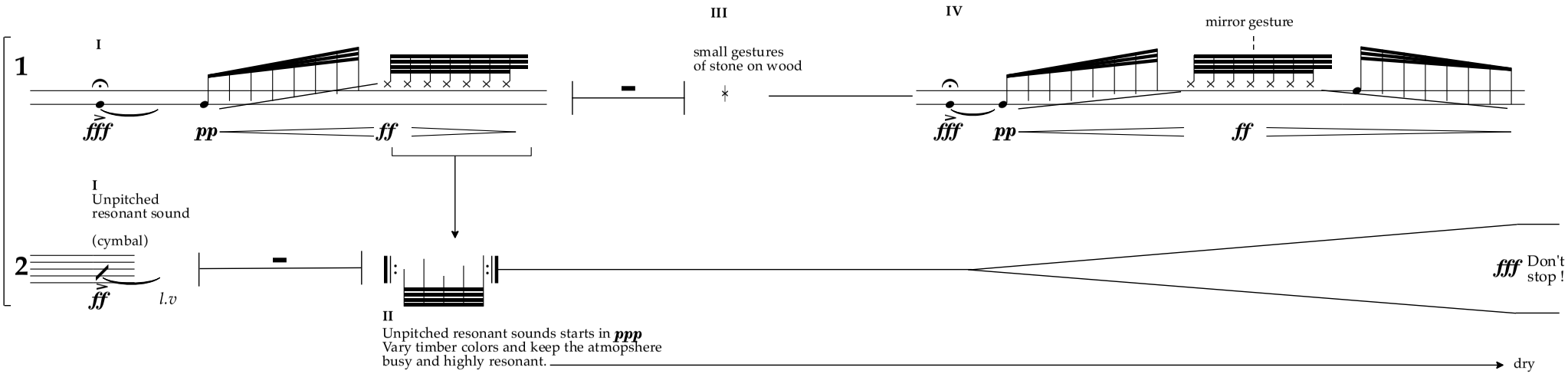


II
Add one extra repetition of **II**
before continuing the phrase in
each repetition of **I**.
You can alter or choose between
the two given options

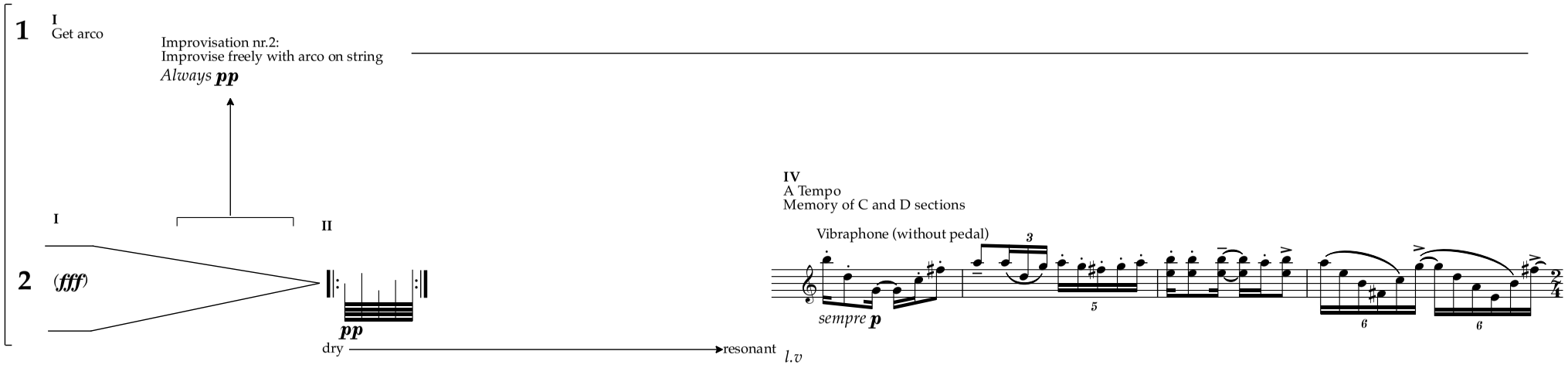


6x in Total

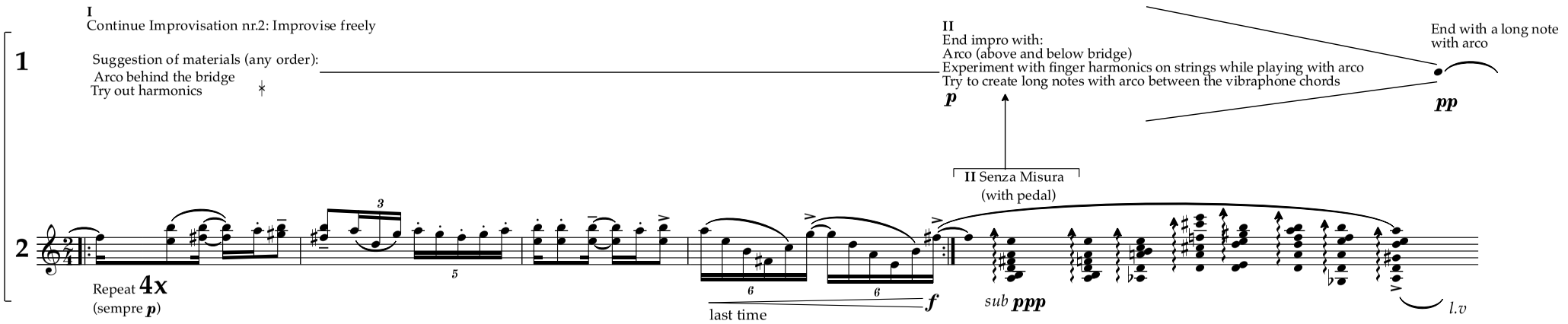
E Memory of A
ca. 1 min



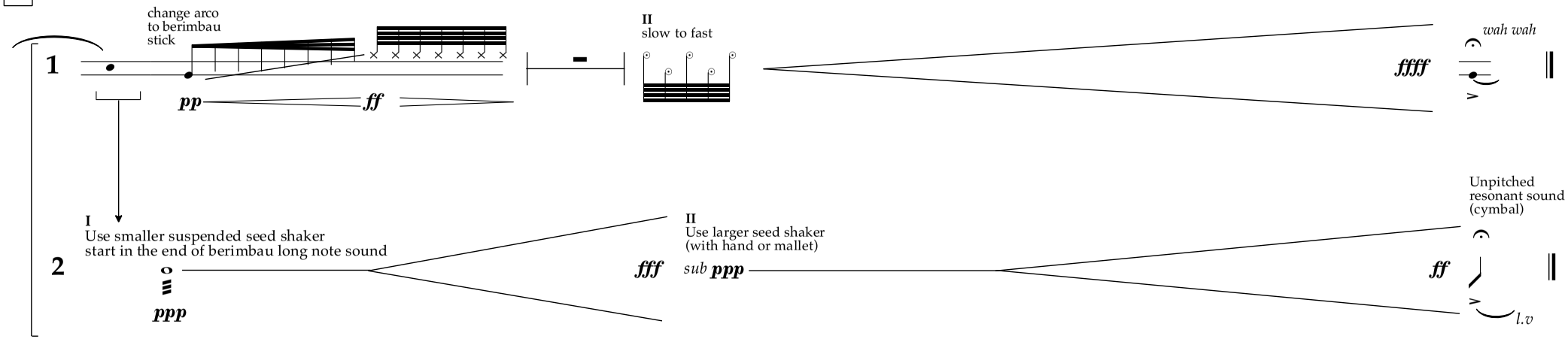
F Ca. 2 min



G Ca. 2 min


I
Continue Improvisation nr.2: Improvise freely
1
Suggestion of materials (any order):
Arco behind the bridge
Try out harmonics
II
End impro with:
Arco (above and below bridge)
Experiment with finger harmonics on strings while playing with arco
Try to create long notes with arco between the vibraphone chords
p
End with a long note
with arco
pp
II Senza Misura
(with pedal)
2
Repeat 4x
(sempre p)
last time
f
sub ppp
l.v

H


change arco
to berimbau
stick
1
pp
ff
II
slow to fast
ffff
wah wah
I
Use smaller suspended seed shaker
start in the end of berimbau long note sound
2
ppp
fff
II
Use larger seed shaker
(with hand or mallet)
sub ppp
Unpitched
resonant sound
(cymbal)
ff
l.v

JOGO de MUUSIKALINE de TALVI (2024)

For 12-string kannel, chromatic kantele and viola caipira

Marcelo Chacur Politano

in collaboration with Eva Alkula and Laura Lehto

JOGO de MUUSIKALINE de TALVI (2024)

For 12-string kannel, chromatic kantele and viola caipira

PROGRAM NOTES

The main artistic idea for the piece is inspired by winter board games which are played in Estonia and also in Finland during the darkest times of the year. The title of the piece is a small jest combining words coming from Portuguese (jogo and de), Estonian (muusikaline) and Finnish (talvi). The translation of the meaning would be simply "musical game of winter". I have lived these experiences of playing board games within friends or family environments during the winter time while living in Estonia and always found it fascinating.

A modular score which is also a type of "game score" guides the interaction of the three musicians. The piece explores different scordatura in the instruments in order to create harmonic ambiguity and also to explore nontraditional sonorities provoked by traditional chord positions and playing techniques. The piece was developed through a collaborative process with the performers Eva Alkula and Laura Lehto and is dedicated to them.

Score in C / Minutage: Ca. 12 min

PERFORMANCE NOTES

GENERAL notes

There is no conventional full score for this piece. The three individual scores form the body of the piece.

Modular materials whenever repeated can be variated according to small improvisations around dynamics, melodic and rhythmic material. A good example of that is the repetition of bisbigliandi materials which can done with variation of speeds. The materials which are performed all together cannot be variated.

How to perform the modular materials in sections I, II and II?

Section I: materials [a, b, c, d,e] should be first played in this order; on the second exposition materials [a,b,c,d] can be played in any order and all players should play together in the end material [e].

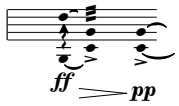
Section II: materials [f, f', f'', f'''] should be played in any order with pauses in between; performers can slightly alter tempo interpretation according to the real time feeling (dialogue of modular materials); there is no specific indication if materials should be played together or intercalated between performers; After playing 4 times the full cycle of [f, f', f'', f'''] all players should move together to material [h]; material [g] is a pause for changing the lever system of kantele and this moment is also a good indication of change. Materials [h and j] should be played together; material [i] can be played together but if a performer starts before the other is also ok.

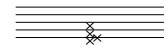
Section III: the tuning of the lever system between sections II and III can be heard as a gliss and it is not a problem, but all performers should start together material [k]; there are 3 cycles of repetitions growing in dynamics; Material [l and l''] are repeated 4 times each and can be played all together in its common order [4x l, 4x l''] or intercalated. Materials [m, n] should be played together.

How to perform the common materials?

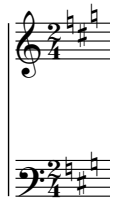
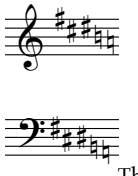
The common materials are always performed together. The only exception is in Common Material III in which the viola caipira performer is free to alter the tempo interpretation in order to create a "tempo ornamentation" around the fixed metric playing of the other performers (sometimes a bit faster, sometimes a bit slower, creating a fluid thread around the metric feeling. However, all players should be together in the gliss of the last bar of this section. The sequence of this part "A tempo" also indicates that all performers are together again.

KANNEL notes

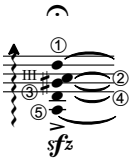



X's notes refer to the blockage of strings (allowing other strings to sound)

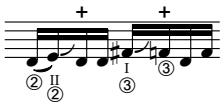
KANTELE notes


or 
The alterations in the key signature refer to how the lever systems should be tuned

VIOLA CAIPIRA notes

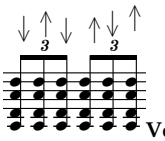


Circled numbers refer to the strings. 1 is the bottom string ("higher sounding", smaller string), and 5 is the lowest sounding (biggest string). Higher sounding is here written in "" because the higher sounding at the viola caipira is actually one of the double strings at the 3rd string position (when tuned in traditional *Cebolão* D would be F# note, if tuned in *Cebolão* E would be G#). The expression is used only to make it easier for an acoustic guitar player to understand the positions since it uses the same system. **Roman numerals** refer to the fret number or hand position



"+" and a short gliss. symbol refer to left hand pizz in the way it is traditionally made at the viola caipira. It comes always accompanied by a short gliss symbol on the previous note since this short gliss is needed in order to pluck the string with the left hand.

C The letter C stands for 'capo'. The word capo comes from the Italian term 'capotasto', which means the nut of a stringed instrument. When combined with the fret number it means a barre chord.



Vertical arrow down / arrow up refer to the direction of *rasgueio* attack. **Horizontal arrow down or up** refers to the gradual change of tremolo (slowing down or speeding up)

Jogo Muusikaline de Talvi

Kannel

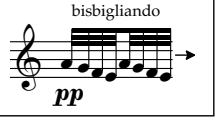
I

2x

a

After first note of viola caipira. Background. For bisbigliando always alternate speed so that it doesn't become too metric.

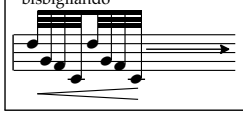
bisbigliando



b

Change when viola caipira starts to add more notes

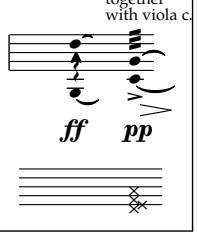
bisbigliando



c

Full gliss
All together

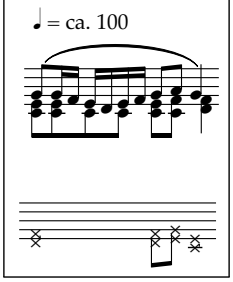
together
with viola c.



d

Repeat 4 or 6 times.
Improvisation is welcome.

♩ = ca. 100



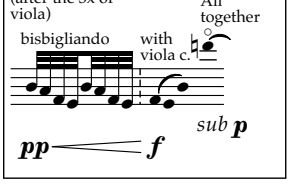
e All together

Repeat until the moment of reaching the last phrase (after the 3x of viola)

bisbigliando

with viola c.

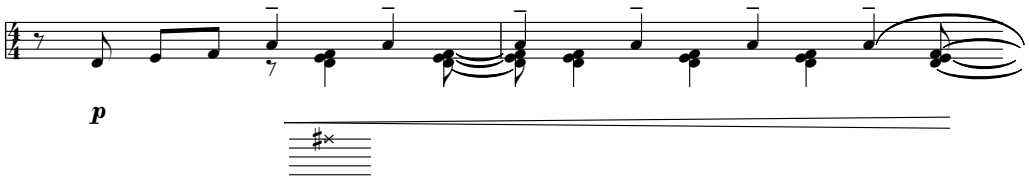
All together



:‖

COMMON MATERIAL I

♩ = ca. 80

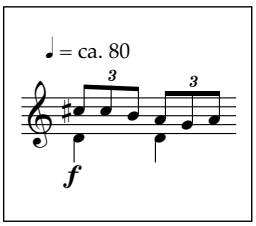


II

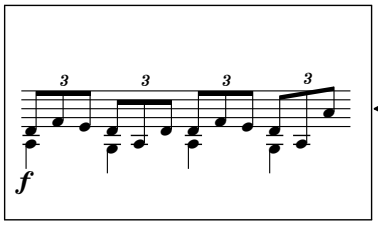
4x

f

♩ = ca. 80



f'

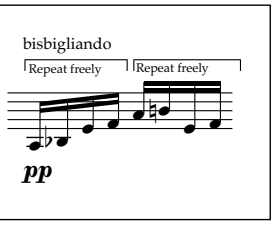


f''

bisbigliando

Repeat freely

Repeat freely



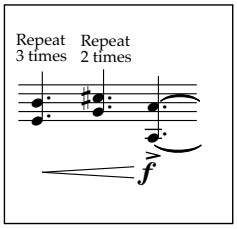
:‖

g

h All together

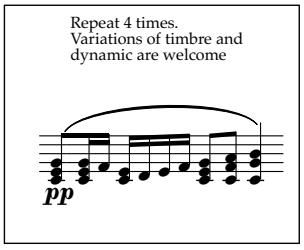
Repeat 3 times

Repeat 2 times

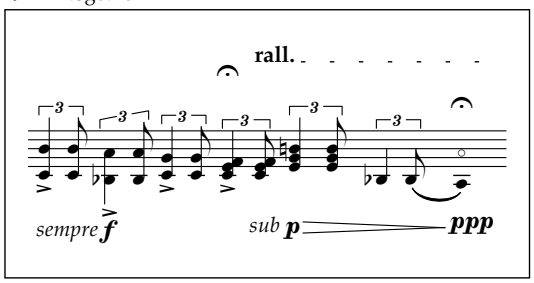


i

Repeat 4 times.
Variations of timbre and dynamic are welcome

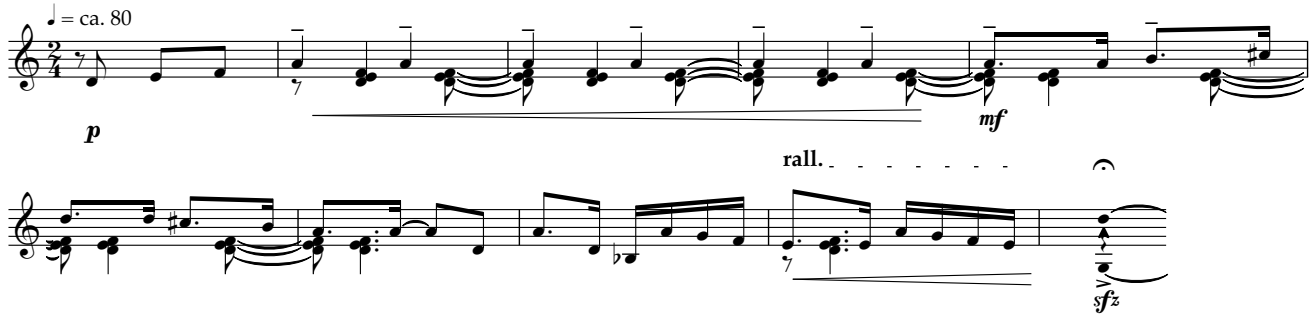


j All together



COMMON MATERIAL II

♩ = ca. 80



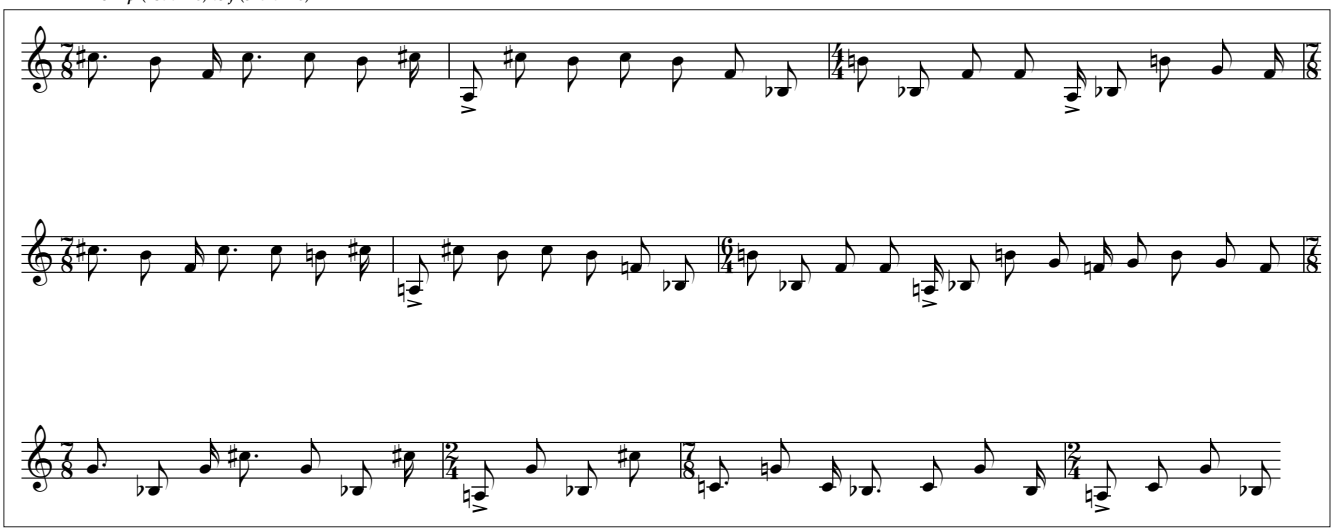
III

k

♩ = ca. 80

Repeat the full cycle 3 times
From ***p*** (1st time) to ***f*** (3rd time)

3x



l

Repeat 4 times.

p

l'

Repeat 4 times.

p

m All together

sub ***f***

n All together

p ***sfz*** *sub* ***p*** ***ppp***

COMMON MATERIAL II

♩ = ca. 80

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

A tempo

(Pagode caipira rhytmic)
sempre ***f***

sub ***p*** ***sfz*** ***(fff)***

o

Repeat in
p to fading

All
together

ppp

Kantele

Jogo Muusikaline de Talvi

I

2x

a

Start after first note of viola caipira

bisbigliando
sul pont.

pp

b

Change when viola caipira starts to add more notes

bisbigliando
poco a poco ord.

c

Full gliss
Together with all players

together with viola c.

pp

ff

d

Repeat cycle 3 or 4 times.
Variations of timbre and dynamic are welcome

re-tune and perform in palindrome

e

Repeat 5 times.
Each time adding more notes

Last harmonic together with all players

5x
4x
3x
2x
1x

nail pluck

sub p

pp *mp*

:‖

COMMON MATERIAL I

♩ = ca. 80

Pno.

p

p

II

4x

f

(gliss with all strings in between)

mf

f'

f

f''

ff

f'''

bisbigliando
sul pont.

Repeat freely

Repeat freely

pp

:‖

g

h All together

♩ = ca. 80

ord

Repeat 3 times Repeat 2 times

f

i

Repeat 5 times.
Variations of timbre and dynamic are welcome

sul pont.

sub p

j All together

rall.

nail pluck

ppp

sempre f

sub p

COMMON MATERIAL II

ca. ♩ = 80

p

p

mf

p

rall.

sul pont.

ff

III

k ♩ = ca. 80
Repeat the full cycle
From *p* (1st time) to *f* (3rd time)

3x

C# mixolydian #4 (+ low b13) - C# Octatonic scale + A

D# mixolydian (+ low dim5)

C mixolydian

l
Repeat 4 times.
pp
sub ***p***

l'
Repeat 4 times.
p
(***p***)

m All together
sub ***f***

n
sul pont. ord
nail pluck
change to F#
p ***sfz*** *sub* ***p*** ***ppp***

COMMON MATERIAL II

ca. ♩ = 80
p
p
rall.
mf
ff
around ***mf*** *and* ***f*** *sempre*
sul pont.
sub ***p*** ***sfz***
(***fff***)

o
ord
bisbigliando
All together
nail pluck
Repeat in *p* tp fading
ppp

Jogo Muusikaline de Talvi

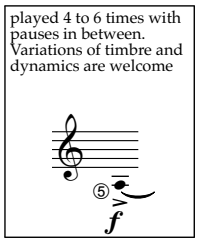
Viola Caipira

I

2x

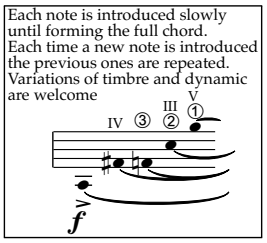
a

played 4 to 6 times with pauses in between. Variations of timbre and dynamics are welcome



b

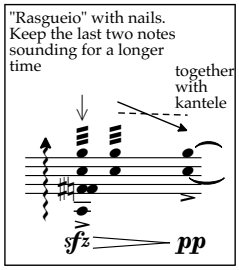
Each note is introduced slowly until forming the full chord. Each time a new note is introduced the previous ones are repeated. Variations of timbre and dynamic are welcome



c

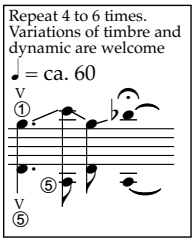
"Rasgueio" with nails. Keep the last two notes sounding for a longer time

together with kantele



d

Repeat 4 to 6 times. Variations of timbre and dynamic are welcome

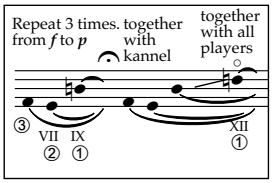


e All together

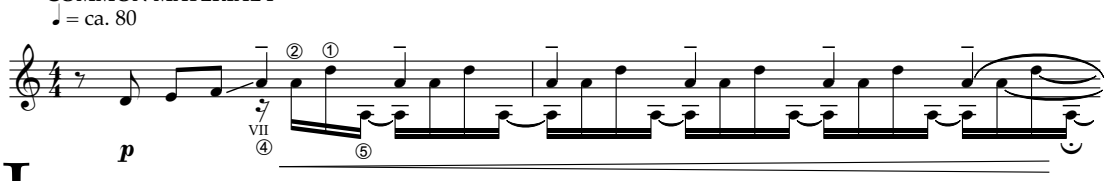
Repeat 3 times. from *f* to *p*

together with kannel

together with all players



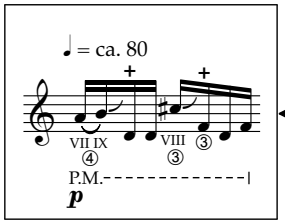
COMMON MATERIAL I



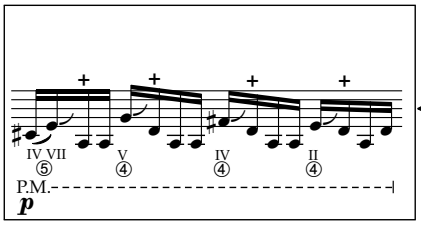
II

4x

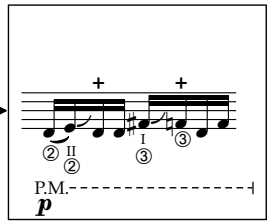
f



f'



f"

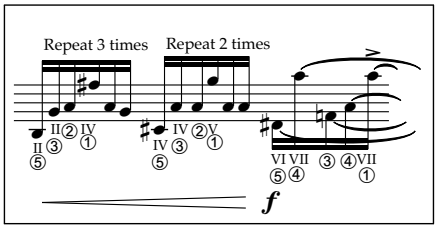


g

h All together

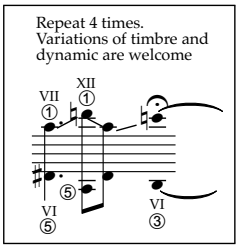
Repeat 3 times

Repeat 2 times

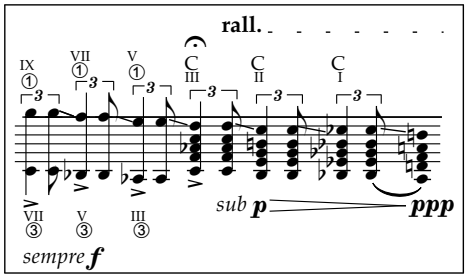


i

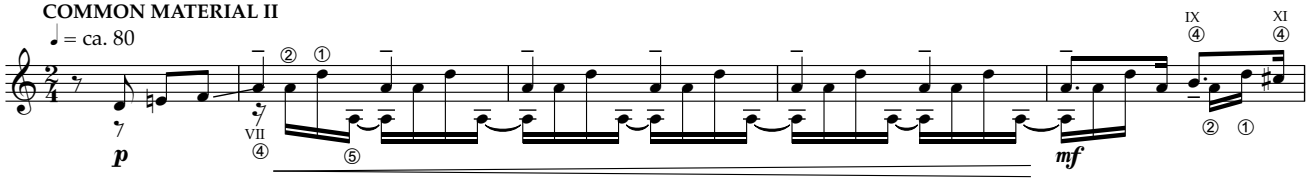
Repeat 4 times. Variations of timbre and dynamic are welcome

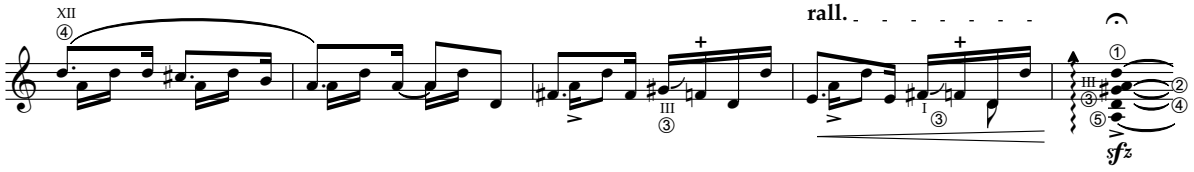


j All together



COMMON MATERIAL II





III

k

♩ = ca. 80

Repeat the full cycle all together
From ***p*** (1st time) to ***f*** (3rd time)

3x

C# mixolydian #4 (+ low b13)

P.M.

P.M.

D# mixolydian (+ low dim5)

C mixolydian

P.M.

l

Repeat 4 times.

p

l'

Repeat 4 times

p

m All together

sub ***f***

n All together

p ***sfz*** *sub* ***p*** ***ppp***

COMMON MATERIAL III

♩ = ca. 80 oscilatting the metric feeling around it ("tempo ornamentatiom")

p ***mf***

sfz

A tempo

melody always at ③

LH:

RH:

(Pagode caipira rhytmic)

sempre ***f***

sub ***p***

f

sub ***p*** ***fff***

o

Repeat 3 to 4 times.
p fading

All together

ppp

SUO AGRESTESSA (2024)

For alto flute, clarinet, pitkähuilu and pífano

Marcelo Chacur Politano

in collaboration with Janne Ojajärvi, Malla Vivolin and Reetta Näätänen

SUO AGRESTESSA (2024)

For alto flute, clarinet, pitkähuilu and pífano

PROGRAM NOTES

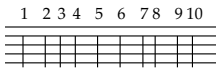
The zone of transition between the Brazilian northeastern inlands and the coastal area of the country is called in Portuguese *agreste*. This sub-region has a predominantly semi-arid climate. The main artistic ideas for this piece were to explore "dry" sonorities inspired by the Brazilian northeastern *agreste* lands and represented by the *pífano* flute, in combination with "wet" sonorities inspired by the bog landscapes of Finland and represented by the *pitkähuilu*. I imagined a surreal landscape where these contrasting landscapes are integrated, a *suo* (bog in Finnish) within the *agreste*.

Some of the musical procedures that guided the composition were the creation of a harmonic universe able to encompass the overtones from the different overtone flutes used, as well as the attempt to blend or contrast the tone color of the instruments. Besides that, different moments of improvisation for the *pífano* and the *pitkähuilu* highlight and approximate their traditional musical contexts while contaminating gestures performed by the classical instruments. The piece was composed in collaboration with the performers Janne Ojajärvi, Malla Vivolin and Reetta Näätänen and is dedicated to them.

Score in C / Minutage: Ca. 12 min

PERFORMANCE NOTES

GENERAL notes

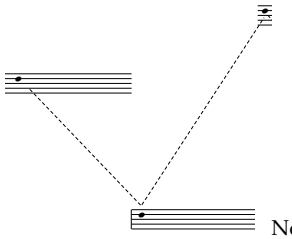


play random notes, the numbers express the amount of notes to be played.

fast gesture around 3 notes, repeat it fast

play as high as possible

silence for about 3 seconds (or any other measurement described)

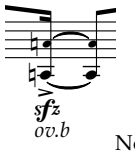


Note passing from one instrument to the other

1x: *f*
2x: *p* or **6x**

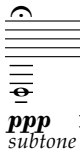
Refer to the amount of repetitions and parameters which can be modified in each repetition (dynamics in the example provided)

ALTO FLUTE notes



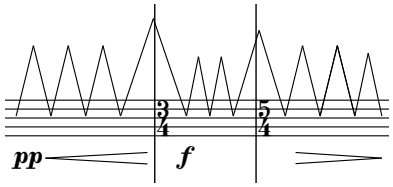
Notation of overblown notes

Bb CLARINET notes



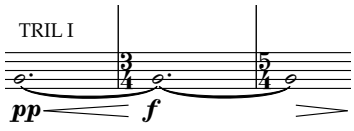
notation of subtones

PITKÄHUILU notes

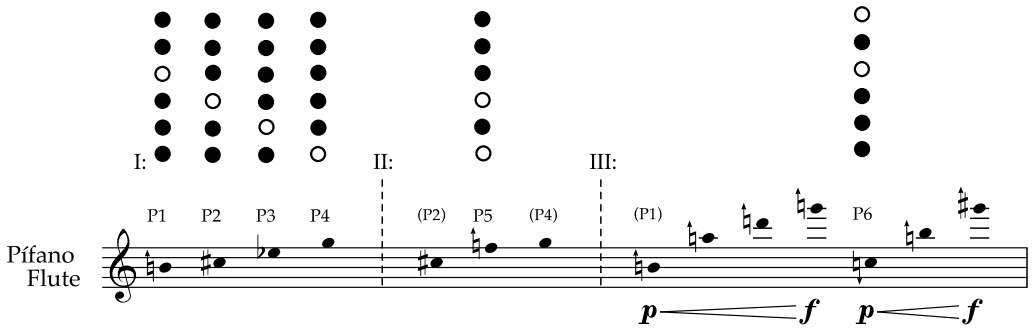


notation of improvised parts in which the performer is free to play with the harmonics of each harmonic series of the instrument. The performance does not need to follow the graphic curve described in the notation, however it should follow the indication of dynamics.

PÍFANO notes



TRILL I, II or III refers to trills between the fingering positions according to the following fingering chart (the bottom part is closer to the mouthpiece):



Some pitches in the chart are notated in quarter tone notation as an approximation of the real sound, it does not mean that the exact fingering position provides an exact quarter tone pitch. The fingerings were tested in four different instruments and worked in all of them.

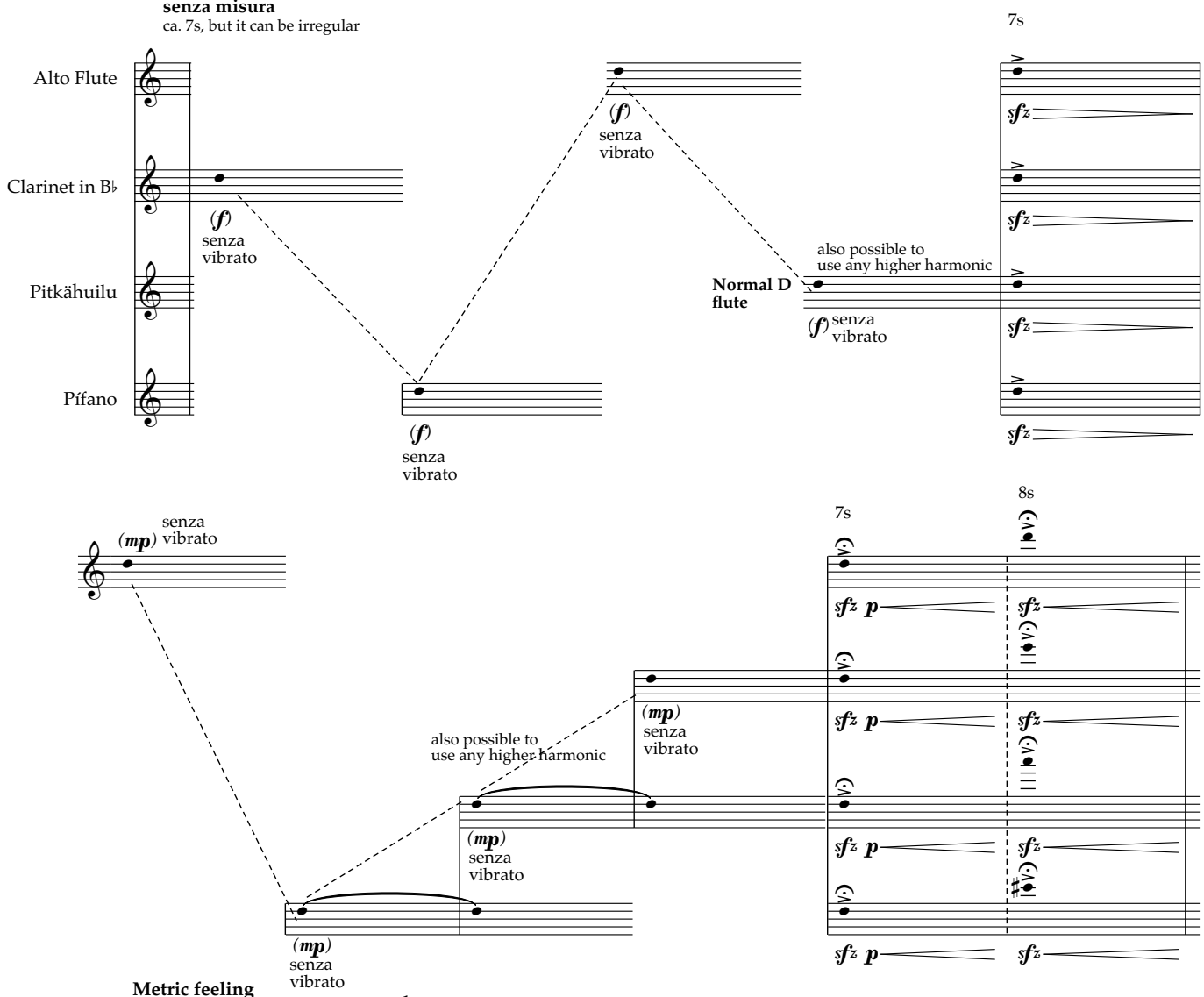
Suo Agrestessa

for Alto Flute, Bb Clarinet, Pitkähuilu and Pífano

Marcelo Politano
in collaboration with Malla Vivolin,
Janne Ojajärvi and Reetta Näätänen

I A

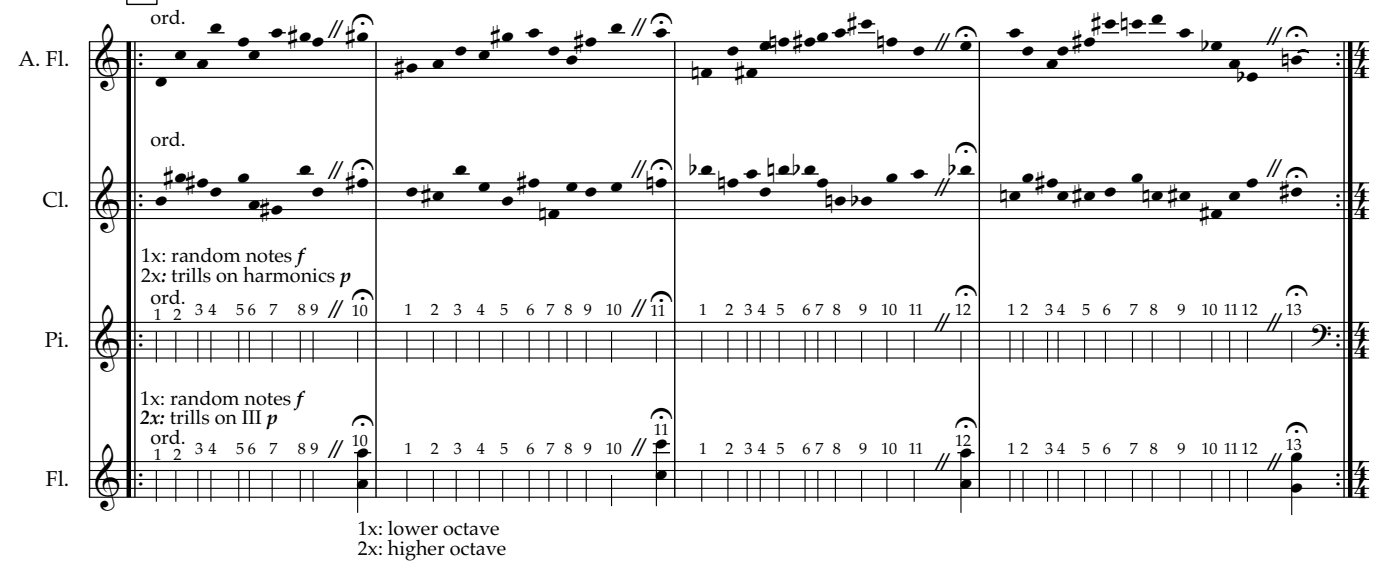
senza misura
ca. 7s, but it can be irregular



Metric feeling
tempo can fluctuate as a flock
♩ = ca. 140

1x: *f* and staccato (fermata in *pp*)
2x: *p* and staccato (fermata in *ff*)

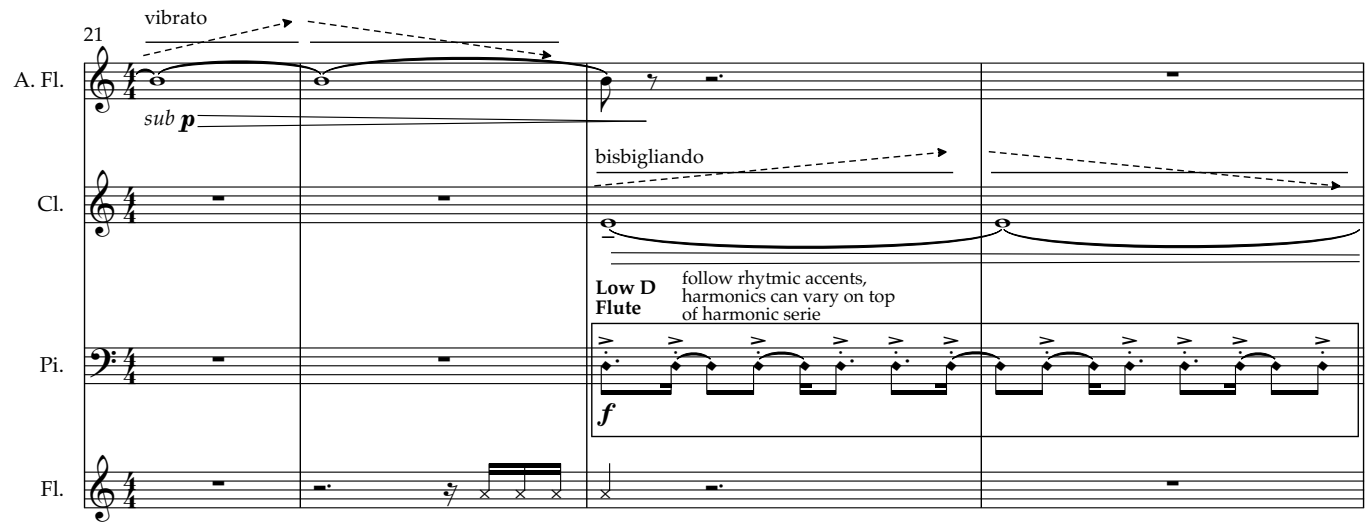
B

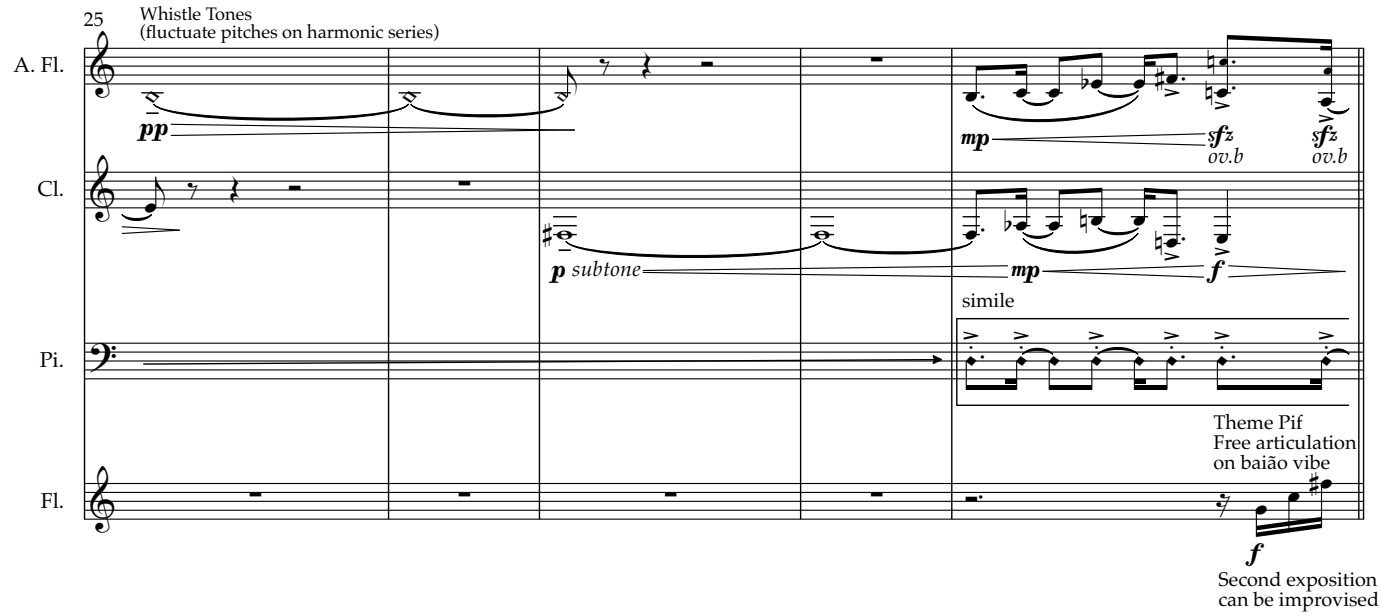


II

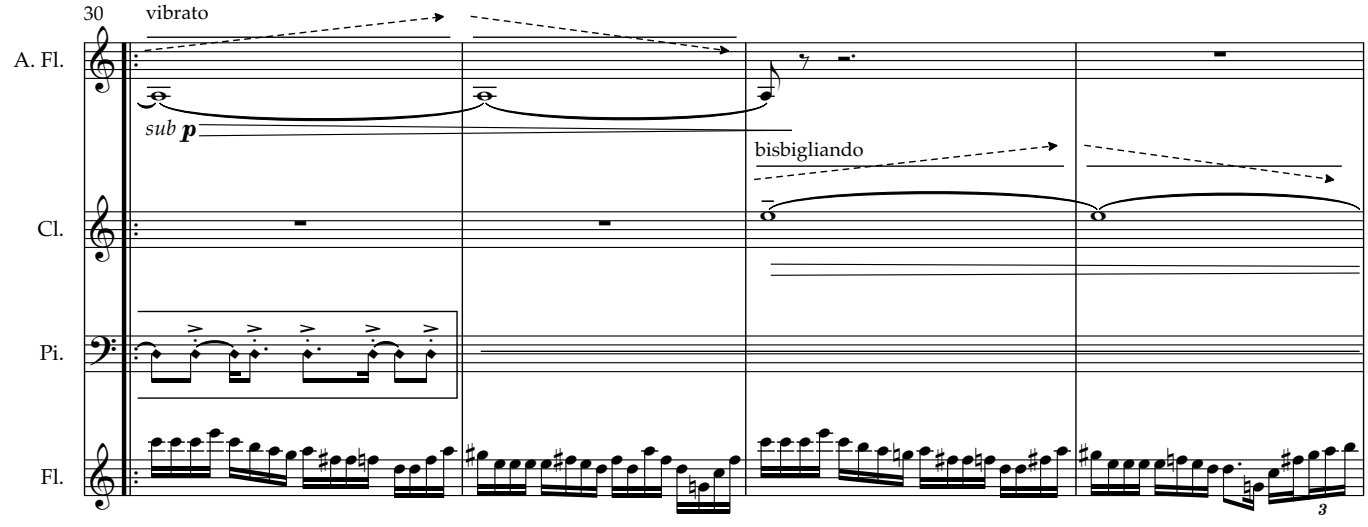
C **Tempo I**

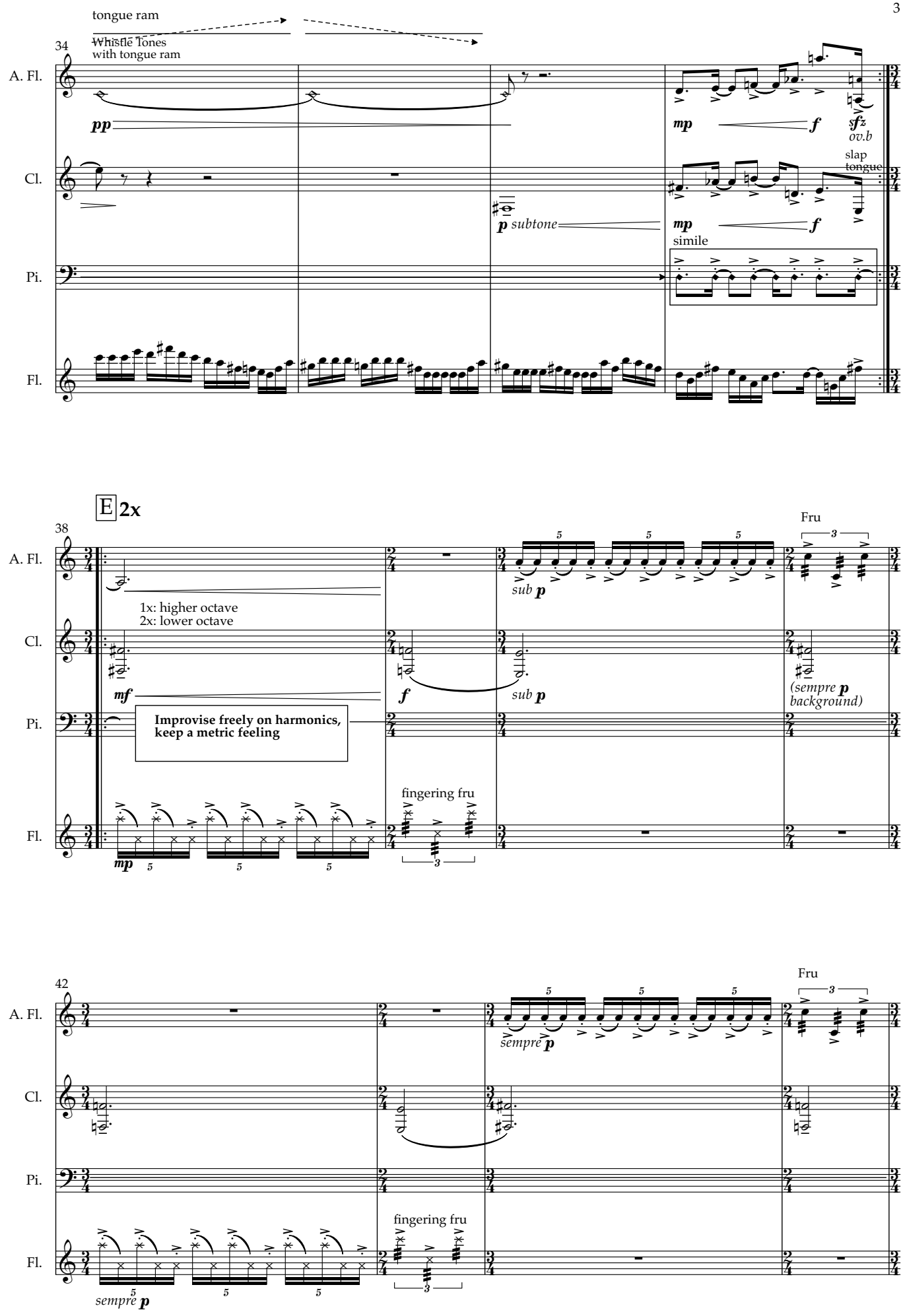
♩ = ca. 90

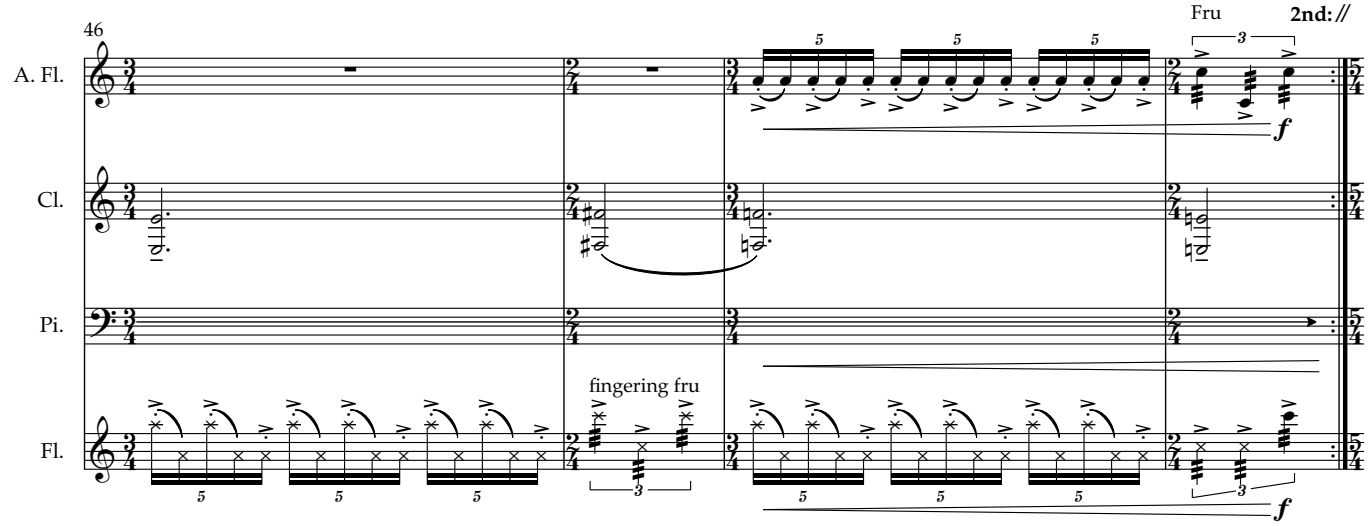




D **2x**

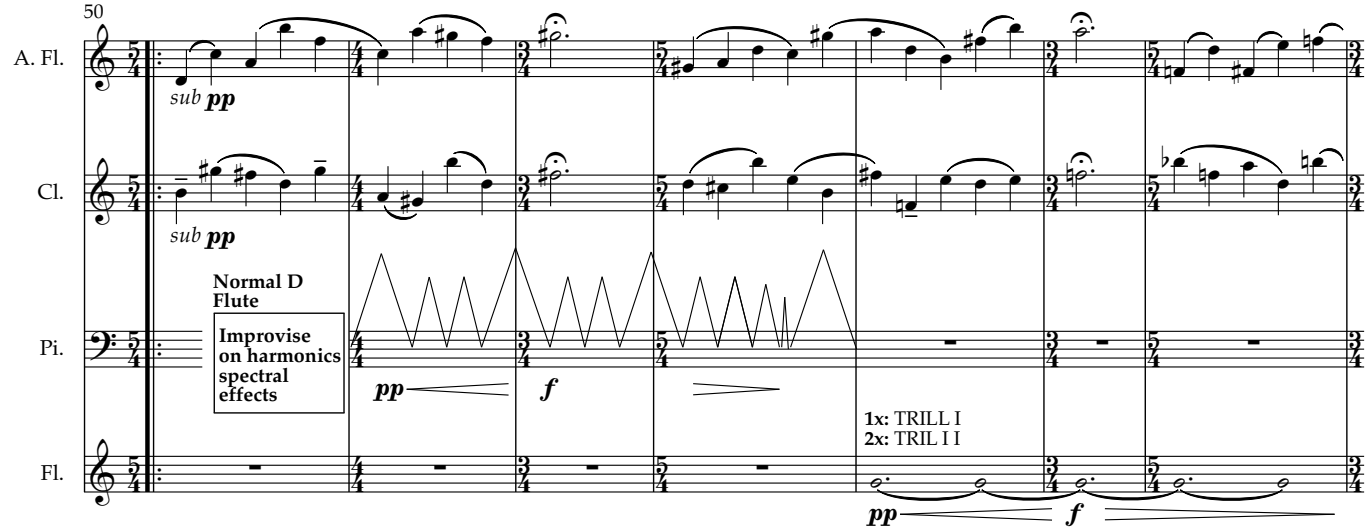


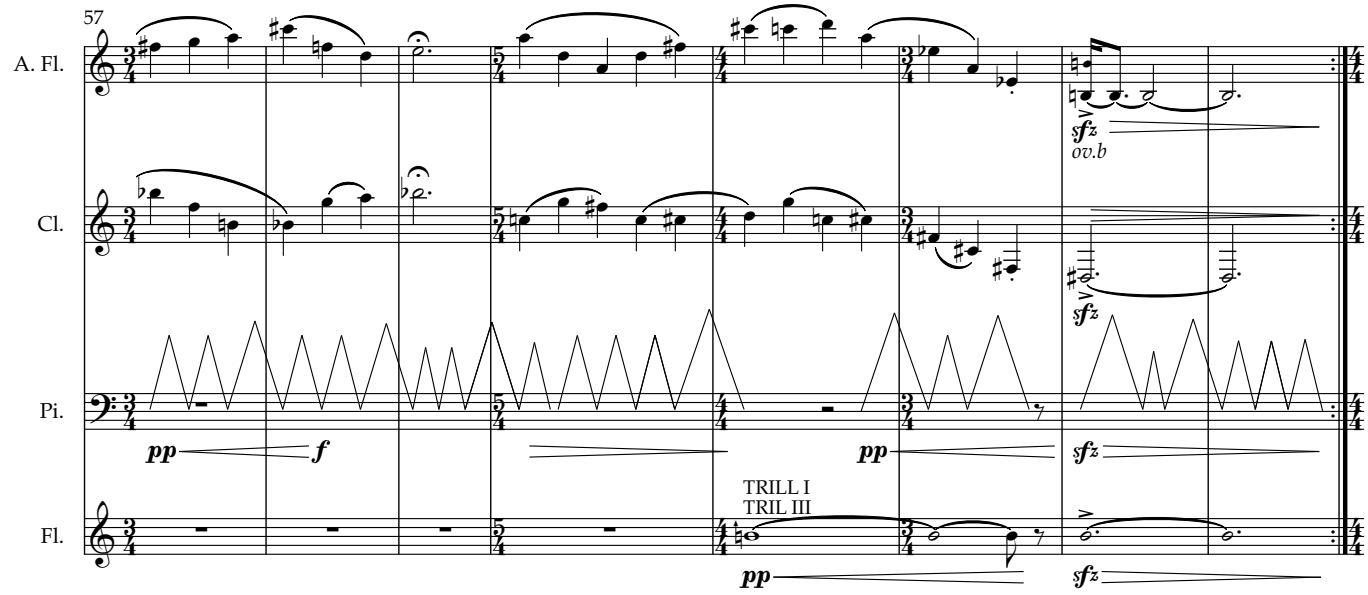

tongue ram
Whistle Tones
with tongue ram
34
A. Fl.
Cl.
Pi.
Fl.
pp
mp
f
sfz
ov.b
slap
tongue
p subtone
simile
E 2x
38
1x: higher octave
2x: lower octave
mf
Improvise freely on harmonics,
keep a metric feeling
fingering fru
sub p
Fru
(sempre p
background)
42
sempre p

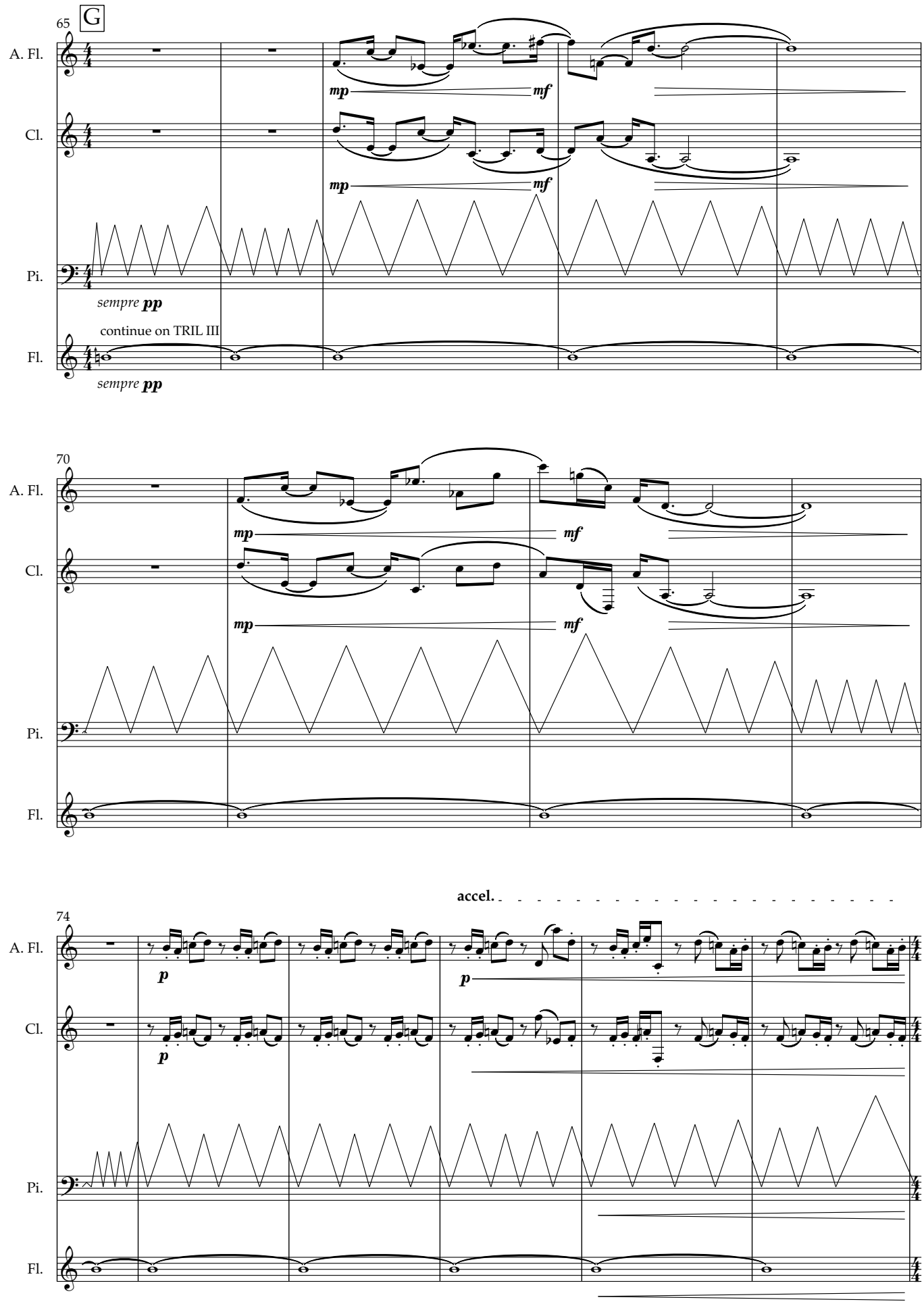

46
A. Fl.
Cl.
Pi.
Fl.
Fru
2nd: //
fingering fru
f

III

F 2x


50
A. Fl.
Cl.
Pi.
Fl.
sub pp
Normal D Flute
Improvise on harmonics spectral effects
pp
f
1x: TRILL I
2x: TRIL I I


57
A. Fl.
Cl.
Pi.
Fl.
sfz
ov.b
pp
f
TRILL I
TRIL III


65
G
A. Fl.
Cl.
Pi.
Fl.
mp
mf
sempre pp
continue on TRIL III
sempre pp
70
A. Fl.
Cl.
Pi.
Fl.
mp
mf
accel.
74
A. Fl.
Cl.
Pi.
Fl.
p

IV

H **Tempo I**

♩ = ca. 110

2x

80

A. Fl.

Cl.

82

simile

sfz
ov.b

85

Crescendo only on the last repetition (2x)

I **6x** background for Pífano Improvisation

89

sub ***pp***

Pitka

Pífano

IMPROVISE rhymitcally over 'Baião' feeling. Evoke melodic theme from E section

Change here at the **7th** repetition

94

A. Fl.

Cl.

Pitka

Pífano

J **6x** background for Pitkähuilu Improvisation

98

A. Fl.

sub ***pp***

Cl.

sub ***pp***

Pitka

IMPROVISE freely rhymitcally within the folk tradition

Pífano

Change here at the **7th** repetition

103

A. Fl.

Cl.

Pitka

Pífano

(or highest as possible)

K ♪=♩ (♬= ³ ♪)

106

A. Fl.

sub ***p***

Cl.

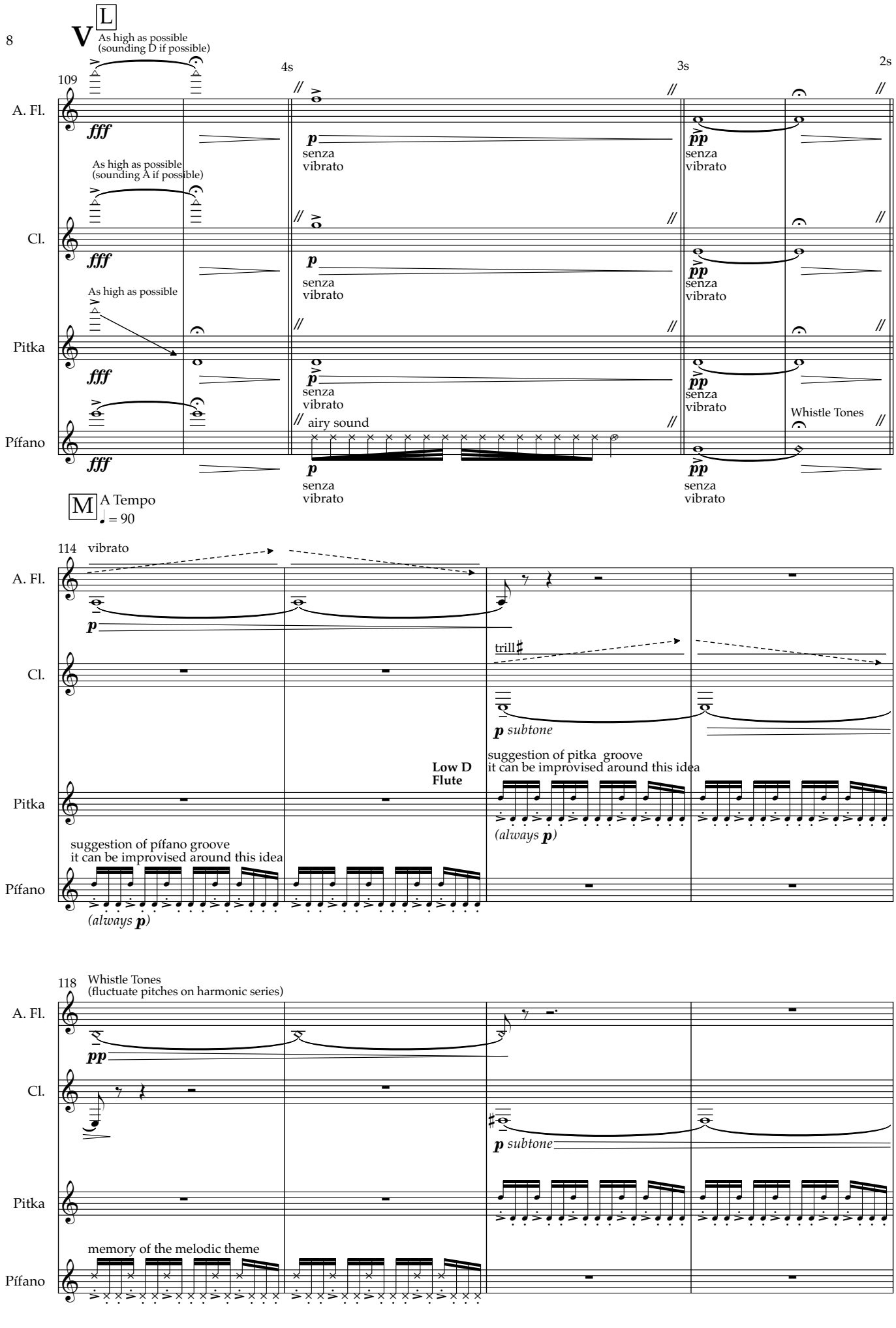
p

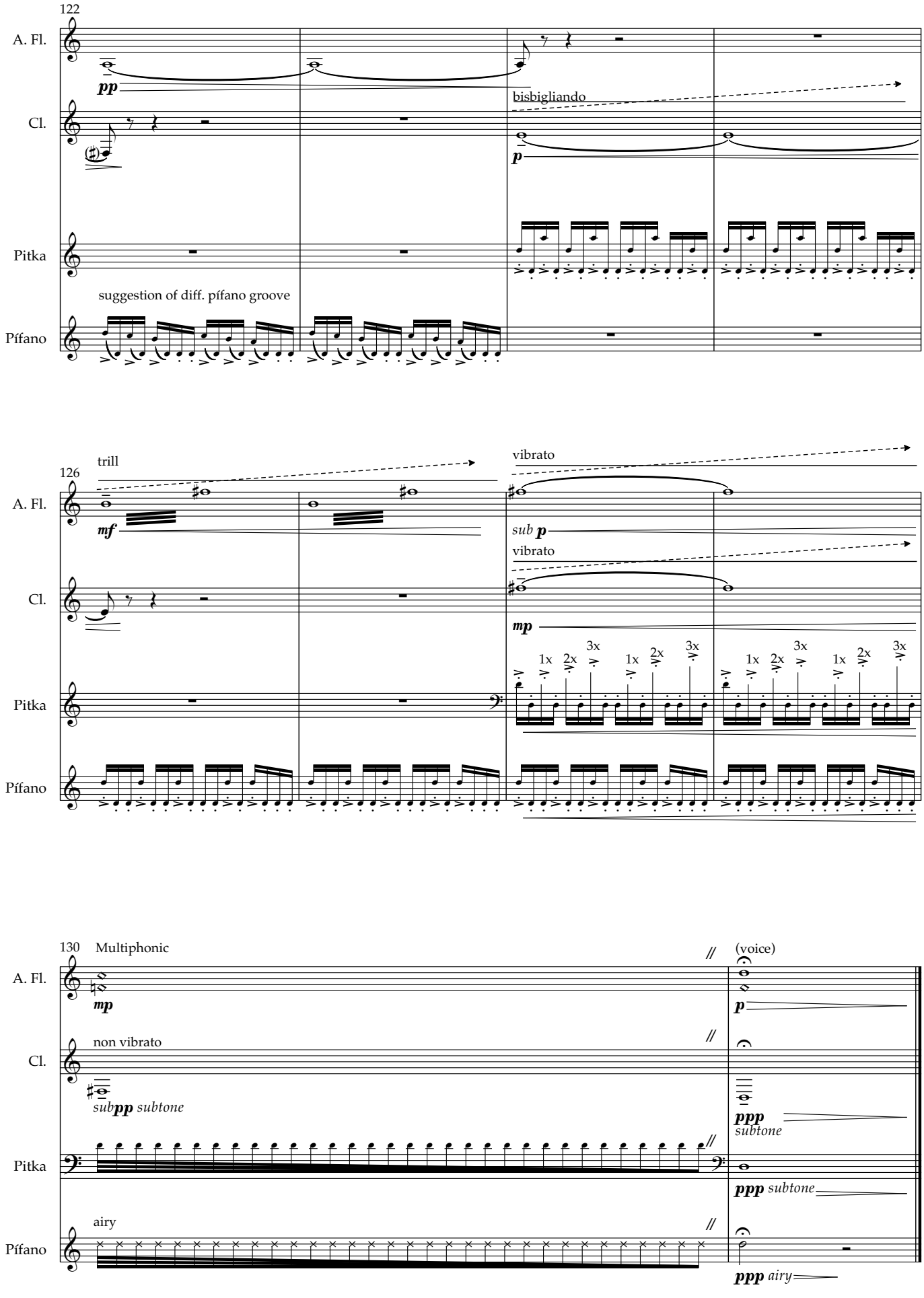
Fast gesture

Pitka

Fast gesture

Pífano


V
L
As high as possible
(sounding D if possible)
109
4s
3s
2s
A. Fl.
fff
p
senza
vibrato
pp
senza
vibrato
As high as possible
(sounding A if possible)
Cl.
fff
p
senza
vibrato
pp
senza
vibrato
As high as possible
Pitka
fff
p
senza
vibrato
pp
senza
vibrato
Whistle Tones
airy sound
Pífano
fff
p
senza
vibrato
pp
senza
vibrato
M
A Tempo
♩ = 90
114
vibrato
A. Fl.
p
Cl.
trill♯
p subtone
Low D
Flute
suggestion of pitka groove
it can be improvised around this idea
Pitka
(always p)
suggestion of pífano groove
it can be improvised around this idea
Pífano
(always p)
118
Whistle Tones
(fluctuate pitches on harmonic series)
A. Fl.
pp
Cl.
p subtone
Pitka
memory of the melodic theme
Pífano


122
A. Fl.
pp
bisbigliando
Cl.
p
Pitka
suggestion of diff. pífano groove
Pífano
126
trill
vibrato
A. Fl.
mf
sub p
vibrato
Cl.
mp
1x 2x 3x 1x 2x 3x
Pitka
Pífano
130
Multiphonic
(voice)
A. Fl.
mp
p
non vibrato
Cl.
subpp subtone
ppp
subtone
Pitka
ppp subtone
airy
Pífano
ppp airy