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Counter-current of Signs: Resistance Through Existential Silences in Minimalist
Music

Master's Thesis

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Abstract

This thesis explores the implications of silence as a cultural dynamic symbol, examining its existential conceptual shift from negation to affirmation from World War II until the end of the twentieth century. It focuses on its role in the realm of musical composition, from the conception of silence as a void to an expressive medium.

Different artists and scholars have focused on the phenomenon of silence. John Cage, for instance, has challenged the perception of silence as a complete absence of sound advocating for a particular listening experience and meaning. Salome Voegelin has underscored the interplay between the environment, the body from a listening perspective, and the communicative contexts where the ephemeral experience asks to be transmitted. Other scholars as Dennis Kurzon and Bernard Dauenhauer have stressed the indivisible union between silence, speech, and discourse. Thus, this study aims to amalgamate these perspectives, founding common features in a conception of silence as a listening modality, and to comprehend its application in Latin American Minimalism as a way of resistance against the dominant discourse silencing power in the field of music.

Within the theoretical and methodological framework of Existential Semiotics and Semiotics of Resistance, as proposed by Eero Tarasti, the thesis condenses social and historical processes into musical situations, showing the transformation of the conception of Silence into sound aesthetics. It undertakes the elucidation of Silence as a dynamic cultural symbol and its multifaceted role in the contemporary audible perception.

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Introduction

Through our auditory perception, as well as our other senses, we transform the surrounding environment into objects of perception. In this semiotic act, and in the particular case of sound, when closely examined, we are immersed in the act of observation itself without a clear separation between the subject and the object. As Voegelin puts it:

“Critical discourse does badly in dealing with sound as it assumes and insists on the gap between that which it describes and its description —it is the very opposite of sound, which is always the heard, immersive and present. Its language relegates the sonic into a position of attribute: sound is loud, clear, silent or noisy, it is fast or slow, but never is it the noun under consideration. Instead it is sublimated to a visual referent, which mutes its particularity”. (Voegelin 2010: 7)

This research attempts to address the exploration of silence as a different facet of the listening experience from a semiotic point of view. As a general and primary aim, this approach tries to present an interpretation of this complex phenomenon, without the establishment of a definition, since silence escapes from it; hence, this semiotic approach aims to deconstruct the phenomenon and find a common situation between the subject and object where the particular attribution of meaning as silence can arise. It is far from this work to prescribe a canonical perspective or a singular mode of listening.

Sound, which participates in both an artistic manifestation and our environment, exists independently of its interpretation. It is a dynamic process that is actively constructed in a constant dialog between a subject and its environment. Because of this intrinsic relational feature, it is essentially a semiotic phenomenon that offers multiple possibilities for interpreting the complex dynamics between what we consider Silence in a given situation and the situation itself as a soundscape.

Voegelin (2010) states that we actively interact with and co-create our everyday live soundscapes, which filter and shape the auditory realm. In this situation, silence does not stop the act of hearing or listening, rather, it is an active part of the generation of our audible perception.

In this thesis, the approach to silence implies a discourse on listening as a semiotic

interaction with the environment. The bonds established in the context are contingent and variable, which model both the subject and the object in the analysis. Besides, these bonds are linked with ideological and aesthetic features that play a crucial role in the process of perception.

It is acknowledged here that listening is a dynamic, complex interplay between subject and object where the ideological and aesthetic constraints go beyond the auditory realm, contributing as well to the multilayered meaning-making process.

Both in the humanities and the arts, there has been an increase in interest in the phenomena of silence since the middle of the 20th century. The emergence of various interpretations and their exchanges permit the gradual modification or absorption of the idea of silence as a listening mode as opposed to only a spoken act. The idea enhances its interpretation of the soundscape because silence is consistently used as a resource and as a specific sound material in sound art and music artworks.

The common misconception that silence is the absence of sound is connected to this specific perception shift. As John Cage discovered when he stepped inside Harvard University's anechoic chamber in 1951, there is never a complete absence of sound material. Rather, what we are always discussing is a specific attribution of meaning, a relationship with the phenomenon that has nothing to do with the sound itself.

We tend to build communicative bridges between potential symbolic constructions that everyone develops with this phenomenon, according to Salomé Voegelin. Furthermore, as a result, rather than a pre-established code, a possible language and prospective sociability are produced that represent more the will and the attempt to communicate.

Numerous writers have developed various methods in the past sixty years as interest in the phenomenon has grown. But nobody pays attention to what silence means. This is due to the contingent construction of meaning, which avoids a single, universal definition and comprehension due to its high informational content and ambiguity.

This study explores how silence has changed culturally throughout time, from being seen as an absent idea to being seen as a positive and expressive interpretation that spans from the post-World War II era to the present day. It focuses on the function of silence in composition,

specifically how silence has evolved from being seen as a void to a creative medium. Similar to language, silence is a patterned cultural component. Considering this, the musicologist and composer Coriún Aharonián pointed out that silence is a cultural symbol that appears as a compositional tendency under many aesthetic figures.

This research touches on an interdisciplinary between semiotics of culture, semiotics of music, and musicology, trying to explore the intersection between identity, artistic expression, and power dynamics within the specific context of Latin American Minimalism.

Although the terms *Minimism* and *Minimalism* will be explained in more detail in Chapter 2, in this thesis they are understood as a specific group of composers. The former represents a group of composers all around Latin America with Coriún Aharonián and Graciela Paraskevaïdis as the precursors of the term, and the latter constitutes a group of composers such as La Monte Young, Terry Riley, Philip Glass, and Steve Reich, from the United States, and Louis Andriessen, Michael Nyman, and Gavin Bryars as the representatives from European Minimalism.

Silence, austerity, and dispossession are the three main aesthetic characteristics that composers who were part of this musical movement in the 1970s and 1990s intentionally adopted for their compositions. These three aesthetic elements were seen in those years as a political and social protest against the dominant power dynamic of Western canonical music discourse.

The main research question is *how do minimalist composers integrate the concept of silence into their artistic identities, employing it as an aesthetic tool to resist dominant discourses that seek to silence alternative voices within the realm of music?*

The perspective of the composer is implied by the analysis material, hence the idea of silence as a listening modality shifts here more toward generative than interpretive listening. It seems suitable to combine Eero Tarasti's Z model from his Existential Semiotics with my own earlier triadic model of compositional elements to address the research question.

Although the Z model is based on Greimas' semiotic square, it differs significantly in that it is subject to an internal dynamic tension between two subjective parts (called MOI and SOI). The first part, called MOI, gradually becomes socialized, which means that the ego's activity

becomes more and more sublimated to institutional and social practices. Conversely, the SOI pushes the topic to become more tangible, substantial, and solid, thereby influencing our behaviors and emotional states. Tarasti claims that this paradigm functions as a taxonomy for almost everything that takes place in our society and thinking.

Together with my model of triadic associations in the audible perception between material, form, structure, and memory; the music situations can be analyzed through an adapted model that throws light on the intrinsic intersection between identity, artistic expression, and social-political implications.

The study conducts a thorough analysis of Latin American Minimism within the framework of this semiotic examination to clarify the nuances and complexity that distinguish this distinctive musical genre. The following chapters provide a methodical framework, in-depth analysis, contextual considerations, and concluding remarks for an orderly and thorough examination.

I find Minimism as the best context wherein to investigate the research topic of this thesis. Not only I am familiar with the trend as a listener and as a composer, but also it amalgamates crucial points involved in this inquiry: the notion of silence through an existential semiotic point of view, its particular realization in an artistic manifestation, and the transformation of the principal colonizing strategy in the main premise for cultural resistance.

The concept of silence, its historical hermeneutical shift—which can be seen as existential—and its vision of the aesthetics of resistance are all covered in Chapter 1's semiotic approach.

In order to present the research, Chapter 2 offers a focused examination of the Latin American Minimism environment in which it is placed. This section seeks to clarify the significance and applicability of the selected research topic concerning Latin American Minimalism as a whole. Moreover, the chapter defines the materials taken into consideration, such as texts, recordings, and scores, to define the precise limits of the study.

The research approach is described in depth in Chapter 3. The chapter starts with an explanation of Tarasti's Existential Semiotic theory, which is then combined with my triadic model of audible perception from compositional elements.

Chapter 4 presents an in-depth review of the particular materials that were taken into consideration during the investigation. As the central analytical chapter, it employs the integrated technique to examine the recordings, and scores of some works of the most representative composers of Latin American Minimalism. Finding patterns and gleaning insights from the selected information is the goal of the analysis.

The final answer to the research question is presented in the conclusions, as well as the examination of unexpected findings based on the analysis, a broader reflection on the topic, and the more general purpose of the thesis.

1. Semiotic approach to the conception of Silence

According to Saville-Troike's pragmatic approach to communication, the discursive act is composed of a sequence of acts of behavior; from this context, in turn, every act of behavior is at some point a speech act. Hence silence is considered not only a form of performance but also a speech act (Marco Furrasola 1999: 171).

Throughout the twentieth century and up to the present day, a particular concern for silence has been maintained in the different aesthetic discourses.

(...) when the musician works on a particular aspect of sound or suspends his emission on one or all instruments to propose listening to moments of silence, as does Anton Webern or, in another way, John Cage. (...) when the writer leaves a page blank where the reader expects an answer; if he abandons his characters in the secrecy of his inner deliberations, forgetting for a moment the complex dominion he has over them; or if he frequently uses suspensive points or ellipsis, as in Japanese literature; or also, if he uses veiled writing as Camus does in *The Foreigner*. The aesthetic figures of silence are numerous. The painting also contributes its own with the symbolic equivalents of monochrome (Klein), of the void in which the form floats, or of the creation of an evocative atmosphere of silence specific to the situation described or as an addition to give it a metaphysical resonance (De Chirico, Hopper, etc.)" (Le Breton, 2009: 56).

Various aesthetic figures referring to silence were observed by Coriún Aharonián (2012) in numerous musical pieces, where he points to silence as a common trend among them. According to Aharonián, contemporary composers have lost their fear of emptiness.

"[The composers have] managed to understand the expressive musical process not as a sonorous mass that from time to time breathes, but as a wide space where silence ceases to be negation to become affirmation, in a sonorous space charged with expressiveness. This conquest has an essential significance as a cultural symbol." (Aharonián, 2012: 100)

For Kurzon, "Silence – lack of speech – as a zero signifier may be taken to be intentional silence when it is interpreted by a signified in the form of a proposition of the type 'I must not speak' or 'I will not speak'" (Kurzon, 1998). He also points out that "for silence to have meaning in the linguistic sense, the speaker must have an intention – hence a zero signifier has an utterable signified, a meaning that may be expressed in words" (Kurzon, 1998).

A widespread sense is to relate the notion of silence with the absence of words, the unsaid words. In the cited article, Saville-Troike (1985) distinguishes between silences that have

meaning but no propositional content, that is, that cannot be translated into words, and silent acts that have propositional meaning, so they can have a verbal correlate. The meaning of a silent act, whether or not it has a verbal correlation, depends on the context, not being a sign or symbol with absolute meaning. We are talking about a sign with a minimum informative level but with a maximum degree of ambiguity. Its signifier may, in the first instance, be closely associated with the absence of sound material.

Besides, as Alain Corbin shows in his work *A History of Silence* (2018), in the early nineteenth century, knowing when not to talk and when to remain silent, faced with the noisiness indulged in by the mass of the people, was a mark of distinction, as also knowing how to speak softly. “Not to talk was also to show that you were ready to listen, and in this century of confidences and elective affinities, the silence of he who knew how to listen was revealed as of extreme value” (2018: 60). From the middle of the seventeenth century, knowing how to remain silent was an aspect of good manners.

Since Silence is interpreted as the absence of God in the Bible (Corbin 2018: 70), the notion of silence as speech and its complementary has been present in western history.

However, from the middle of twentieth century until today, there has been a growing interest in the phenomenon of silence, not only in the art field but also in the humanities. The development of different interpretations and their dialogues allow the gradual change or incorporation of the notion of silence not solely related to a speech act but a modality of listening. Thanks to the steady incorporation of silence as a resource and as a particular sound material in music artworks and works in the sound art field, the notion enriches its interpretation from the soundscape.

“[...]From the end of the nineteenth century, the smooth sound of tyres gradually replaced the rattling of carts and the clip clop of horses’ hooves. However, that said, new sound signals, such as factory whistles and motorcar horns, introduced new and previously unknown noises. These new sounds had their defenders. At the beginning of the twentieth century, Luigi Russolo and the Italian Futurists rhapsodized over the sound of machines and motorcars, and then over the din of weapons of war. Russolo claimed that the noise of a fast car or of shellfire surpassed that of Beethoven’s Fifth Symphony. By contrast, as we have seen, the new sound landscape drove some sensitive pedestrians to seek refuge in the silence of churches. [...]The fighting of the First World War then changed the meaning, significance and qualities of silence. Industrial warfare was a sound hell, a great, haunting, unremitting cacophony, in which the noise of weapons and bugles mingled with the cries of rage and pain and the death rattle of the dying – until the great silence, the absolute silence, of 11 November 1918, which forcefully signaled that the world had entered the post-war period. [...] Previously, any silence had been a relief, even a pleasure, ‘precondition for an

improbable repose'. In the trenches, noise awakened and silence lulled." (Corbin, 2018: 38)

The particular switch in the interpretation is related to the widespread idea that silence is the absence of sound. The absolute absence of sound material does not exist, as John Cage could verify when he entered the anechoic chamber of Harvard University in 1951, so we are always talking about a particular attribution of meaning, a type of relationship with the phenomenon that has nothing to do only with the sound itself.

The sound itself does not change, but its meaning and consequences do. Silence is never a reality in itself but a relationship: it always manifests itself, in the sphere of the human being, as an element of a relationship with the world. Silence is not only a specific modality of sound; it is, first of all, a particular modality of meaning. (Le Breton, 2009: 111).

Therefore, paraphrasing Cage, there is no essential difference between a silence full of noises and a silent silence.

Due to the tremendous scientific and technological advances throughout the last century, new knowledge has influenced musical language and has allowed the development of new practices, such as electro-acoustic music. These advances allowed the construction of new meanings concerning the phenomena of noise and silence, which are, more and more, objects of scientific and philosophical analysis.

Information theory introduced a new notion of noise that revolutionized the field of communication sciences. According to information theory, noise is a more open concept than the one defined by acoustics as an undesirable sound produced by the mixture of sound waves of different frequencies and amplitudes (a sound with an in-harmonic spectrum). However, it defines it as any disturbance present in the communication process. If we extrapolate this notion to other fields, we can consider noises "an ink stain on a newspaper, the torn page of a book or the shadow of a spectator on a movie screen" (Antunes, 1999: 1).

This concept of noise presents paradoxical relativity. It shares with what we have been talking about silence, the attribution of meaning. We could say the same thing Le Breton says for silence: "noise is not only a certain modality of sound; it is, first of all, a certain modality of meaning." (2009: 128)

To a certain extent, it would seem that both concepts could function as opposites; we do not attribute the meaning of "noise" to the same thing that we attribute the meaning of

"silence" and vice versa, but there is a conceptual connection between them because we are not referring to an ontological quality of the sound phenomenon, but to a relationship that we establish with it, Silence and Noise shared the perceived and meaningful lacking of some expected quality in the sound environment.

"The sensation of noise appears when the surrounding sound loses meaning and imposes itself in a manner of aggression that leaves the individual defenseless. Its experience then depends on the activities of the person (...) A symbolic relationship presides over the perception of sounds coming from outside. Ultimately, the permanent noise of the street is not taken into account if the individual considers that it does not depend on his radius of influence." (Le Breton, 2009: 128).

In the context of a communicative process, it seems to be a spectrum of associations regarding Silence and Noise, where in the most habitual use, both terms are found in antagonistic zones. They are not constituted as opposites, but they are not handled as close notions.

For Cage (1961), this has to do with intention. We say that there is "silence" when we do not find a direct connection with the intentions that produce the sounds, and we say that there is "noise" when, because of our intention, it seems there are many sounds. What differentiates one sense or the other of the same phenomenon is the passage from a state of non-intention to intention.

Exploring this state of non-intention led Cage in 1952 toward the most emblematic composition regarding silence. I am referring to *4'33"*, where the aesthetic figure of silence takes a fundamental conceptual position and intervenes in the poetic aspect of the composition itself. Silence, the state of non-intention, takes the poetic place of the composer towards the non-intention of the organization of sounds in time, thus awakening the listener's intention to make connections between the existing sounds in the context through the performance of the concert.

Silence, like language, is a patterned cultural element. With this, we return to what we said before about Aharonián's observation on silence as a cultural symbol present as a compositional tendency under different aesthetic figures.

"The distribution of silence and speech in conversation responds to a social and cultural status that changes from one place to another and from one time to another; it also varies according to situations and their protagonists." (Le Breton, 2009: 33).

Voegelin (2010) establishes that in these silent experiences, we tend to develop communicative bridges between potential symbolic structures that each individual establishes with this phenomenon. Moreover, thus a potential language and a potential sociability are generated that reflects more the will and the effort to communicate than a pre-established code.

We have a contingent desire as individual subjects in our listening to change our solitary experience towards a momentary and ephemeral coincidence of shared meaning, which is the recognition of silence. However, in direct relation to the "collective desire," there is a potential will and effort to establish a consensual encounter in a sonorous sociability, which ends with the pronunciation or implementation of the communicative channel. In Voegelin's words: "There is noise before silence and silence before noise, again and again in circles the speech is found and lost to be found again but never the same." (Voegelin 2010: 108-109)

This individual intention meets with a collective communicative will and effort; in this sense, silence and, above all, its subjective recognition within a community is culturally patterned but escapes a pretentious categorical definition of universality because we are before a different sign function but with a minimum informative load and therefore with a high level of ambiguity. The potential disposition raises the idea that silence is recognized to the extent that each subject participates in a contingent production of shared meaning rather than in recognition of a contractual meaning assuming a pre-established code.

In the last sixty years, and with the growth of interest in the phenomenon, many authors have established different approaches. We can list some of the important research as Kurzon (2007) where he establishes a typology of silence in social interaction; Bruneau (1973) also points out a taxonomy; Jensen (1973) shows different functions of silence in communicative situations; and Johannsen (1974) also establishes its functions with a list of twenty potential meanings of silence in counseling and psychotherapy. All these works complement each other and bring a broader map of typologies and functions of the phenomenon but without diving into the ontological aspect. In this regard, Bernard Dauenhauer, in his book *Silence, The Phenomenon and its Ontological Significance* (1980), dives into its ontological features from a philosophical point of view, pointing it out silence as an active performance "abstaining from some previously engaged in stream of experience." (1980: 101)

Within a conception of silence as a listening modality, as an important semiotic act in the active construction of our audible perception within the dynamic contingent bonds with the surroundings, two features are present in the multiple approaches mentioned before: silence related to speech and with intention, always in a context of signification and/or communication.

In the context of signification, and in an attempt to intertwine the different perspectives, it seems likely that three contingent and dynamic bonds remain present. One is related to the environment and its dynamic level in terms of sound intensity in an interplay with the perception of the sounds of the body, in other words, the hearing experience is expanded by the body. A second one is related to the subject intention, where the inner intention of the establishment of relations between sounds is withdrawn towards a listening extended to a situation where the relational possibilities are close to having the same possibility of occurring, almost in an entropic situation. Finally, there is a third one that is related to a potential willingness and effort to communicate the ephemeral experience. This numeration does not mean any occurrence order, the three coexist and complement each other in a dynamic and contingent specific context.

In the context of communication, as can be seen in the musical composition that will be analyzed in this thesis, this interpretative process became generative listening, turning a silent situation into a commodity for musical expression, acquiring different aesthetic and ideological bonds with the specific context taken into account.

1.2. An existential shift

The word *existential* may link in our minds with the philosophy of *existentialism*. Indeed, *existential semiotics* has the philosophical background of authors such as Kant, Hegel, Kierkegaard, Heidegger, Jaspers, Sartre, Whal, and Marcel. However, it is a theoretical and epistemological approach that draws inspiration from existential philosophers and puts the ideas within the context of semiotics in general and particularly the Greimasian school.

The Finnish musicologist and semiotician Eero Tarasti developed the theory and methodology, and it started to be known worldwide known after the publication of his book *Existential Semiotics* in 2000.

Existential Semiotics reconsiders the subject and subjectivity, having two principal concerns: the study of *Dasein*, a term taken from Heidegger (1976), understood as being-there, the living world of subjects and objects; and of *Transcendence*, beyond *Dasein*, everything that we can think about but is absent (for a more detailed explanation see Tarasti 2000: 17).

Besides the two important terms in the theory (*Dasein* and *Transcendence*), another crucial element is introduced: the subject, which can be a collective one. According to Tarasti (2015), the subject recognizes the lack of something dwelling in *Dasein*, or it feels deficient and unsatisfactory, so a transcendental journey begins. The first transcendental act is that of *negation*. This first step forces the subject to search for something more or different, being in *Dasein* as negation, the subject is in a place of nothingness or emptiness that emerges from within. However, when the opposite pole of emptiness is found, this is the surroundings turn meaningful, the second transcendental act takes place, that of *affirmation*.

“This act, affirmation, results in the subject finding what Peirce called the Ground. It was at first difficult to find a suitable concept to portray this state. Upon reading the Russian philosopher Vladimir Solovyov (1965: 348349), it became clear that affirmation is what in Gnostic philosophy was called *pleroma* or plenitude.” (Tarasti 2015: 7)

These transcendental acts are represented by the following model:

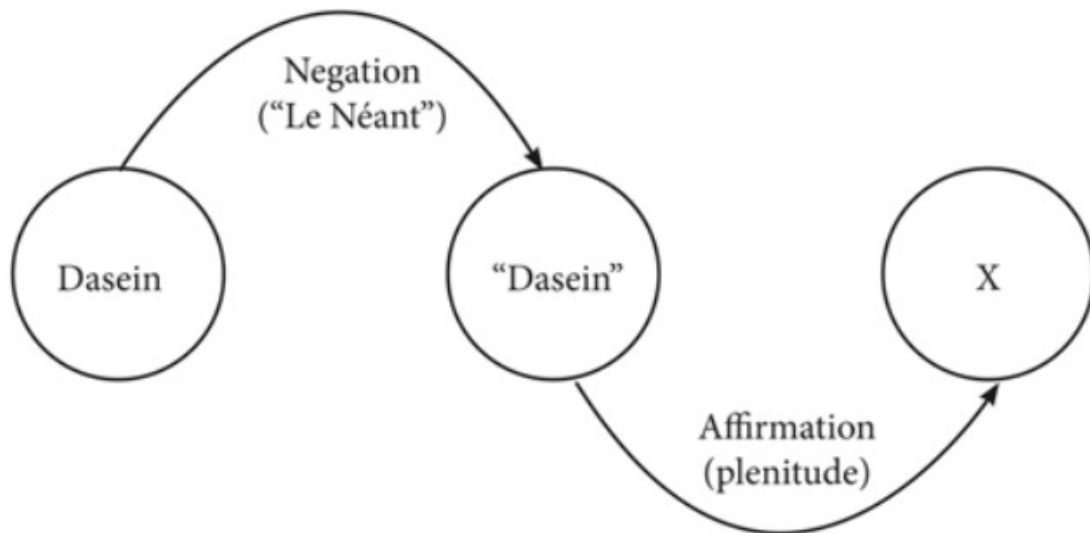


Figure 1: Tarasti's model of Dasein (2015: 6)

I present it here considered through its philosophical nature, aiming to contribute to the discussion about silence within the particular context of the case study considered in this thesis.

As mentioned before, according to the authors who were working on the phenomenon of silence through several perspectives, it seems possible to affirm that a shift in the interpretation and understanding of the topic happened somehow from the end of World War II to the end of the twentieth century. This hermeneutical change from absence to presence can be seen in terms of Dasein's model as a transcendental journey in a bigger historiographical view.

Particularly, Minimalist composers, as was pointed out by the musicologist and composer Coriún Aharonián, in the act of turning silent manifestation into a commodity for musical expression, from absence to presence, hence, they represent a transcendental journey from *negation* to *affirmation*, an existential stance and crossroads that bonds the phenomenon with ideological and aesthetic ideas in the context of Latin American contemporary music within the 60s and 80s. This existential shift is materialized in several aesthetic musical figures which were shaped by shared transcendental ideas of this particular conception of silence discussed in the previous section.

However, the transcendental journey is not a single and solved path. Not only the subject is

in a dynamic process of negation and affirmation, but also Dasein as a collective entity has an autonomous development according to the changes brought by history. Hence, our subjects can accept the state of affairs in Dasein or deny it, and in the case of the latter, a stance of resistance. The existential journey is not only progressing along the a predetermined development, but also looking at what might have happened or have been possible; this is represented in the actual model as a *turn-around* of Dasein.

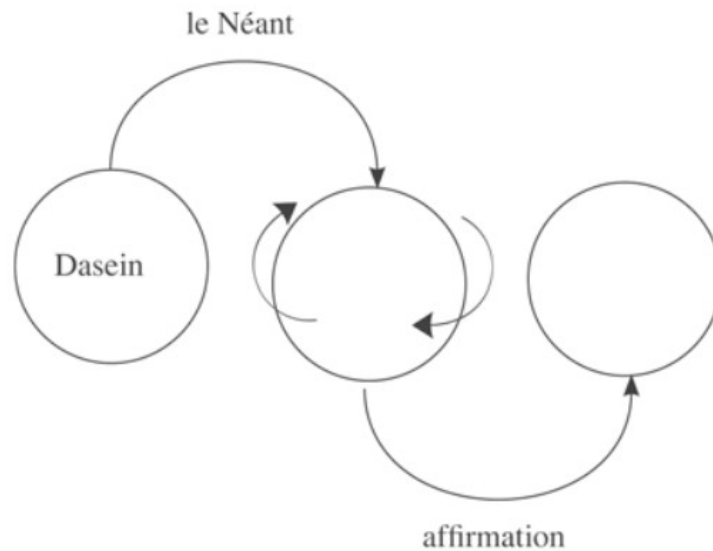


Figure 2: Tarasti's model of turn-around of Dasein (2015: 9)

The *turn-around* of Dasein and the existential crossroads of the subject provoke and shape the dynamic bonds between the shared cultural symbol and its different articulations in Dasein, the intrinsic interplay between Dasein and Transcendence. Silence as a particular listening modality within the Minimalist composers some concrete aesthetic ideas such as austerity, dispossession, and silence (Paraskevaïdis 2009: 4), which actualized in Dasein in different ways in the different composer's works, due to the dynamics of the transcendental path and the turn-around of Dasein.

The conceptual model opens another avenue, which is the arrows going backward. This implies that the subject recalls how Dasein was before based on cultural memory, "images and ideas of the previous worlds and their phases" (Tarasti 2015: 9). Both, the subject and Dasein as a collective may have already forgotten some of the previous worlds and phases, and for

the subject, there is a risk of being ignored or discarded by the collective cultural memory due to the subjects long dwelling in their position of resistance.

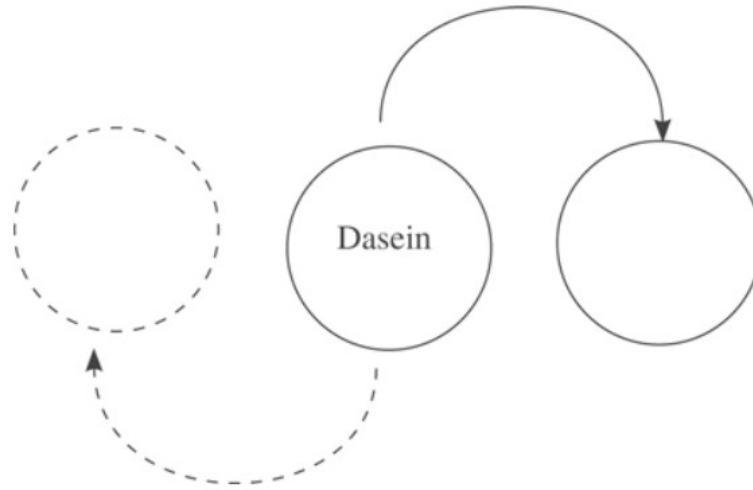


Figure 3: Tarasti's counter-current of Dasein (2015: 10)

In Tarasti's words:

"This leads to the strong social implications of our theory. Real thinkers of resistance are always forgotten and suppressed. If they were accepted, they would not be what they wanted to be. Thus, in our model the arrows also go backwards." (2015: 9-10)

1.2. Silence and the aesthetics of resistance

The course of this inquiry needs to mention the close link established between Existential Semiotics with post-colonial thinking and Semiotics of Resistance. The Semiotics of Resistance as discussed by Tarasti in *Sein und Schein: Explorations in Existential Semiotics* (2015) and post-colonial thinking discussed in *On Post-colonial Semiosis in Existential Semiotics* (2000), find their common place within the dynamics of the three crucial concepts in Existential Semiotics, namely, the Subject, Dasein, and Transcendence.

In this section, I will bring the most important aspects of both materials in a close relationship with the case study analyzed in Chapter 4, functioning as a theoretical framework whereof I start and take as the starting conceptual point for the analysis.

Already in the semiotic act of negation resides resistance as a semiotic tension. According to Finol (2004), quoted by Tarasti (2015), tension is created when a body is pulled away from or attracted to, from different sides; and seen from a broader cultural perspective, when one culture is stronger than another, an assimilation or adaptation takes place, but if one consciously engages against the other culture, resistance is involved.

Different aesthetics regarding resistance can be found in the field of music. One is when the composers go to the core of the musical process, or its kinetic energy and turn the ‘organic’ course of events into a counter-current way. Also, when the music does not flow or goes against what is understood in a specific context as *pleasant* for the ear, that is culturally determined. However, the aesthetics of resistance not only can be found in the most avant-garde or counter-current manifestations, but also it can appear in original musical solutions in a given style or genre, trying to express the most individual interior of a particular composer.

What is interesting for me, and it is the case under analysis, is that, at a further and deeper level of a counter-current relationship of signs, there exists the case of withdrawal of the own composers voices.

In this regard, the withdrawal or silent manifestation of the minimalist composers led them to a specific *parole* that constantly and subtly challenged the hegemonic *langue*. They had a strict ideological position regarding the theories of reception, musicology, and composition of the epoch expressed in their writings, interviews, and cultural and social activities, being actively managers of different academic events as well as frequent concerts that disseminated the works of several composers around Americas.

Memory constitutes a force of resistance in the sense that the more that how previous Dasein and their paths can be remembered, the more possibilities of maintaining, saving, and negating identities the subject has. Musical situation always arises with a strong relationship with music situations that are remembered, and that is the strong intertextuality that can be established in any musical context. However, the depth of possibilities or recognition of what might have happened is based upon the storage of cultural memory. Hence, it may be established that if individuals are aware of more alternatives either based on their individual experiences or historical discourses, then they have more freedom.

Consequently, when the spectrum of possibilities in a discursive way is subordinated or occupied by one ideology or hegemony making the *surface of reality* (using Tarasti's term) the causal result of a determined limited number of possibilities, then it is necessary the recognition of alternatives, and the awareness of individuals to increase resistance. This fits very well with the ideological position of minimalist composers in the context of Latin American concert music, according to their active discourse engagement not only through their works but also through their pedagogical and academic activities.

“En este contexto, el creador ha debido optar entre seguir al servicio de modelos o tratar de lib(e)rarse de ellos, entre permanecer al abrigo de lo conocido o desafiar la hegemonía impuesta intentando generar contramodelos. Todo el siglo XX ha sido testigo de esta encrucijada existencial, reflejo en los ámbitos artísticos y culturales de los desafíos ideológicos a nivel continental, cuyo epicentro podemos centrar en la década de 1960, un punto de inflexión histórica, también en música.”¹ (Paraskevaïdis, 2009:2)

Regarding the first statement of the paragraph, the dominant and dominated power relationship has a strong weapon, namely, silencing, where the discourse practice is taken by the dominant, and the dominated is forced to talk within the ‘tacit knowledge’ or remain silent. The solution for this situation cannot be the turn of the dominated into the dominant, and it is a risk when a specific *parole* of a manifestation belonging to a peripheral function and resistance becomes the core and the *langue* of a corpus of ‘tacit knowledge.’ Instead, following Tarasti's idea, an almost impossible task could be the actual solution, that of the dissolution of the semiotic relationship of dominant and dominated, because every semiotic act carries itself with this power relationship in the definition and establishment of a sign relationship (2000: 139). Being aware of this, helps us to understand the intrinsic interplay of power relationships implicit or hidden in those non-verbal discourses that are so-called ‘tacit knowledge.’

Consequently, freedom from the dominant and dominated relationship begins immediately by establishing an *empty space*, where meaning relationships can find other alternatives and can be separated from previous fixed meaning-making processes. This semiotic act of abandonment of a ready-made meaning is a negation, hence, it is an existential choice, and the

¹ [In this context, the creator has had to choose between continuing to serve models or trying to free himself from them, between remaining sheltered from what is known or challenging the imposed hegemony by trying to generate counter-models. The entire 20th century has witnessed this existential crossroads, a reflection in the artistic and cultural spheres of ideological challenges at a continental level, whose epicenter we can focus on the 1960s, a historical turning point, also in music.] Translation by the author.

proposition for the creation of new transcendental spaces. The *empty space* is directly related to the withdrawal or silent manifestation as a performative act in minimalist composers beyond the metaphorical association between emptiness and silence, the semiotic act of pushing the musical situation toward the listener's experience is a way to generate this transcendental space where other alternatives regarding the music experience can be possible.

The formulation of this new *parole* that cannot be decoded with the rules of the dominant *langue*, found its community that accepted, understood, and actualized it through the different composers' works that share in a transcendental space three aesthetic ideas that of austerity, dispossession, and silence.

2. Existential silence: the case of Latin American Minimism

In this chapter, the terms *Minimism*, *Minimalism*, and *Musique Pauvre* will be put in dialogue, showing their similarities, differences, and historiographic path. Making a clear distinction between *Minimalism* and *Minimism* as terms referring to a specific group of composers, in the end, the term *Musique Pauvre* is proposed as the general category for more general aesthetics in the realm of music which has to do with scanty elements.

2.1. Minimalism / Minimism, their differences and similarities

Latin American Minimism is not only a musical trend that bases its self-description on an ideological position in response to North American and European Minimalism. It implies, in the course of the musical history in the twentieth century, some historiography in the field of music that establishes similarities and differences with the latter. Such common and divergent points between them are rooted in theoretical, cultural, and political conceptions of not only the musical phenomenon itself but also in the role of the composers in their society or community at large. Although both terms *Minimist* and *Minimalist* have a subtle variation, and generally they can be confused, they represent different musical movements with their aesthetic premises.

These trends have their continuum development in so-called chamber music, or academic, contemporary music; and it achieves its peak moment of production between the 60s and 90s in the United States for Minimalism and different countries from Mexico to the south for Minimism. The term Minimalism is understood here as the specific school of composers in United States such as La Monte Young (1935), Terry Riley (1935), Philip Glass (1937), and Steve Reich (1936), among others; and in Europe composers such as Louis Andriessen (1939–

2021), Michael Nyman (1944), and Gavin Bryars (1943).

As most important representatives of the Latin American Minimalism are Graciela Paraskevaídis (1940–2017), Coriún Aharonián (1940–2017), Fernando Condon (1955), and Daniel Maggiolo (1956–2004) from Uruguay; Maria Cecilia Villanueva (1964), Mariano Etkin (1943–2016), Eduardo Bértola (1939–1996), Oscar Bazán (1936–2005), and Gerardo Gandini (1936–2013) from Argentina; Fernando García (1930), and Eduardo Cáceres (1955) from Chile; Tato Taborda Júnior (1960), and Chico Mello (1957) from Brazil; Cergio Prudencio (1955) from Bolivia; Jacquelin Nova (1935–1975) from Colombia; Joaquin Orellana (1937) from Guatemala; William Ortiz (1947) from Puerto Rico; and Mario Lavista (1943–2021), and Julio Estrada (1943) from Mexico.

The list of composers in Latin American Minimalism is considerably more extensive, from Mexico to the south, and likewise, as also happens with Minimalist composers, not all the musical works partake in this aesthetic trend. There are specific works that better reflect and represent this artistic position between the 1960s and 1990s.

A list of compositions of these composers is presented by Aharonián (2012) that belong to the minimalist movement in Latin America:

- Tierras ofendidas (1984) by Fernando García (Chile)
- Humanofonía (1971), Tzulumanachi (1978), or Imposible a la equis / Imágenes de una historia en redondo (1980) by Joaquin Orellana (Guatemala)
- Creación de la tierra (1972) by Jacqueline Nova (Colombia)
- La casa sin sosiego (1991) by Gerardo Gandini (Argentina)
- Parca (1974), or Austeras (1975/77) by Oscar Bazán (Argentina)
- Trópicos (1975), Tramos (1975), or La visión de los vencidos (1978) by Eduardo Bértola (Argentina-Brazil)
- Paisaje cubano con lluvia (1984) by Leo Brouwer (Cuba)
- Huauqui (1975), or todavía no (1979) by Graciela Paraskevaídis (Argentina-Uruguay)
- Música ritual (1971/74), Caminos de cornisa (1985), or Abgesang Mambo (1992) by Mariano Etkin (Argentina)
- Canto del alba (1979), Reflejos de la noche (1984), or Responsorio in memoriam Rodolfo Halffter (1988) by Mario Lavista (Mexico)

- Eua'on (1981) by Julio Estrada (Mexico)
- Música de la calle (Street music) (1980), or Urbanización (1985) by William Ortiz (Puerto Rico)
- Seco, fantasmal y vertiginoso (1986) by Eduardo Cáceres (Chile)
- La ciudad (1980), Tríptica (1986), or Cantos de tierra (1997) by Cergio Prudencio (Bolivia)
- La danza inmóvil II (1988–91) by Fernando Condon (Uruguay)
- Y en eso te vi, tan perdida (1989), or nuestra magia cotidiana (1992) by Daniel Maggiolo (Uruguay)
- Matraca (1983), or Do lado do dedo (1986) by Chico Mello (Brazil)
- Prostituta americana (1983), or Organismos (1987) by Tato Taborda Júnior (Brazil)
- Birlibirloque (1988), or Tulipanes negros (1990) by Maria Cecilia Villanueva (Argentina)

Therefore, although some of them could follow until today the aesthetic premises of Minimalism, it is not a movement represented by an entire corpus of works by one composer or school, but more by an ideological position around the continent built upon a shared memory and history.

2.1.1. Historiography

The term Minimalism / Minimalist is borrowed from the visual arts where it received several names such as anti-ilussionism, Literal Art, Object Art, Rejective or Reductive Art, ABC-art, Primary Structures (Tarasti 1994: 278).

“Unlike the Cubists, who still had contact with anthropomorphic forms, Mini-realists used simple, immediately recognizable forms, such as cubes. Aesthetic attention shifted from inner to outer relationships, such as the dialectics between the concept of a cube and varied forms of an object realizing this cube, forms which appear as the spectator moves around the object. The interaction between a sculpture and the negative space formed by its architectonic environment became a primary concern. Recognizing the importance of this interaction, many American West Coast artists (such as Larry Bell, Michael Asher, Robert Irwin, Bruce Nauman, and Doug Wheeler) created entire inner spaces that surround the spectator. Works by these artists can be characterized as Minimal because their visual stimulus is so scant that the spectator's own phenomenological

experience of light, space, and duration constitutes the work of art. In other words, in artistic communication attention moves away from both the artist and the work, and toward the receiver.” (Tarasti 1994: 278)

Minimalism in music started as a response to the serial movement in the late 1950s, the total control over all musical parameters is opposed to the simplicity and scarcity of elements in minimalists. This has a direct relationship with the visual arts, and the scarcity of elements does not allow the listener to make any point of reference in the primary articulation of the musical phenomenon, therefore demanding an active experience of the receiver to establish these relationships.

The prevalent diatonicism of the minimalist pieces and its endless repetitions are not an extra-musical reference to a previous historical period of the classical tonal music, but instead, it is an attempt to merge the listener with the musical processes in a now and here phenomenon. According to Riley the value of the artistic experience is given by the subject-less and the psycho-acoustic effects generated by the repetitions and processes (Orellana 2020: 45)

The so-called *musique pauvre*, has a direct link with Erik Satie’s ideal of transforming the listener as well as the sound itself into the center of the composition (Tarasti 2002). In this regard, Cage’s music achieved a more radical development, ending up with what Daniel Charles described as ‘music of no-will’ (Charles 1987). “The less the composer's will tries to dominate the listener, the more room there remains for the will of the listener in the musical process” (Tarasti 2002: 48).

In my opinion, there is an important link to establish between *musique pauvre*, the name of a more general trend mostly considered within the minimalist aesthetic, and the *Messe des pauvres* (1893–95), which is a partial setting of the mass for mixed choir and organ composed by Erik Satie. Despite the explicit relationship that can be stated by the title of the piece and the fact that most of Satie’s influential pieces for this movement that are pointed out generally are the *Gymnopédies* and the *Gnossieness* (at least in the case of Cage), its articulation as an organ mass (in which instrumental pieces were composed to replace sections of the Ordinarium that were otherwise sung), may establish in the ideal listener a convention-like association of the instrumental sections with the absent text. In this regard, what became more of an aesthetic premise for *musique pauvre* is the dialectics of scanty present elements that

imply absent ones.

In the framework of this inquiry, this is important to mention because, as will be shown in the following chapters, Minimalism has more connections aesthetically with the *musique pauvre* and particularly with Pärt's development than with Cagean aesthetic premises. Although Minimalist composers explicitly reject both conceptions of American and European Minimalism schools, its roots in the idea of dialogue between scanty elements that imply absent ones makes a strong connection with *musique pauvre*.

It seems apt to consider here *musique pauvre* or *música pobre* as the umbrella term for describing a more general aesthetic of sparse music, and leave Minimalism and Minimism as terms referring to the specific schools and composers already mentioned. In this regard, both Minimalism and Minimism, referring to specific schools and works, partake to the more general aesthetic trend of *música pobre*.

“El concepto de otredad lleva implícita la existencia dual de un centralismo dominante y de una periferia subalterna y multidependiente. Esa ajenidad señala la presencia de un otro considerado no sólo diferente, sino inferior, a quien se le han impuesto diversos modelos metropolitanos.”²(Paraskevaídis 2009: 1)

This quote is the first paragraph of Graciela Paraskevaídis' speech at the symposium *The Other America*, which took place at the Higher School of Music in Cologne, Germany, on April 4 and 5, 2009. Paraskevaídis, together with Aharonián, are the principal composers from Uruguay who coined the name Minimism to be differentiated from Minimalism, an Anglicism that was rejected on behalf of an ideological position. A remarkable characteristic of the composers partaking in Latin American Minimism is the idea that composing is an ideological act and an identity in a collective way. This posture becomes aware of imperialism, European and North American models, and colonialism.

“La ausencia total y voluntaria de silencios y de fluctuaciones dinámicas -es decir, la presencia continuada de compactos sonoros de bloques alrededor del forte, cuyos cambios rítmicos, melódicos o armónicos son tan esporádicos y espaciados como para generar una salida de la realidad y de relación con ella- conducen no a lo mágico-ritual sino a un estado de letargo que, además de sus connotaciones políticas, perturba o directamente anula la percepción profunda y el goce sensible del hecho musical, y logra a menudo destruir -a través de la automatización- cualquier posibilidad racional, intuitiva o emocional de la comunicación real de ese hecho.”³

² [The concept of otherness implies the dual existence of a dominant centralism and a subaltern and multidependent periphery. This foreignness signals the presence of an other considered not only different, but also inferior, to whom various metropolitan models have been imposed.] Translated by the author.

³ [The total and voluntary absence of silences and dynamic fluctuations -that is to say, the continuous presence

(Paraskevaïdis, 1986: 1)

According to Paraskevaïdis (2009), the historical roots of Minimalism can be seen in the generation of composers born in the second half of the nineteenth century, where we see a naive and uncritical interest in rescuing indigenous themes and allusions without questioning its eventual cultural appropriation and application. This is reflected mostly in the use of neoclassic and post-romanticist structures. In this regard, some examples from the first half of the twentieth century can be mentioned.

For instance, *Friso araucano* (1931) for voice and orchestra and *Evocaciones huilliches* (1945) for voice and piano by the Chilean composer Carlos Isamitt where he uses texts and inflections from Mapuche musical tradition. The Brazilian Heitor Villa-Lobos where occasionally uses some indigenous sources; the *Sinfonía india* (1935) by the Mexican Carlos Chavez, a neoclassical Beethovenian composition. The Americanist, indigenous and Creole contributions of Argentine composers such as Alberto Williams (1862–1952), Julián Aguirre (1868–1924), Carlos López Buchardo (1881–1948), Felipe Boero (1884–1958), Luis Gianneo (1897–1963) y Gilardo Gilardi (1899–1963), between others. In tight relationship with indigenous allusions it can be mentioned the operas *Huemac* (1916) and *La novia del hereje* (1935) by Pascual de Rogatis (1880–1980); *Ollantay* (1926) by Constantino Gaito, and *El oro del inca* (1945) by Héctor Iglesias-Villoud (1913–1988).

“La inserción de la mayoría de estas obras se da en estructuras y lenguajes del posromanticismo o del neoclasicismo europeo de la entreguerra. La bienintencionada tentación de una evocación idealizada y edulcorada de personajes y argumentos históricos o inventados a partir de ellos, prima aún sobre la necesidad de transitar caminos musicales nuevos y enfrentar riesgos creativos, con los que se pueda quebrar la hegemonía de los modelos europeos.”⁴ (Paraskevaïdis 2009: 2)

With *Cantata para la América mágica* (1961) by the Argentinian composer Alberto Ginastera (1916–83), the previous indigenous allusions in neoclassicist structures with the

of block sound compacts around the forte, whose rhythmic, melodic or harmonic changes are so sporadic and spaced as to generate a departure from reality and relationship with it- lead not to the magical-ritual but to a state of lethargy that, in addition to its political connotations, disturbs or directly annuls the deep perception and the sensitive enjoyment of the musical fact, and often succeeds in destroying -through automation- any rational, intuitive or emotional possibility of the real communication of that fact.]

Translation by the author.

⁴ [The insertion of most of these works occurs in structures and languages of post-romanticism or European neoclasicism of the interwar period. The well-intentioned temptation of an idealized and sweetened evocation of historical characters and plots or invented from them, still prevails over the need to travel new musical paths and face creative risks, with which the hegemony of European models can be broken.]

Translation by the author.

recurrent and successive imitations in forms such as salon pieces, operas, symphonies, and cantatas; were seen by the minimalist composers as “colorful postcards of musical tourism” (Paraskevaídis 2009: 3).

The so-called musical Americanism in the 1920s and 1930s, impulsed also by the musicologists Francisco Curt Lange (Uruguay) and Carlos Vega (Argentina), is propagated by the Pan American Association of Composers (1928–1934), co-founded by Edgard Varèse, with the important dissemination work of contemporary musical pieces regionally and continentally, with the participation of composers such as Henry Cowell, Aaron Copland, and Nicolas Slonimsky from the United States, Carlos Chavez and Silvestre Revueltas from Mexico, and Amadeo Roldán from Cuba.

The triumph of the Cuban Revolution in 1959 marks a crucial point historically and politically that develops into different forms of cultural and artistic expansion related to the search for counter-models and the affirmation of one's own in a sense of freedom. The dissemination to the new generation of composers was carried out by two important enterprises, although they are not directly connected with the Cuban Revolution: the brief but fruitful existence of the Latin American Center of High Musical Studies in the Institute Torcuato Di Tella settled in Buenos Aires, and the itinerant Latin American Courses of Contemporary Music. The former was funded by the Argentinian composer Alberto Ginastera, and it was a place where important young composers from different Latin American countries became a point of reference. The Latin American Courses of Contemporary Music were developed between 1971 and 1989 when several of the young composers from the enterprise just mentioned above worked as teachers. In this regard, it can be mentioned the Guatemalan Joaquín Orellana (1930), the Ecuadorian Mesías Maiguashca (1938), the Uruguayan Coriún Aharonián (1940), the Argentinians Oscar Bazán (1936–2005) and Mariano Etkin (1943), as well as the Argentinian Eduardo Bértola (1939–1996), and the Bolivian Cergio Prudencio (1955). Among its young participants were the Guatemalan Igor de Gandarias (1953), the Chilean Eduardo Cáceres (1955), and the Brazilians Chico Mello (1957), Tato Taborda (1960), and Tim Rescala (1961).

“Desde comienzos de la década de 1970, la evocación indigenista ha dejado de ser ingenua y pintoresca: el espíritu de época la ha transformado radicalmente en acusación histórica, rescate étnico y homenaje celebratorio. La tarjeta postal de otrora se ha convertido en cuestionamiento,

fuerza expresiva y afirmación existencial.”⁵ (Paraskevaídis 2009: 4)

This background brings the specific premises of Latin American Minimalism: an attitude respectfully committed to the indigenous world, an interest focused more on real recordings than on synthetic sounds, shots that go through various elaboration processes in the analog studio, the use of the voice and/or instruments of indigenous cultures, the structuring by independent blocks, the testimonial, the repetitive, and silence as a structural element.

This is going to converge in three aesthetics ideas: *austerity*, *dispossession*, and *silence*.

“El manejo conceptual de lo reiterativo en función ritual y el voluntario despojamiento de materiales determina una esencialidad (es decir, carencia de retórica), donde el silencio es parte de la estructura sonora y el minimalismo resultante se opone al minimalismo estadounidense de la década de los sesenta, en particular por las fuentes que lo estructuran conceptualmente: la observación de la experiencia musical indígena, el silencio y la fluctuación dinámica.”⁶ (Paraskevaídis 2009: 4-5)

2.2. How and why the research topic is considered within this context

2.2.1. How

“Silence” never ceases to imply its opposite and to depend on its presence. Just as there can’t be “up” without “down” or “left” without “right”, so one must acknowledge a surrounding environment of sound or language in order to recognize silence...The artist who creates silence or emptiness must produce something dialectical: a full void, an enriching emptiness, a resonating or eloquent silence.” (Sontag, 1967: 5)

Silence in music is not only expressed through the absence of sound, in pauses, articulations and endings; but also in those musical textures that abandon certain linear

⁵ [Since the beginning of the 1970s, the indigenous evocation has ceased to be naive and picturesque: the spirit of the times has radically transformed it into a historical accusation, an ethnic rescue and a celebratory tribute. The postcard of yesteryear has become a question, an expressive force and an existential affirmation.] Translation by the author.

⁶ [The conceptual management of the repetitive as a ritual function and the voluntary stripping of materials determines an essentiality (that is, lack of rhetoric), where silence is part of the sound structure and the resulting minimalism opposes the American minimalism of the sixties, particularly due to the sources that conceptually structure it: the observation of the indigenous musical experience, silence and dynamic fluctuation.] Translation by the author.

aspects, or contingency between sounds, that is, the sensation or auditory guide of generating certain expectations regarding the consequences of certain sounds on others in relationships that imply a consecutive order. I am articulating here a close idea with Meyer's broader sense of *tendencies* (1961: 24), which by the act of their inhibition, or their normal course of pattern is disturbed, or it is inhibited their final completion, their become conscious having an important role for the construction of meaning within the musical discourse.

This type of silence, which is called *performative* by Edward Pearsall (2006), is represented more by sound than by the lack of it. It is not possible to achieve absolute silence from an acoustic point of view, but it is possible to suspend meaning or significance at a semantic level. Music in particular manifests the importance of silence as a semantic construct because its meaning is never absolute, and it acquires a high degree of ambiguity and entropy. Musical meanings emerge first as acts of interpretation. Composers contribute to and extend guidelines to the interpretive activities of listeners by creating a context that requires responses. In other words, composers suspend their voices and in this way transform silence into a form of expression.

Those aspects mentioned in the first paragraph associated with oriented processes, which include among others: melodic continuity, thematic functions – where events continue in a linear manner, that is, one event seems to lead to another progressively – are characteristics that have to do with properties that govern the hierarchical organization of music. The determination of these characteristics in the musical phenomenon is clearly based on each individual with respect to his familiarity with certain stylistic conventions.

Music is a symbolic artform characterized by the presence of complex configurations of interpretants and therefore is contingent on political, historical, artistic, cognitive, and inter-subjective factors; which collapse within the act of creation and interpretation. These observations address the notion that interpretive acts are based on the interrelationships of these concepts. This principle applies to silent articulations as any other aspect of the musical experience.

The content of any specific instance of silent articulation in music depends on the way in which these elements intermingle within a specific context. As for pieces that decidedly do not seek process-oriented, thematic functions, and/or events that seem to progressively

address others; there is a decision to produce a static spatial quality where texture and timbre itself become the focus of attention, as we can see in several *minimalist* compositions. Under these conditions, music can be interpreted from the notion of *degré zéro* by Barthes (1967), where the writer is freed from “all bondage to a preordained state of language” (1967 [1953]: 76). Music becomes silent in its semantic aspect and is translated into its structural organization as well as its first level of articulation.

“(…) Silence is more than a void. Silence constitutes a dramatic presence in music similar to that of music at its most overtly discursive and plays an important, if not indispensable, role in the production of meaning.” (Pearsall, 2006: 58)

In minimalist works it is not about composing on previously arranged structures, nor musical gestures, or formal developments. In the words of Max Nyffeler (2014), the technique of minimalism developed by the composer Paraskevaïdis is politically colored. In some works from the late 1970s, the gesture of withdrawal goes as far as the denial of sound. At that time and for eleven years in Uruguay, the military who had taken power in 1973 through a coup d'état governed. Paraskevaïdis reacts to this with a composition, according to Nyffeler, the composition of a silence.

“En la pieza electroacústica *huauqui* (1975), durante los once minutos que dura la obra solo se escuchan algunos ruidos extremadamente suaves -huellas en la nada-, cuya vaga aparición sugiere al oyente cualquier tipo de interpretación. En un breve comentario la compositora dio posteriormente algunas indicaciones en clave, en cuanto hacia dónde pueden conducir estas huellas: *huauqui* -escribió- “era la estatuilla que cada inca tallaba a su imagen y semejanza”. La palabra significa también hermandad, amistad, comunidad. Además, agrega que con esta pieza habría iniciado una búsqueda, (...) hacia la sencillez y concisión en la expresión, hacia el despojamiento y el silencio”⁷ (Nyffeler in Corrado 2014: 24)

Another similar example of denial through withdrawal or silent manifestation is reflected in a work composed during his stay in Germany for three flutes and three clarinets called *todavía no* from 1979. The work must be performed permanently in ppp intensity. The composer noted about the work:

“La temporaria lejanía de la horrorosa realidad cotidiana imperante entonces en ambas orillas del Río de la Plata me rodeó de un silencio aún más estremecedor, me paralizó dentro de un vacío aún

⁷ [In the electroacoustic piece *huauqui* (1975), during the eleven minutes that the work lasts, only some extremely soft noises are heard – footprints in nothingness –, whose vague appearance suggests any type of interpretation to the listener. In a brief comment the composer later gave some coded indications as to where these traces could lead: *huauqui* -she wrote- “was the statuette that each Inca carved in her image and likeness.” The word also means brotherhood, friendship, community. Furthermore, she adds that with this piece she would have started a search, (...) towards simplicity and conciseness in expression, towards stripping and silence.] Translation by the author.

más asfixiante: todavía no habían cesado las pesadillas, todavía no habían terminado la crueldad y el espanto, todavía no habían acabado el dolor y la muerte. Los sonidos se mueven como amordazados, se ahogan en el silencio, se buscan fraternalmente y llenos de esperanza”⁸

Thanks to the analysis of the Colombian pianist Daniel Áñez (2014) of the composer's piano works, two techniques are worked on, the *non-discursiveness* that Áñez classifies into six different categories and the idea of mobile statics: a sound space that changes, but it doesn't move, it doesn't move forward. In turn, these two ideas are closely related and intermingle.

Within *non-discursiveness*, we find, for example, strict repetition, when a musical element is repeated insistently without any type of variation. This is the example of *Abril* (1996), the work consists of the constant alternation between two notes, which are repeated a certain number of times. In addition to rhythmic homogeneity, other elements enjoy absolute immutability: the entire work must be performed *una corda* and always *pianísimo*.

We find stasis at the level of registers, pitch class sets, dynamics, successive repetitions of materials, insistent and incessant rhythms. Another form of *non-discursiveness* observed by Áñez is disordered repetition: once a series of certain fixed musical materials has been presented, said materials continue to appear, but always in a new order, alternating and giving the impression of having a random order.

The third category and statism is the infinite progression where there is a continuous appearance of new elements, which do not have a successive logical relationship with the sound events that precede them but rather do not seem to respond to any structural logic. On the other hand, hard order cuts are a way of calling the passage from one sound material to another without transition.

The extremely slow movements, another of the figures defined by Áñez, seem to dissolve their dialectical traces, and the solitary phrases that appear once and never appear again, sound events that have no consequences, together with the previous categories constitute characteristics that we could relate with the silent manifestation not only within the works of

⁸ [The temporary distance from the horrific daily reality prevailing then on both banks of the Río de la Plata surrounded me with an even more shocking silence, it paralyzed me within an even more suffocating void: the nightmares had not yet stopped, the cruelty and horror had not yet ended, the pain and death had not yet ended. The sounds move as if gagged, they are drowned in silence, they search for each other fraternally and full of hope.] Translation by the author.

Paraskevaídis, but also within other *minimalist* works.

On the other hand, austerity in the use of elements could be another perspective from which to analyze the statics of music, anti-virtuosity in the use of the technique and block constructions of fixed and repetitive materials in ritual function.

In this regard, this idea fits aptly with Leonard Meyer's idea of *anti-teleological* art (1967), where a structured syntax of patterns and forms is avoided at all costs, resulting in us not listening to the relationships among the sounds themselves, but to the sound as a discrete, or objective sensations (1967: 73).

“[...] it seems clear that the more one perceives the relationships among things, the less one tends to be aware of their existence as things in themselves-as pure sensation. You may, at some time, have had a radio or television set go haywire so that the sound was completely distorted. If so, you may recall that when the syntax and grammar became obscured and meaning was lost, you became very aware of sound qua sound-you became conscious of the bleeps, bloops, and squeaks.” (Meyer 1967: 74)

2.2.2. Why

“En este contexto, el creador ha debido optar entre seguir al servicio de modelos o tratar de lib(e)rarse de ellos, entre permanecer al abrigo de lo conocido o desafiar la hegemonía impuesta intentando generar contramodelos. Todo el siglo XX ha sido testigo de esta encrucijada existencial, reflejo en los ámbitos artísticos y culturales de los desafíos ideológicos a nivel continental, cuyo epicentro podemos centrar en la década de 1960, un punto de inflexión histórica, también en música.”⁹ (Paraskevaídis, 2009:2)

This quotation was used before in Chapter 1 referring mainly to its first part, but in this context, I stress the *existential crossroads*, as defined by the composer, where in the realm of minimalist music, the silence is taken as force, instead of an unfavorable condition for the dominated position, as a performative act (Dauenhauer 1980) that became a virtue where a new signification can arise. In *An Approach to Compositional Trends in Latin America* by

⁹ [In this context, the creator has had to choose between continuing to serve models or trying to free himself from them, between remaining sheltered from what is known or challenging the imposed hegemony by trying to generate counter-models. The entire 20th century has witnessed this existential crossroads, a reflection in the artistic and cultural spheres of ideological challenges at a continental level, whose epicenter we can focus on the 1960s, a historical turning point, also in music.] Translation by the author.

Coriún Aharonián (2012), the musicologist and composer argues that *silence* became not only a principal characteristic of minimalism but also a cultural symbol. He points out that silence is not more considered an absence, than a presence, the composers have traveled from negation to affirmation, where the silence not only articulates and structures the musical phenomenon, but also transforms it into specific musical situations.

Keeping in mind Gramsci's notion of hegemony (1971) and the role of the intellectuals, these revolutionary practices that are not overt or radical, but are sustained in time, allow transformative processes in the counter-hegemonic struggle, challenging the prevailing ideologies and building an alternative cultural and political narrative for a more profound social transformation.

"How can we distinguish, within the European cultural heritage, its colonizing elements from its real *langue*, which even the "natives," we as Europeans, have the right to speak? For we naturally do not want to adopt the values of colonizing discourse when expressing our innermost experiences. The answer is this: One has to leave space around every subject and society, a space which transcends words, gestures, signs, and objects. That space must be, first of all, empty; it is not the same as the semiosphere, which is already filled with signs and signifying units. Therefore, liberation from the sign relations of dominant/dominated starts as early as with the creation of an empty space, in which signs can be detached from their earlier, fixed signifying relations. Consequently, the first semiotic act is not that of signifying. Rather, it is an event that has already taken place before the subject grasps the sign. A semiotic act is the negation of the signified, an abandonment of the ready-made meaning. Thus, it is also an existential moment, it is choice, it is a breaking free from the power of the signified and the creation of a new (transcendental) space." (Tarasti 2000: 139)

If the two quotations are put in comparison, the context of the *existential crossroads* in the minimalism trend fits very well with the existential moment that supposes the choice, the semiotic act of negation, and in this regard the resistance. The withdrawal of the composer's voice in the composition and the appropriation of silence as a performative act in expression places can be related to the answer proposed by Tarasti: *the empty space* "where the signs can be detached from their earlier, fixed signifying relationships" (2000: 139) that of the dominant/dominated relationships.

These terms are not only general categories for subordinated meaning-making processes but also imply different subject positions (Tarasti 2000). The most dangerous semiotic act in the dominated case is to become the new dominant in the sense of establishing its view of a colonizing status. This was the risk of the observation and appropriation of indigenous materials in the second half of the nineteenth century (explained in the previous section),

wherein the neoclassic and post-romantic manifestations with some indigenous allusions put the moral question of cultural appropriation without presenting their muted voices. In this regard, and as posted by Paraskevaïdis, they were seen as touristic musical postcards with some “exoticism”. Minimalist composers face the problem of being observers and, at the same time, composing in this empty space where the possibility of raising their voices is high and the risk of irresponsible cultural appropriation seems countered.

“[...] certain gestures may no longer subliminate into a "spiritualized expression" within the limits of the prevailing aesthetics, such that sound colors do not find enough place within conventional musical frameworks, or rhythms and melodies may abandon traditionally accepted codes (for instance, those of periodicity and quadratic phrasing).” (Tarasti 2000: 144)

The way that minimalist composers find to stand in a critical and responsible observation of indigenous musical materials in a commemorative and existential presence is through the emancipation of the sounds by incorporating indigenous instruments and freeing them from the previous “traditional accepted codes,” “conventional musical frameworks, rhythms, and melodies.” This led the composers to the establishment of a particular idiolect, which cannot be decoded with the rules of the dominant. In this regard, and following Tarasti's idea that the “rebellion of the *parole* and its success depends on the social semiotic conditions,” (2000: 144), Latin American Minimalism built itself as a common trend and community with its particular historical roots that differentiate it from the American and European Minimalism.

2.3. Delimitation of the particular materials: Scores, Recordings, and Texts

The material for analysis is theoretical sources such as scientific articles and books about Silence (in the first part of the thesis), and Latin American Minimalism, as well as bibliographical materials about the composers and analysis of compositions as a secondary data analysis within this musical trend.

A tentative list of composers and music works belonging to Minimalism is presented by Aharonián (2012), already detailed in the last section of this chapter. Regarding the analysis

of the scores, I selected, from the previous list, the two most representative composers of the trend, that in my opinion are Oscar Bazán and Graciela Paraskevaídis.

Then, the musical works to be analyzed in the fourth chapter are *Austeras* (1975-77) by Oscar Bazán (Argentina) and *todavía no* (1979) by Graciela Paraskevaídis (Argentina-Uruguay)

The principal medium used to analyze them in this thesis was the aural perception inscribed in the theoretical framework, where the score is an important text that brings more information to the interpretation of the musical phenomenon, but it is not the main material of analysis.

todavía no is taken from the album *Magma: 9 composiciones*. Released on: 1996 by Tacuabé ed.¹⁰ *Austeras* by Oscar Bazán is a work composed of fifteen pieces that are not all available in an album. Besides, these pieces are free instrumentation parts, so I selected eleven pieces that are available on the YouTube platform, and also with the scope that the most interested reader of this thesis can access the aural experience of the works under analysis.

In this regard, the selected pieces from *Austeras* are the following ones: *origen, grito, de los ruidos, del silencio, máscaras, común, ofrenda, letanía*, and *los límites*, by the pianist Ivan Gabriel Perez Faccaro¹¹. Therefore, the pieces that are left out of this analysis are: *los números I, los números II, mixta, vida, excepción* and *contenida*.

2.3.1. Brief Biography of the Composers

Oscar Bazán (1936-2005)¹²

Oscar Bazán was born in Cruz del Eje, Córdoba, Argentina, in 1936 and passed away in the

¹⁰ https://www.youtube.com/watch?v=vEypBH2u60&ab_channel=SirvienteInvisible

¹¹ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

¹² Biographical information at Paraskevaídis' analysis of *Austeras*, consulted in her archive in Uruguay, December, 15th 2023. The text was written in Montevideo in 2014 publish at http://www.gp-magma.net/es_bio.html

city of Córdoba in 2005. He began his musical studies with Eduardo Gasparrini. In 1963 and 1964, he was a scholarship holder at the Centro Latinoamericano de Altos Estudios Musicales of the Instituto Di Tella, where he was taught by Alberto Ginastera, Luigi Dallapiccola, Olivier Messiaen, Riccardo Malipiero, and Bruno Maderna. In 1965, Bazán collaborated with Mario Davidovsky in the electroacoustic music laboratory at that center. In 1973, he was awarded a grant from the Centro de Investigaciones en Comunicación Masiva, Arte, y Tecnología (CICMAT) in Buenos Aires, where he created *Austera* and *Parca*. Bazán worked as a professor at the School of Arts of the National University of Córdoba for many years. He was a founding member of the Experimental Music Center in 1965.

Graciela Paraskevaídis (1940-2017)¹³

Graciela Paraskevaídis was an Argentine composer, musicologist, and teacher who later became a Uruguayan citizen. She was born in Buenos Aires and studied composition at the National Conservatory of Music under Roberto García Morillo. She was awarded a scholarship from Centro Latinoamericano de Altos Estudios Musicales (CLAEM), which was formerly part of Instituto Torcuato Di Tella. During her time as a student there from 1965–66, she studied under Iannis Xenakis and Gerardo Gandini. She also received a scholarship from the German Academic Exchange Service (Deutscher Akademischer Austauschdienst) and was taught by Wolfgang Fortner from 1968–71. In 1975, she relocated to Uruguay. Between 1985 and 1992, he taught at the University School of Music of the University of the Republic of Montevideo. Additionally, he devoted himself to private teaching. As a guest artist, he lived in Berlin (Artists in Residence Program, 1984) and Stuttgart (Akademie Schloss Solitude, 1998) in Germany.

Her compositions have been awarded and performed in several countries across America, Europe, and Asia. Record labels in Germany, Bolivia, Brazil, and Uruguay have released his works. He has released three monographs on the Tacuabé label in Montevideo: *Magma* (1996), which contains nine compositions; *Libres en el sonido* (2003), which contains seven compositions; and *Contra la olvidación* (2012), which contains nine compositions.

¹³ Biographical information consulted at http://www.gp-magma.net/es_bio.html, March, 4th 2024.

She has authored the books *La obra sinfónica de Eduardo Fabini* (Ediciones Trilce, Montevideo, 1992) and *Luis Campodónico, compositor* (Tacuabé, Montevideo, 1999), in addition to writing several essays on contemporary Latin American music. Additionally, the author translated *Los signos de Schoenberg* (*Schoenbergs Zeichen*) by Jean-Jacques Düski (Monte Ávila, Caracas, 2005) and collaborated with various publications such as *Pauta* (Mexico), *Revista Musical Chilena*, *MusikTexte* (Germany), and the dictionary *Komponisten der Gegenwart*. Between 1990 and 2000, she served as co-editor of *World New Music Magazine* (ISCM yearbook) and co-editor of the site *latinoamérica-música*.

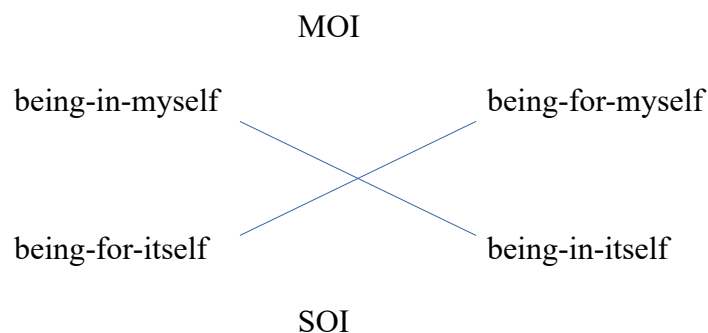
From 1975 to 1989, she was involved in organizing the Latin American Contemporary Music Courses (CLAMC). She was a member of the Núcleo Música Nueva de Montevideo and the Sociedad Uruguaya de Música Contemporánea. She has received several distinctions, including the Goethe Medal from the Goethe Institute of Munich in 1994 and the Silver Morosoli Prize from Uruguay in 2006.

3. Methodology

3.1. Zemic-model

In Existential Semiotics, the development of the zemic model starts from Hegelian philosophy, particularly its distinctions of being: being-in-itself and being-for-itself. The former implies the inner qualities where we can know nothing, but when the entity enters the social context, becomes a subject, and becomes for-itself. To this starting distinction, it is added the point of view of the subject, in the French term *Moi (me)*, drawing two more categories: being-in-myself, and being-for-myself. The self determined by society, *Soi*, is represented by the categories of being-for-itself, and being-in-itself. The latter represents the social values and norms; and the former exemplifications of that values and norms via social practices and institutions.

These four modes of being are put in relationship through the so-called semiotic square of the Greimasian school resulting the following:



“We need still one more "modernisation" of Hegel and his categories. It has been offered by Jacques Fontanille in his study *Soma et sima: Figures du corps* (Fontanille 2004). The author deals with corporeal semiotics, but presents the distinction between categories of *Moi* and *Soi* in a fresh manner. As a Greimassian semiotician Fontanille starts from the actant and his/her body. He distinguishes between body and form. We speak of body as such or "flesh" (chair), which is the center of everything, the material resistance or impulse to semiotic processes. The body is the sensorial, motor fulcrum of semiotic experience (Fontanille 2004: 22). Yet, on the other hand there is a body in the proper sense, which constitutes the identity and directional principle of the body.

The body is the carrier of the "me" (*Moi*) whereas the proper body supports the "self", or *Soi* (ibid.; 22-23). The *Soi*, or "self", builds itself in discursive activity. The *Soi* is that part of ourselves which the "me" (*Moi*) projects out of itself in order to create itself in its activity. The *Moi* is that part of ourselves to which the *Soi* refers when establishing itself. The *Moi* provides the *Soi* with impulse and resistance whereby it can become something. In turn, the *Soi* furnishes the *Moi* with a reflexivity which it needs in order to keep within its limits as it changes. The *Moi* resists and forces the *Soi* to confront its own alterity. Hence, the two are inseparable." (Tarasti 2009: 30)

In this regard, *Moi* and *Soi* are two inseparable aspects of our subjectivity. The *Moi* or the bodily ego only can be expressed through the *Soi*, which involves stability, identity, and aspirations. The *Soi* functions as a memory of the body (*Moi*); "it yields form to those traces of tensions and needs which has been inserted in the flesh of the "me", or *Moi*." (Tarasti 2009: 30)

"The *Moi* of the artist is the pure source of ideas. But we can also say that transcendence lives within a man. The *Moi*, however, is surrounded by the sphere of the *Soi*, that part of the ego which is social, coded and community-bound—not existential. Together they form the phenomenon that Thomas Sebeok called "the semiotic self". This concept coined by Sebeok is determined by the physical and virtual body. Some identify the semiotic moment either with social codes (the Saussurean tradition) or with the kinetic energy of the ego (Julia Kristeva). These theories also have their supporters in musical semiotics." (Tarasti 2009: 31)

For a more detailed discussion around the relationship between *Moi/Soi* I recommend Jean-Marie Jacono's *Existential semiotics and sociology of music* (in Tarasti ed. *Transcending Signs* 2023: 481 – 490), some of her notions will be followed in the analytical chapter of this thesis.

One of the important aspects of the model for the existential semiotic musical analysis is the inclusion of the *modalities* already discussed in *Theory of Musical Semiotics* (1994) by Tarasti. The modalities are psychic activity that the speakers project in their sayings.

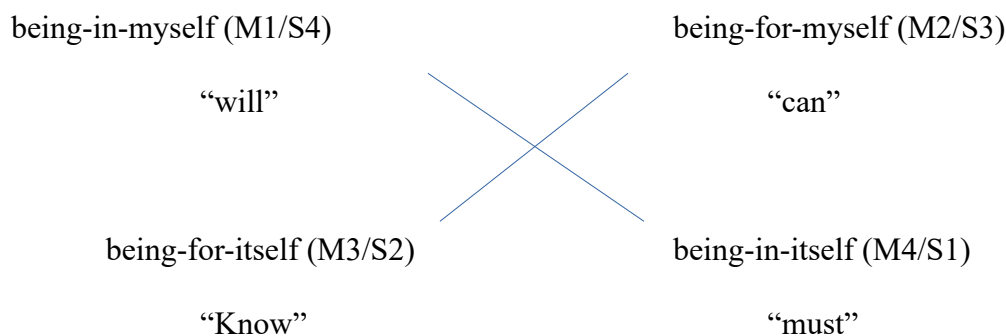
The modalities of the *Soi* are "must," "know," "can," and "will" in this order where the contingency diminishes towards the end of the list. In a conversely way and with the same quantity and contingency behavior, the modalities of *Moi* are "will," "can," "Know," and "must."

The "will" is the most important modality of *Moi*. It expresses the composer's inner intentions and stabilizes the composition in terms of its primary materials and treatments. The "will" is not only derived from the modality of "wanting-to-do" but also from "not-wanting-to-do," "wanting-to-be," and "not-wanting-to-be." This sustains and establishes the second

important modality, which is "power," even as an important bodily category. It is the different capacities and technical handling of the material that allow the composer to express his/her will. The next modality is "knowing." This has to do with the memory of the *Moi*, which is a kind of "fundamental ego" (a deep personality of the composer). For example, a composition gives information through effort and not simply by being reproduced and "being there" in a static sense. The composition itself as an organism "remembers," its previous solutions to various compositional problems in its very act of enunciation. Finally one can see the *Moi* as processing one's own obligation, or "duty": one can break one's own rules, model them or even silence one's own expression.

For the *Soi* (the social-community self) the modality of "must" takes first place, as structures of communication and normative forms that shape musical styles, techniques, and clichés. If a composer names his work as "sonata," "symphony," "fugue," and more, he commits himself to a certain "duty" of the *Soi*. Second in importance is the modality of "knowing," as the elements of the hegemonic historical universe and the technical handling of them. "Can" has to do with the adoption of certain techniques and resources in which "must" and "will" can be realized. For *Soi*, the last modality is "will". This appears as a type of nostalgia, desire, or collective longing, for example when the composer intends to express the voice of his/her community. The "will" in this case has a collective origin.

Adding the modalities to the square:



Finally, in the taxonomy of being where *Moi* and *Soi* are inseparable entities, it is added four cases: M1/S4 which represents our body, kinetic energy, desire, and chaotic physical experience; M2/S3 means identity, stability, via habits, communication with others, and institutions; M3/S2 constitutes the social practices and institutions where *Moi* is completely

subordinated to the Soi; and M4/S1 implies the most abstract values and norms of the society or community.

Additionally, there is an inherent dynamic tension between the two entities, expressed by the numbers, and in this regard, the scheme is different from the Greimassian square of logic relationships because instead of being a fixed set of logic links, implications, and contraries, it changes into a temporal and dynamic process.

“Moi gradually becomes socialized, the materiality of our ego is more and more sublimated, until it is capable of serving and representing the most intellectual and spiritual aspects of our society. On the other hand, the Soi urges the subject to become more concrete, physical and material, forming the kind of personalities that social practices and institutions can recruit for their purposes.” (Tarasti 2018: 41)

Tarasti uses the terms *sublimation* and *embodiment* for these processes respectively.

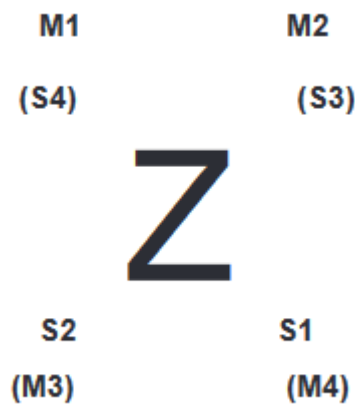
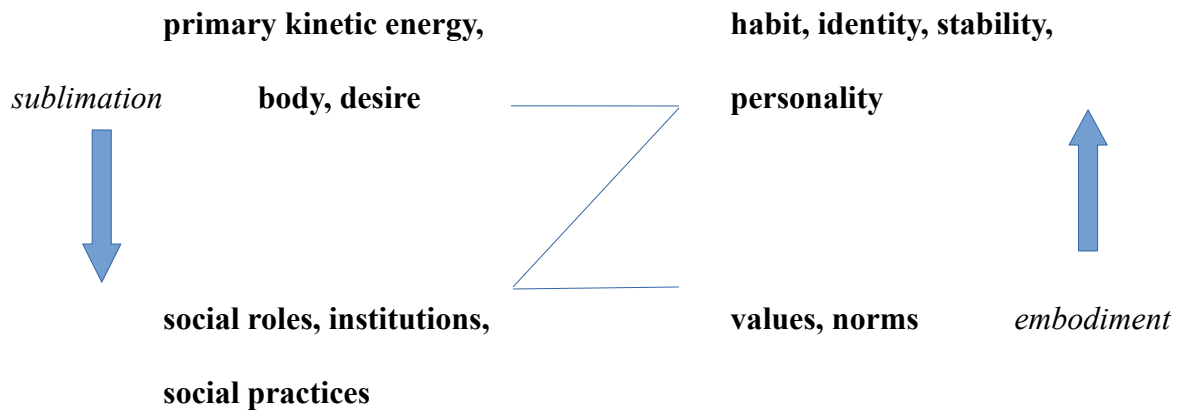


Figure 4: Tarasti's semiotic tension between Moi and Soi

This contains the following issues discussed above:



The model is called *zemic* for the incorporation of the dynamic tension of *embodiment* and *sublimation* in a zig-zag-like process, and for the fact that portrays the *emic* world, i.e. the world from inside phenomenologically experienced.

The *zemic* is a modelization of an ontological semiotic process, that theoretically and epistemologically tries to explain and depict the elements whereof the human mind consists.

However, when it is applied to the analysis of any artwork as in this case music, texts, or any human-created objects, it is necessary a shift from the *zemic* model to a *sig-zemic* or *sign-zemic*, which is a complex representation of the first one. Then, in each analysis, it is crucial to find the correspondence between the terms and places in the model with the analyzed object, to find out the profound relationships of the work.

Besides, the modalities reminds in each state of being, in different degrees all at the same time, so the modalities are exchangeable in the model according to the particular phenomenon under analysis. In musical terms the model can be rewritten as follow:

kinetic energy of music

themes, melodies, motives,

musical actors

“will” (M1/S4)

“can” (M2/S3)

being-in-myself

being-for-myself

embodiment

sublimation

“Know” (M3/S2)

“must” (M4/S1)

being-for-itself

being-in-itself

genre, forms, styles,

musical aesthetics, values,

topics, schools, institutions

norms, ideologies, abstract ideas

“In every text, expression, musical discourse we have these four aspects:
(1) Concrete physical material appearing as musical gestures and musical desires, more or less chaotic wave-like formations of energy. musical, more or less chaotic wave formations of the kinetic energy of music.
(2) "actors" or musical persons, which are the most stable anthropomorphic entities, such as motifs and themes. as motifs and musical themes; these have well-defined profiles and constitute units of musical narrative. defined profiles and constitute units of musical narration.
(3) In music we have social norms, which are manifested in (a) rhetorical figures, (b) themes, (c) musical themes, (d) musical motifs, and (e) musical themes. rhetorical figures, (b) themes, i.e., internalized stylistic features of musical or non-musical social fields, and musical or non-musical social fields, and (c) genres, the social frameworks necessary for musical communication.
(4) Each musical unit has an aesthetic aspect of content, being the values or ideas that the music conveys. values or ideas that the music conveys or signifies.” (Tarasti 2018: 42)

When the model is applied to temporal texts, such as music, instead of considering the four positions in the square, it should be considered as four different levels, layers of signification that develop simultaneously, each with their characteristics and formations. M1/S4 consists of musical events, and state of affairs, where the chaotic manifestations of our will predominate. M2/S3 implies the organization of these events in recognizable units as motives, themes, and melodies, that are identifiable and memorable entities. M3/S2 has to do with more traditional forms, schemes, and topics, which may follow a rhetorical logic such as sonata form, rondo, waltz, concerto, march, and so on. Finally, M4/S1 consists of the aesthetic ideas, and ideologies behind the musical phenomenon.

As a final remark, I want to bring up an interesting connection that Tarasti (2018) makes regarding its zemic model. It implies a direct connection with the Greimassian generative path, but also he made the comparison with Lotman's model of reconstructing ancient Slavic texts in his *Thesis on the semiotic study of culture* ([1975] 2019). In Lotman's model, the so-called generative gesture goes from top to down in levels such as symbols, semantics, syntax, metrics, and phonetics. This generative path in Tarasti's model, can go in any direction and can appear tensions and clashes between the different levels or layers of meaning.

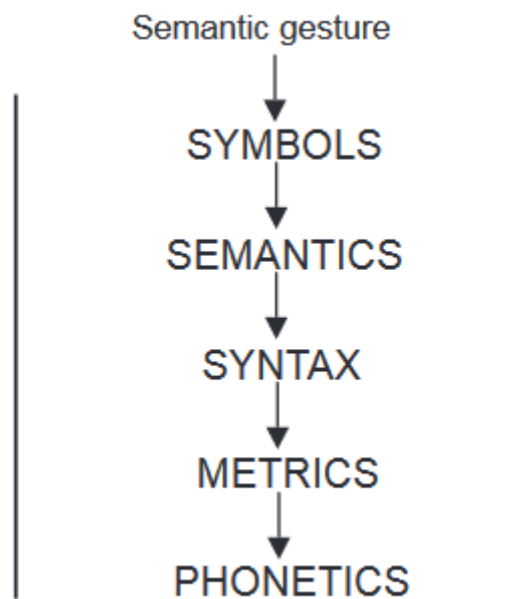


Figure 5: Lotman model of generative gesture.

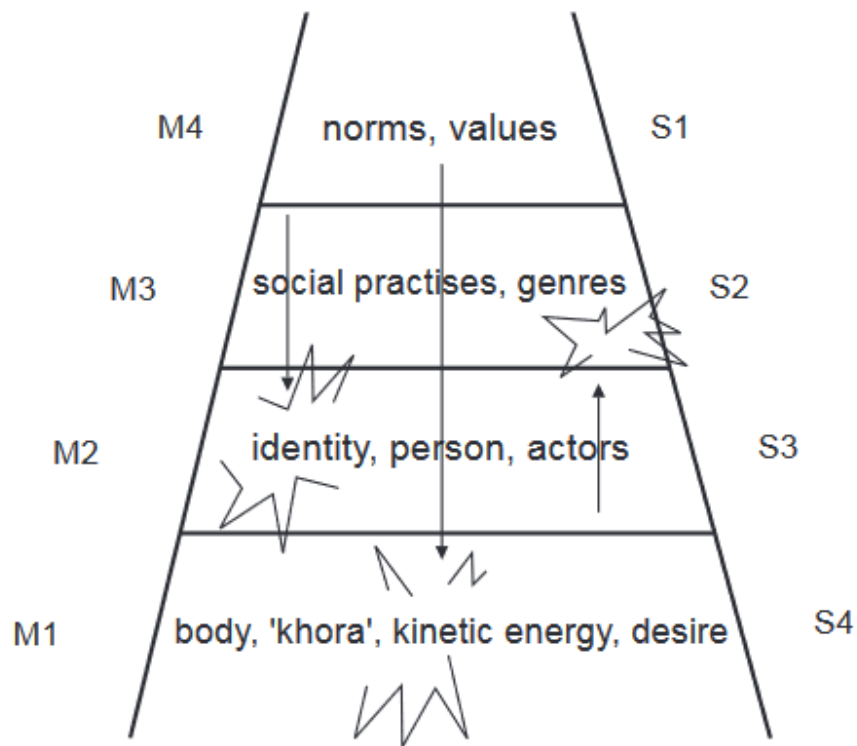


Figure 6: Tarasti's Z-model with clashes between levels.

3.2. The concept of *situation* as an analytical tool: events, acts, actions

The analytical work with the musical phenomenon in its multiple possible purposes, in my opinion, always carries the difficult step of defining the appropriate units for analysis. Sometimes, the definition of these analytical units does not align with the general goal of the analysis. This problem is already stated by Raymond Monelle (1992) where the lack of a common metalanguage brings the discussion concerning

“the names and properties of *segments*, those shorter or longer bits of language or music which are strung together syntagmatically, or can be grouped paradigmatically, to make up the medium as *parole* or *langue*”. (Monelle 1992: 59)

For example, it can be a mistake to analyze the work in this thesis with units of musicological analysis of the canonical musical language such as tonal functions, chord roles,

melody, form, style, and so on. At the same time, the unit for analysis cannot be understood as measurable aspects of the sound parameters such as timbre, intensity, duration, pitch, and spatiality; since the goal of this inquiry is concerned with the phenomenological and hermeneutical devices from which the musical semiosis is produced.

“My own efforts have brought me to the threshold of what I call existential semiotics (Tarasti 2001). This by no means heralds the rebirth or return of existentialist philosophy. Rather, I am continuing in the direction of musical research such as that of Floyd Merrell, who in his *Peirce's Semiotics Now* (1995) seeks to underline the individuality of signs. Likewise, in Barthes's *Elements of Semiology* (1967) signs are classified according to categories such as signals, indexes, icons, symbols, signs, allegories. He distinguishes five species of relationship between any two elements, the last of which is the case in which a sign has an existential relationship to its user. In Barthes's view, Wallon, Peirce, and Jung consider some categories of sign to have precisely such an existential function. Wallon believes that the signal is such a sign, Peirce says the same of indexes, and Jung of symbols. In Greimas's theory the existentiality of signs would be a kind of deixis, a reference to I-, here-, and now-moments, i.e., to a situation that prevails for a person at a given time and place. [...] It seems to me that only by using the notion of situation can we analyze musical semiosis in all its complexity and uniqueness.” (Tarasti 2002: 71)

The existential semiotic concept of *situation* functions as a category that implies the perspective of music semiosis as a crossroad between communication and signification, understanding that a sign is an act performed by some subject, and the body is projected into the utterance (music text and phenomenon), and music instead of appearing as a fixed object, appears as a certain situation. In this regard, music analysis is not related to treating music phenomena as a linear-syntagmatic chain, unidirectional, always depending on a cultural code system, wherein the phenomenon is most of the time reduced. Instead, it is understood as

“a continuous intermingling of happenings that represent various modes of being in the real contexts in which they occur. [...] Situation is that part of the world with which one enters into a relationship.” (Tarasti 2002: 72)

One helpful example is given by Tarasti, who compares situatedness with a tone. In a tone, duration, timbre, pitch, intensity, and spatiality are combined to form the entity. All these parameters exist in the sound waves and can be split as measurable aspects, and at the same time, they are variable components of the entity, the tone.

The concept of *situation* leads us to not only a broader perspective of the conditions of musical semiosis, communication, and signification; but also functions as a crossroad term that connects semiotics of music, cognitive musicology, and as Juha Ojala (2023) pointed out, to the 4E interdisciplinary paradigm which involves *embodied*, *enactive*, *embedded*, and *extended cognition* as well as “cognitive views of subject and mind as a brain/body-in-the-

world system.” (In Tarasti (ed.) 2023: 259 – 271)

“The three aspects of a situation – the world itself (Dasein), organic process, and consciousness – are mutually dependent, not in the manner of causal chains, however, but as a continuous microdialectics.” (Tarasti 2002: 72)

When speaking about musical analysis regarding musical situations, as I mentioned before, as a crossroad between communication and signification, it is necessary for the well analysis’ development, to separate accordingly the different embedded levels of meaning, keeping in mind that the principal goal is to understand the logic of inner events in a situation, and not only the possible predictability of these events.

For a better understanding of these different analytical layers, I bring a simple diagram where it is illustrated by Tarasti in its model of narrative composition.



Figure 7: Tarasti's simplification of the model of narrative action in composition - physical composer and listener (2002: 75)

In Figure 7, we have at least three levels, where the extremes, now marked in boxes, represent the physical composer and listener. The physical composer and listener refers to the physical person who differentiates from the implied listener or composer. The physical and implied composer and listener are two different beings, in musical work, there is a musical narrator or implied composer that “organizes musical events according to a certain kind of logic, while taking into account a possible audience” (Tarasti 2002: 73). In the same way, the physical listener is a different being from the implied listener by the author. This level deals with musical communication and its psycho-cultural and social relationships of composers and listeners as subjects of historical and organic processes, where texts such as biographies, letters, diaries, and so on, are important resources for research.

In another step, in the boxes of *implied* composer and listener, we are in the realm of musical signification, where *representation* is involved (Figure 8).

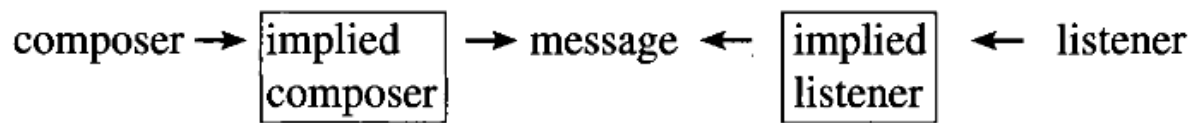


Figure 8: Tarasti's simplification of the model of narrative composition - implied composer and implied listener (2002: 75)

“[...]elements of outer reality are internalized so as to form factors that wield influence inside the musical discourse. For instance, the implied composer is someone with a certain competence, who provides his musical message with signs that the implied listener can presumably receive and decode correctly.” (Tarasti 2002: 75)

Finally, at the level of the “message”, the work itself can be taken as a model with its internal relationships that in some cases can involve a kind of representation from the other levels, it can be antithetical to the presuppositions of the implied composer and listener. Besides, *communication* from the social, historical, or even physical situation, generally is not possible directly, at this level, it is a signification process, an interpretation.

I showed this simplified model of narrative composition by Tarasti to highlight that I am working at the level of the musical work, the immanent level in Nattiez’s terms (1990), and the implications and conclusions regarding the internal logic of events in the message level with relation to the implied composer and listener, so it has nothing to do with the physical composers or the reception of the music works. Besides, the details regarding narrativity, showed in the complete Tarasti’s scheme (2002: 74), are not considered here because I am dealing with Minimalist music as an anti-narrative or anti-teleological (Pearsall 2006).

3.2.1. Events, acts, and actions

While dealing with musical discourse, we have to examine carefully the events, acts, and actions which produce and maintain musical situations. According to Tarasti (2002) situation can be conceived as space, and for my topic, this relationship seems appropriate since the composers of the minimalism most of the time attempted to create sound structures instead of linear-syntagmatic chains of sounds and harmonic traditional structures.

“Situation might be easily identified with a space: the space at a given moment as perceived by a given actor. In music, situation always implies an actor; no situation can exist without an actor somehow pertaining to it. Therefore, what is crucial for a musical work is the way it draws listeners into the situation and forces them to participate in it.” (Tarasti 2002: 76)

The concept of actor brings so much complexity and endless discussion about the subject in the music discourse that for this inquiry, I will leave it out. *Actant* or *actor* has its origin in Vladimir Propp, and his ideas developed by Greimas in his narratological model. What is important for my research here methodologically is to understand the concept of actor in musical terms as actor-theme, most of the time related to the concept of developmental motif, or a cell that functions as a minimum unit becoming a structural carrier of further formal development.

It cannot be reduced only to a melodic cell or to one harmonic relationship, but it implies a broader understanding of a particular kinetic-energy. The translation of actor-theme in Tarasti’s theory (2002) into musical discourse, is built upon the ideas of a Swiss music theorist of Austrian origin called Ernst Kurth (1886–1946). Kurth wrote about kinetic energy [1917] [1920] (1991) in its influential concept of music as motion and its examples refer to the melodic material. However, the notion can be extrapolated in a broader sense, and as Tarasti had said, it “revolutionizes the traditional criteria of segmentation” of the musical discourse.

“Kurth’s theory accordingly revolutionizes traditional criteria of segmentation; and using it one can also treat music that analysts have generally had trouble segmenting, such as electronic music, freely pulsatile music, “sound mass” compositions for example, some works by Ligeti and Penderecki), minimalism, spectral music, and computer works.” (Tarasti 1994: 100)

He pointed out that “the energy which flows through melodic lines influences all single tones in a melody, which we experience as a closed whole, a linear unit” (cited by Tarasti 1994: 100). In this regard, music can be analytically segmented by phases of movements that are limited by their kinetic energy, and, as was mentioned by the author as well, the kinetic energy cannot be confused with its rhythmic and metric impulses. Although metric and rhythmic impulses play an important role in the identification of kinetic energy units that Tarasti calls *kinemes*, and they can also constitute an independent *kineme*; I interpret the kinetic energy as tension’s interplay between the inner and outer tensions of sound material, i.e., inner tensions as horizontal (melodic) and vertical (harmonic), and outer tensions,

relationship between background and foreground, and center/s periphery/ies.

The notion of a *kineme* is close to Roland Barthes's *somatheme* (1985), that is conceptualized with regard to music. *Somatheme* is a concept influenced by Julia Kristeva's (1984) *pheno-text* and *geno-text* distinction where the latter

“[...]reveals transfers of drive energy that can be detected in phonematic devices (such as the accumulation and repetition of phonemes or rhyme) and melodic devices (such as intonation and rhythm). [...] the genotext organises a space in which the subject will be generated as such by a process of facilitations and marks [...] it is a process, which tends to articulate structures that are ephemeral and non-signifying (devices that do not have a double articulation)” (Kristeva 1984: 86)

The *pheno-text* serves communication, it is the social, cultural, and grammatical constraints. Barthes, influenced by these ideas, transferred this to music in his article *The Grain of the Voice* (1985) and proposed the concept of *somatheme* as the musical figures of the body that not only relate the metaphorical musical gesture but also the physical one.

In this regard, Kristeva's concept of *semiotic chora* is directly related with *Moi I* (being-in-myself) in Tarasti's model as the “space that is and becomes a precondition for creating the first measurable bodies” (Kristeva 1977: 57). Even in his publication *Musical Semiotics – a Discipline, its History and Theories, Past and Present* (2018), he use the terms *kinetic energy* and *Chora* representing the same kind of being *Moi I* (2018: 40 – 41).

In actoralized music where the actor-themes or motifs are defined and constitute structural parts in the development of more complex melodies and harmony, the inner tensions of sound material regarding the relationship between consonance and dissonance are treated within a hierarchical system of roles and functions in a set of pitches regarding one central tone (center/periphery relationship) that is considered the point of release of these tensions within the tonic pitches. In this regard, different processes of tension and release are developed through time, and what gives the unity of the *kineme* is this internal relationship between the horizontal (successivity) and vertical (simultaneity) tensions in the sense of consonance and dissonance, their temporal distribution, and their tensional relationships between other *kinemes*. For this reason, for example, we can distinguish different variations or transpositions of a motif or melody, where the pitches can change, the timbre (interpreted by another/s instrument/s), can be transposed to other places in the register, but exist an iconicity in its inner kinetic tensions that allows its identification as a whole, as a unity.

Although depth relationships (background and foreground) and center/periphery play an important role in actoralized music, the inner tensions regarding the consonance and dissonance of the sound material are the stressed medium to force or bring the listener into a musical situation. The basic idea that dissonance looks for a release in the consonance or further elaboration is the seed for the narrativity in music, and therefore the musical situation is seen as an *act* or an *event*.

However, *situation* as *act* and *event* is not reduced to actoralized music or music that can be analyzed from narrativity. Although as I mentioned before, situation always implies an actor, this actor understood as a particular realization of a *kineme*, does not presuppose the treatment of the relationship between consonance and dissonance as the search for release of the latter in the former or for further elaboration. In de-actoralized music, as is the case in this thesis, the situation, as happened in most avant-garde music, is supposed to be created by the implied listener.

Therefore, an act in the musical discourse of de-actoralized music can exist as an act of the implied composer without configuring an actor in musical terms. *Subject-less* music, as it is called for the relationship between actor and subject, and particularly in Minimalism, implies no recognition of motifs, melodies, and harmonies as hierarchical units. Thus, the implied composers are not articulating actor-themes that act in different ways, but instead, they are articulating, acting in the kinetic energy of the material, not to bring the implied listener into a particular situation within a coded system of tension's relationships, but more close to the aural perception where the implied listeners are supposed to project their significations, creating in this way the musical situations.

An *act* is to intervene in the course of affairs, and it has to be distinguished from an *event* according to its activity or passivity. An *act* is an active situation, whereas an *event* is a passive one. An event always implies change, it is something that happened in the state of affairs, and an act can produce an event, but it is not reduced to it in the sense that the intervention can keep the course of affairs unchanged. Hence, Tarasti (2002) established three types of musical facts: states of affairs, something happens; processes, something is happening; and events, something happened. These facts co-exist and intertwine with each other. As I mentioned before, an event always means change, which can be a change from the

state of affairs to a process or vice versa, or changes within the facts.

“Unlike an event, an act cannot be identified as a change in the world. Rather, to act is in a sense always to intervene in the course of affairs. For example, to write a composition or to perform it is undoubtedly an act. There are both individual and general acts. For instance, a general act could be the performance of "Les adieux", and the corresponding general change (event) would be that the sonata was performed at all. An individual act would be that "Claudio Arrau played "Les adieux" in Rome in 1970", the individual event being that it was performed in that year in Rome. The logical difference between acts and events lies in their activity or passivity: an act always requires an acting agent. Acts have to be distinguished from actions. It is, for instance, an act to perform "Les adieux", but it is an action to be able to perform it. Events occur and processes continue; acts cause the occurrence of events, and actions make processes continue.” (Tarasti 2002: 77)

Acts can be differentiated from *actions* as the actual operations that a particular subject does in a specific context. These particular actions can function as a set of techniques, institutionalized practices, that for instance the implied composer has in a specific context of composition, and in the case of the implied listener, it can be related to the competence, or hermeneutical devices necessary for the de-codification of the musical situation.

Hence, a situation as the potential possibilities of relationships, and seen also as space, which can be related to intertextuality, yields a circumstance for an event or act to happen or be consummated, for instance, a pre-defined traditional musical form, as a general scheme, “serves as situations for the occurrence of certain things” (Tarasti 2002: 78). In this regard, situation as a transcendental concept such as a scheme, form, idea, or grammar, has to be distinguished from the actual situation, or the music as heard. In the former, situation as *trans-signs* (in Tarasti’s terms) may or may not be realized, whereas in the situation as *act-signs* (in Tarasti’s terms), we are dealing with the music phenomena as heard. Situation, thus, in its general sense, involves actual and transcendental signs and “not only the remembrance of the choices, acts, and events that happened but also those that might have happened” (Tarasti 2002: 79).

According to Tarasti (2002), one more distinction it is necessary to do when dealing with music situations, the distinction between *act-signs* and *event-signs*. These categories partake to the transcendental realm where in the case of the former (*act-signs*) the individual signification of the implied composers break in from a rupture in the musical text, and the latter (*event-signs*), the implied composers are following the “‘rules’ of communication” (Tarasti 2002: 80) submission to the prefigured language constrains.

For clarity, I will present a diagram of these relationships as I understand them in the context of this research. There is a possible confusion between acts that intervene in the state of affairs, act-signs that are the interpretation of the previous acts in the actual situation (music as it is heard, pay attention to the fact that the prefix act in act-signs it is not of acts but of actual), these act-signs can be according to the pre-established code system or against it; and finally, the signs-act in the context of the situation as a transcendental concept that implies the rupture of the system of pre-established codes to make individual significance flourish.

3 Musical Facts

State of affairs (something happens)
Processes (s. is happening)
Events (s. happened)

4 Types of elementary *acts* (as intervening)

pTp – preserving of p
-pT-p – forbearance of p
-pTp – doing of p
pT-p – destruction of p

(von Wrigth logic of change symbols used by Tarasti 1994: 85)

In the level of the musical text itself, situation as *actual*, these *acts* are interpreted as

[act-signs]

In the level of situation as *transcendent*, these *act-signs* bring two types of

[trans-signs]

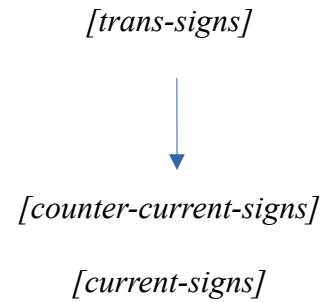


[act-signs]

[event-signs]

Here is where I think the confusion arises, in this regard, I propose in this thesis to change

respectively the terms to:



The acts as intervening are interpreted as act-signs that constitute the actual situation or music as heard. The actual situation as transcendence, i.e., actions, schemes, norms, or grammar, brings two types of trans-signs, in my terms, counter-current-signs (act-signs in Tarasti's terms) and current-signs (event-signs in Tarasti's terms), wherein the counter-current-signs "the individual signification bursts forth from a rupture in the musical text" (Tarasti 2002: 80) and the current-signs imply the "passive following of the stylistic constraints [...] submission to the 'rules' of communication" (Idem).

Within the musical facts, the elementary acts can provoke either stasis moments, something that only 'is', or dynamic moments, something which makes something happen. Stasis moments are not directly related with consonance and dynamic moments with dissonance. Although in the inner relationships between sounds consonance implies stasis and dissonance motion, it is possible to establish stasis moments through dissonance and vice-versa. In the next section, I will present these elements for analysis through the concept of musical situation as kinetic space and how these elements can be used as analytical tools.

3.3. Musical situation as a kinetic space

When I defined how I understood the *kineme* in the previous section, as the interplay of inner and outer tensions through its distribution time, the terms used are strictly spatial, which refers to a musical situation in a metaphorical sense. These are the inner tensions regarding successivity (horizontal), simultaneity (vertical), and outer tensions as foreground,

background, and center/periphery. We cannot speak about space separately from time; thus, time, in the case of this analysis regarding kinemes, can be seen as the duration or actual rhythmic figures as its inner tension and the metrics or broader rhythmic structure as its outer tension.

Hence, musical space can be articulated according the following dimensions:

<i>Inner</i>	<i>Outer</i>
Successivity	Center/Periphery
Simultaneity	Depth (foreground/background)
	Registers
Rhythmic duration/figures (time) Metrics / temporal structure (time)	

Regarding center/periphery I consider it as partaking to the outer space since the tonal hierarchical system around one tone, and the essential relationship of the release of dissonance in consonance in this work and applied to Minimalist music is not taken as ‘has to be’ relationship. It can be established a center/periphery relationship using dynamics, timbre, or another interplay of parameters that are not related to the centripetal and centrifugal tendencies of tension and release.

In this regard, *kineme* here is understood as a particular configuration of tensions and releases in the musical situation that is recognized as a unity, which can repeat itself, or serve as a structural point to further development. This concept can be related to Robert Hatten (2004) concept of *gesture*. Besides, the general idea of musical situation as a kinetic space involving motion is closely related with Hatten’s (2018) theory of *virtual agency* in music. As he pointed out:

“[...] gesture may best be understood as part of a more cohesive and comprehensive theory of virtual agency in music. Stimulated by Seth Monahan’s (2013) proposal of four levels of agency in the analytical discourse of music theorists, I propose four rather different levels to speculatively account for listeners’ inferences of virtual agency in music.³ In order of most basic to most complex, these levels proceed from (1) unspecified virtual actants to (2) virtual human agents to (3) their ongoing actorial roles in lyric, dramatic, and/or narrative trajectories and, finally, to (4)

their transformation as parts of a larger, singular consciousness or subjectivity that is negotiated by each individual listener. These four levels guide the coherent interaction of musical forces, gestures, topics and tropes, embodiment, identity, and the continuity of musical discourse. Furthermore, they lead to the expression (not merely representation) and ongoing development (not merely succession) of virtual emotions and thoughts, both as motivated by virtual situations in virtual worlds and as enriched by selfreflection.” (Hatten 2018: 17)

In Western tonal music when the dissonance looks for its release in the consonance, the tensions and releases can be centripetal and centrifugal but it is not a pre-defined relationship. I call these units *kinemes* as proposed by Tarasti (1994) and not *actor-themes* because I am dealing with non-narrative or anti-teleological music situations.

Kinemes as particular configurations of tension and release are analytically articulated through the spatial dimensions described above. Besides, these tensions and releases imply motion, for this reason, we are speaking about the musical situation as a *kinetic space*, and not in all kinetic spaces *kinemes* are formed, sometimes we are dealing with the articulation of the kinetic energy of the material as *Moi 1* in Z-model without the configuration of *Moi 2*, or its negation.

The musical situation as a kinetic space can be structurally divided into at least three kinds of spaces: a “point-like” space (Tarasti 1994: 84) where we have positions of separate sounds or pitches, that can be related to different hierarchical relationships based on the collection of pitches; musical space consisting in transitions between these different “points”, according to Tarasti (1994) these transitions can be called “musical vectors” or “lines”; and as the third space as a whole field, including the distinction of the points and transitions, that are recognized as “articulated sonorous masses or timbres” (Tarasti 1994: 85).

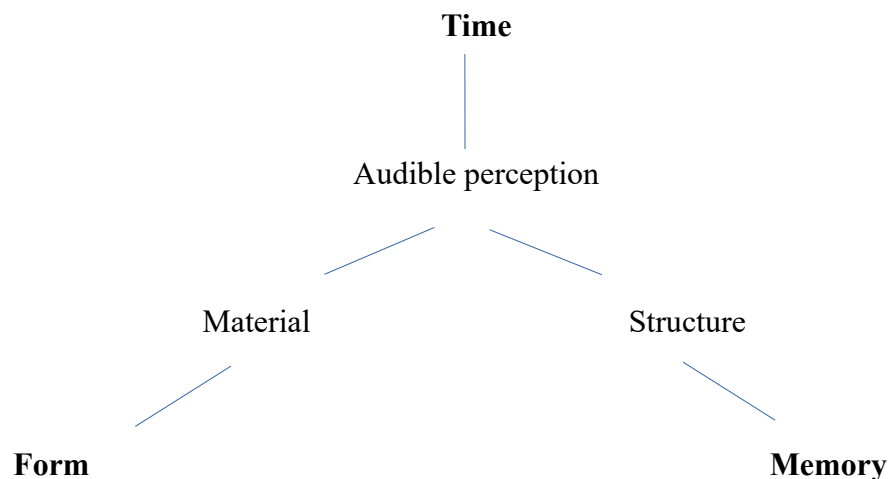
To sum up, and to establish more concrete tools for the analysis in the next chapter, going from the most general to the most particular, musical situation, kinetic space can be split into at least three spaces as described in the previous paragraph, such as point-like, transitions, and articulated masses or timbres. At the same time, it can be articulated in seven dimensions according to the inner and outer “micro-spaces” where the kinetic energy is realized: *inner*, successivity, simultaneity, rhythmic duration/figures; and *outer*, center/periphery, depth (foreground and background relationship), registers, and metrics or rhythmic structures.

These analytical articulations of the kinetic space allow me to understand the *acts* of the implied composers which following the Z-model, the kinetic energy as such without the

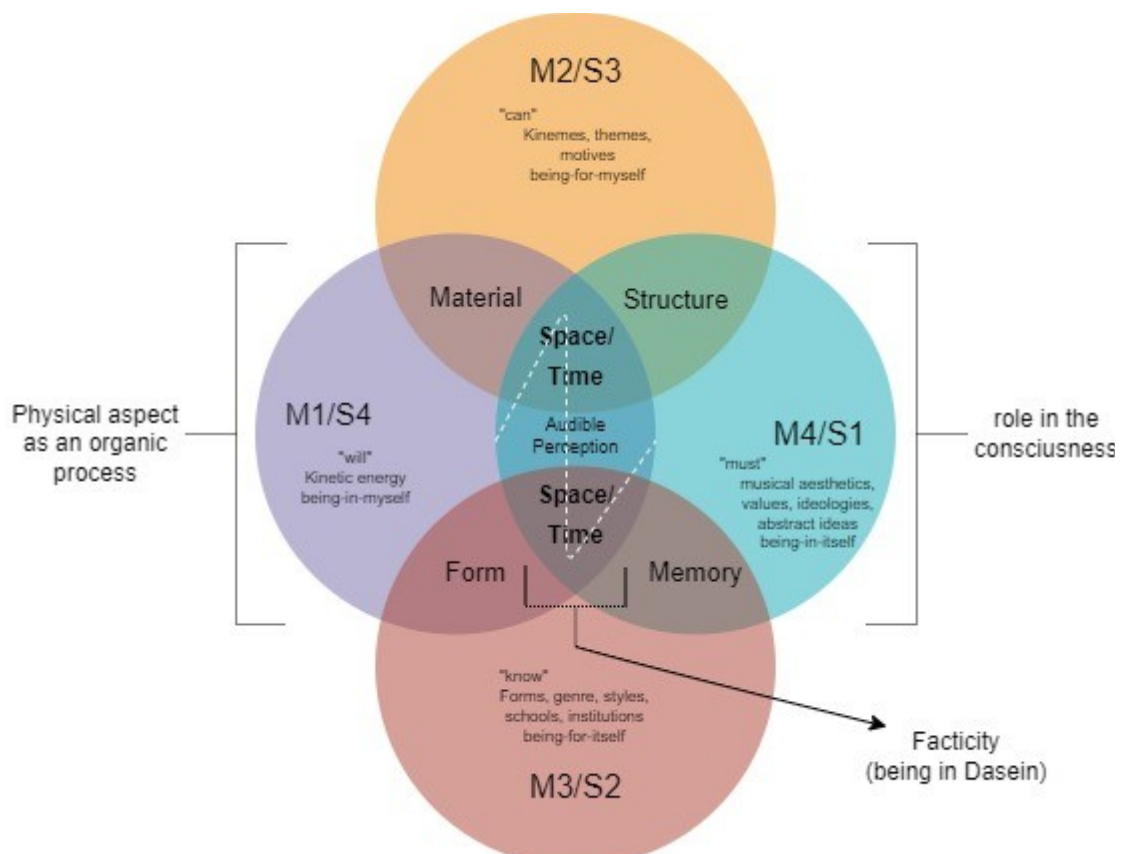
formation of *kinemes* constitutes the M1/S4 in our model, the formation of *kinemes* implies M2/S3, its realization through time either kinetic energy or kineme intrinsically related with its form is related to M3/S2, and finally the memory related to what was heard regarding to a more general musical spatial kinetic structure constitute the realm of M4/S1.

As was mentioned at the beginning of this section, space cannot be thought of separately from time, and exists an intrinsic relationship between the manifestation of the acoustic material that establishes a particular form or spatial materiality (through time), and the memory of what was heard, which has a direct relationship with the presence or not of a possible structure.

In my previous master's studies in musical composition, I developed a diagram trying to show these relationships:



For the analysis, I integrated this diagram with the Z-model of Tarasti which I think can bring a clearer application to the Minimalist music situation seen as a kinetic space.



In the next chapter, I will develop the analysis of the Minimalist musical situation as a kinetic space with the previous general belief of the existential stance of silence as a general abstract idea, or episteme, and the aesthetic of resistance, as explained in Chapter 1.

3.4. Preliminary elements

I start the analysis with two hypotheses taken from Tarasti's analysis of Penderecki's works:

- (1) Every kinetic energy with its particular space-temporal configuration is a *zemic*. This is because the four modes of being are always present in different degrees, and the modalities

are exchangeable since they are always present within different roles.

(2) The interrelations among *zemics* are ruled by the so-called *log-zemics*, where I am adopting the same special notation as in Tarasti's analysis of Penderecki music.

ZEMIC, SIG-ZEMIC AND LOG-ZEMIC SIGNS

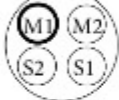
1	Zemic 	Affirmed 	Negated  or 
2			
	Growing	Shrinking	
3			
	Plain, no movement	Dissipating	Densifying
4			
	Embodiment	Sublimation	
5			
	Trans-a-scending	Trans-de-scending	
6			
	Towards	Against	
7			
	Dialogue	Fragmentation	
8	Tone _φ Tone _p _n , Tone _g , Tone _n or gr		

Figure 10: Tarasti's special notation for zemic relationships

Before diving into the analysis of the works, it is necessary to explain how these symbols are understood here in musical terms. For clarity, I will use the respective numbers in the above chart instead of repeating the symbols.

1. Every sound manifestation in a musical situation, as kinetic energy, is considered a zemic where the four ways of being with their modalities are present. Each zemic can have one of these being stressed and it is symbolized with the zemic symbol shown in the chart within a circle. M1 represents the kinetic energy without articulation as recognizable units such as motives, melodies, harmonic structures, chords, or any configuration that can function as a specific element to further development or building upon it. In this regard, an example of

a situation that can be interpreted as M1 can be in an extreme 4'33" by John Cage, or *Atmospheres* by György Ligeti, where in one case the situation is put in the listener's hands and the sounds of the environment start to take place as musical material in a specific context or limits put them by the performance. In the second example, the sound mass is not articulated in the sense of forming recognizable conventional units or elements that can serve to guide the listening process.

In the case of a zemic identified as M2, we are dealing with a recognizable element that can be a small unit for further development in the musical discourse or where to build upon it. Hence, I am referring to motives, melodies, chords, and particular sets that can be tones, instruments, and articulations; but the point is the recognition of an identity, a unit. In this work, as I explained in Chapter 3, M2 is the formation of *kineme* instead of calling it *actor-theme* because I am dealing with non-narrative or anti-teleological works. As examples we can think of the most conventional songs with a recognizable melody accompanied by a harmony progression and so on, but I will show a possible example from experimental and contemporary music belonging to the aesthetic that I am analyzing in this work.

In the next example in the work *Nada* (1993) by Graciela Paraskevaïdis, the situation is articulated in a small recognizable motive of two tones:

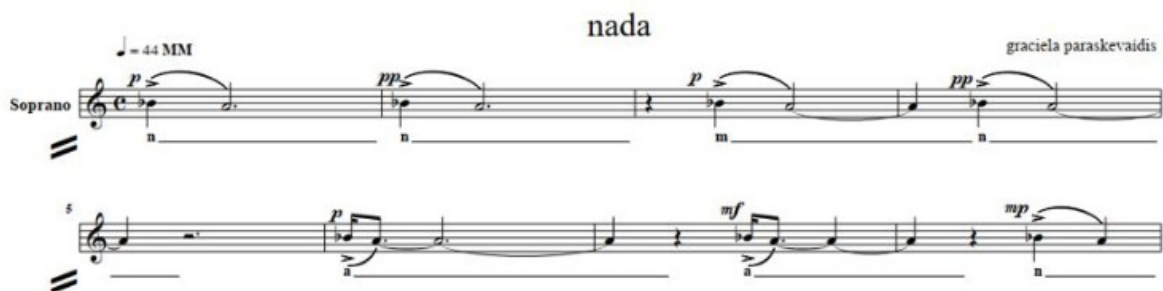


Figure 11: *Nada* (1993) Paraskevaïdis, bars 1-8

This motive can be interpreted as M2 due to its repetition and transformations, thus is understood as a unit for further construction and development.

In the case of S2/M3, according to Tarasti's model explained in Chapter 3, we are dealing with genre, forms, school, and institutions, so I understand it here as recognizable conventions in articulating the musical situation and the kinetic energy. When the zemic has stressed this

the situation is articulated within particular operations or techniques that can represent or refer to a conventionalized way of composing represented by a specific school, institution, or repertoire to what the work is having an inter-textual dialogue.

This inter-textual approach has already been developed by *topic theory* in authors such as Raymond Monelle (2000) and Robert Hatten (2004), where the *topic* condenses complex intertextuality with historical and social context in specific musical figures that are conventionalized.

S2/M3 and S1/M4 are types of being that are reached in a more analytical approach, as examples of S2/M3 can be Alban Berg's *Violin Concerto* (1935) where the construction of the melody is close to the tonal system but within the dodecaphonic system. A closer example is Coriún Aharonián's *¿Y ahora?* (1984) for piano solo where an M2 can be directly referred to a specific gesture of tango, referring in this way to a particular style or genre:

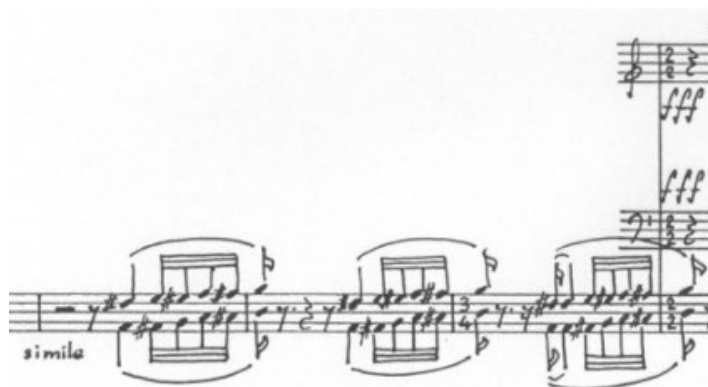


Figure 12: *¿Y ahora?* (1984) Aharonián, bars 49-52

Other examples can be any situation of quotation in music or writing in the style of a particular school, composer, or work.

Finally, S1/M4 is related with abstract ideas and aesthetics that govern the decision making of the implied composer belonging to a particular school, style, or follow an abstract idea. This kind of being is reached in a more analytical approach where not only the music situation itself is taking into account but also other materials such as extra-musical elements that can be written text, the titles, information about the ideas of the composer, and so on.

Regarding *affirmation* and *negation*, the former is recognized as the exact repetition of the

zemic or the exposition again of the same configuration, and the latter is understood as an abrupt stop in the development of the zemic that can be by silence or by another zemic. An example of *affirmation* can be found in the Western tonal canon with the re-exposition of the theme in a sonata form, where this re-exposition is taken in the terminology of this theory as an *affirmation*. *Negation* can be any abrupt interruption of the expected development of the zemic, this interruption can be done through a sudden silence or the appearance of a new zemic.

2. These symbols (growing and shrinking) always imply a process. In the first case, it is a process of expansion of the sound material that as a clear example can be a gradual increase of dynamics, but also can be an expansion in the registers, in the amount of instruments that gradually increase, the internal tension between intervals and notes of a simultaneity or succesivity. Always it implies a gradual increase, a gradual process of expansion.

In the second case, it is symbolized the other way around process, it is a gradual reduction of some aspect of the kinetic energy, it can be dynamics as well as other aspects that I mentioned before.

As an example I will use the case of the first *Austeras* by Oscar Bazán called *Origen* [Origin], that illustrates graphically a process of growing and it is very visual in the score:



Visually there is no doubt that a gradual increase is represented but it depends on the interpretation of the musician how it is in the musical situation. Most of the interpretations take this process as a gradual increase of dynamics, from almost imperceptible sound to a forte or fortissimo level. However, it can be also interpreted as a gradual appearance of instruments. The shrinking process can be seen as the opposite represented if we read this previous score in a retrograde way.

3. The symbols of *plain*, *dissipating* and *densifying* regard the movements of the zemics in terms of the inner and outer spaces. The situation can present a stasis moment where the tensions are not worked in a way that allows the implied listener to feel motion, most of the

time related to consonance and dissonance relationships. An example of plain movement is *Piano Phase* (1967) by Steve Reich where a space of small diatonic melodic cells are repeated before they gradually start to be out of phase:

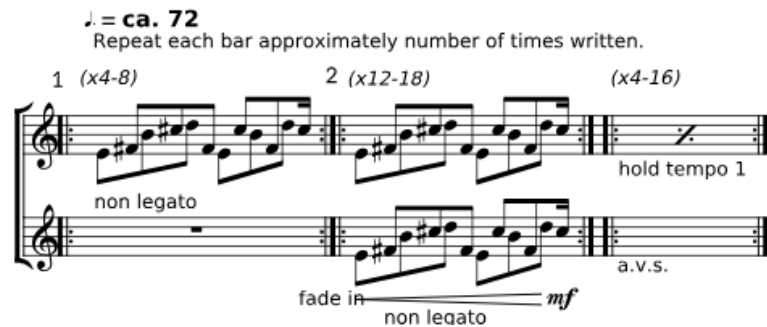


Figure 13: *Piano Phase* (1967) Reich, beginning

I added one more case of stasis that is called ‘mobile stasis’ represented with the same symbol as *plain* but with the name *mobile stasis* below the symbol. The mobile stasis is a situation of stasis but with a continuous change, and the logic of change is not revealed. An example can be a fragment of the violoncello piece *il remoto silenzio* (2002) by Graciela Paraskevaïdis, where the melodic pattern is fixed but changing all the time:

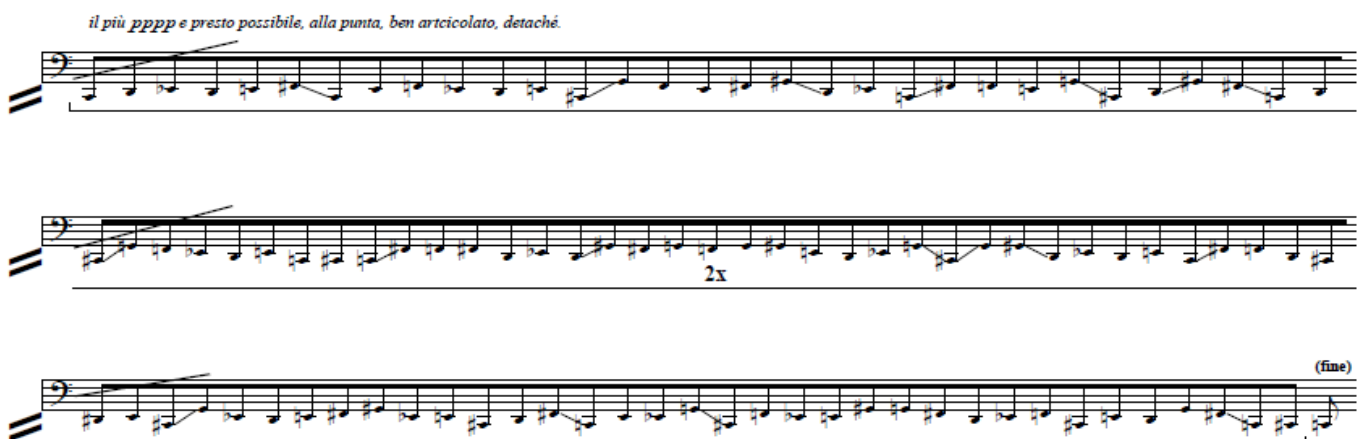


Figure 14: *il remoto silenzio* (2002) Paraskevaïdis, fragment

In the case of a *dissipating* process as it is suggested by the name the elements in consideration separate from each other. A classical example can be the principal theme in a Fugue form that dissipates through the different voices and registers, the fugue itself is the formalization and conventionalization of this process in a whole musical form. In the case of *densifying*, it is a contrary process where instead of being separated the elements are getting closer in a more dense configuration. These processes can happen in the temporal articulation of rhythm. The next example from *Sequenza VII* (1969) by Luciano Berio shows in a graphical sense a small process of *densifying* in the chronometric density:

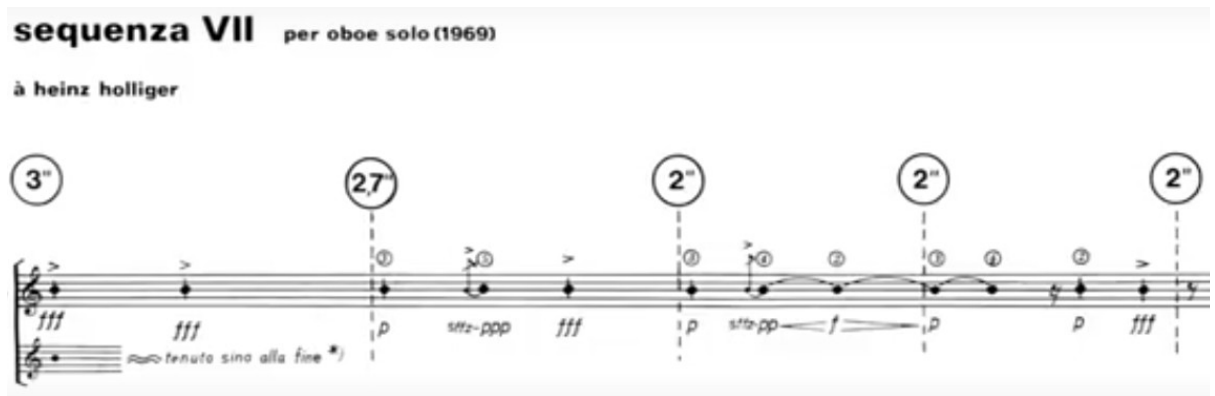


Figure 15: *Sequenza VII* for oboe solo (1969) Berio, beginning

4 y 5. *Embodiment/sublimation* are understood together with *trans-de-scending* and *trans-a-scending* respectively where the former implies a movement from the abstract ideas to the body or kinetic energy, and the latter, a movement from the kinetic energy to the abstract ideas. Applied to musical situations analytically, I understand these categories as processes where the musical situation turns into a more didactic guide to the implied listener being transparent regarding the compositional operations of the implied composer. An example of this process can be *Music for Pieces of Wood* (1995) by Steve Reich where the gradual addition of instruments with its gradual configuration of rhythms guide the hearing experience at the beginning of the work. It can be interpreted as a process of *trans-de-scending/embodiment*.

In the case of *trans-a-scending/sublimation*, we have an opposite process where the

kinetic energy of M1 becomes the rule of the internal code of the piece serving as a base structure where project inter-textual links and dialogues. If we use the same musical example above, after the process of configuration of the code in a more didactic or guidance approach, where it is possible to build interpretations relating the different configurations and changes as dialogue situations, extra-musical references, links with other works or composers, and even narrative readings.

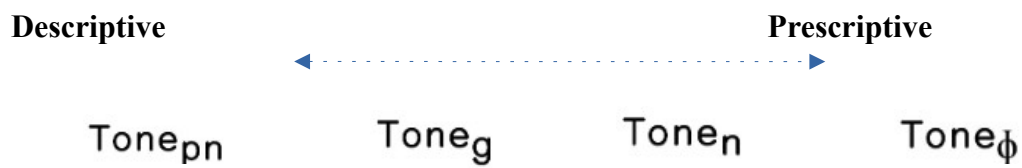
6. *Towards* and *against* are categories that are recognizable after reaching a place in the listening experience seen as an arrival point for the case of 'towards,' and a gradual process of *negation* as seen in the first point for the case of 'against.' The latter already was explained in *negation* but *against* implies a gradual process instead of an abrupt interruption. The former can be easily related to tonal relations between the tonic and dominant whereas the second one establishes a motion *towards* the tonic. In non-tonal situations of contemporary or experimental music, the process can be represented by other components and even can be a process *toward* nothing or silence, or the gradual process of growing can be seen in a broader sense as a motion *towards* an undefined goal in the case of anti-teleological musical discourse.

7. *Dialogue* is a specific interaction between zemics where first the zemics are recognizable as different ones and they transform the musical material through a temporary exchange of one after the other, or an almost simultaneous space. An example of this case in the Western tonal canonical system can be the rondo form or the theme with variations.

In the case of *fragmentation*, we are dealing with a gradual process of subtracting elements of a previously presented zemic or the presentation of the zemic without some of its constitutive elements. Thus, it can be gradual or sudden. A classical example of *fragmentation* even with the same name in the conventional terminology of musicological analysis is the previous fragmentation of a melodic motive previous to the cadence in baroque works such as Bach's *Inventions and Sinfonias*.

8. The zemic can be attuned according to physical (*tone* with phi letter), phenomenon (*pn*), notation (*n*), or gesture (*g*) relationship between the musical situation and its representation. It can be related to Charles Seeger (1977) distinction between *descriptive* and *prescriptive* representation, being different graduation between these two distinctions functioning in an

intertwined interaction. In a score, descriptive and prescriptive elements coexist to give the necessary interpretative and technical information to the performer. The descriptive elements tend to depict the phenomenon itself of musical situation whereas the prescriptive elements tend to represent technically how physically play the instrument. For example, the technical notations of fingering in the score or the notation in a tablature where the strings of the guitar are represented with lines and the notes are depicted with the number of spaces where the musician has to play, it is a prescriptive score.



4. Analysis

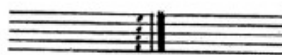
An extensive analysis of Bazán's *Austeras* and Paraskevaídis' *todavía no* is shown in this chapter, and in the last part, the results are summarized and interpreted through the updated model mentioned in the previous chapter.

4.1. *Austeras* (1975-77) by Oscar Bazán

As I mentioned in Chapter 2, *Austeras* is a fifteen-piece cycle of free instrumentation that can be presented in any order, in its entirety, or performed in any partial selection. In 1973 and 1974, Bazán composed three electroacoustic works with similar characteristics called *Episodios* (1973), *Austera* (1973), and *Parca* (1974). He explained in a brief commentary that is “una serie de piezas aborigenistas, que sentí a partir de experiencias en música pobre”¹⁴ referring to a voluntary sobriety and economy of means within an aesthetic that works with few, non-rhetorical and non-discursive elements. For this reason, I considered Oscar Bazán and Graciela Paraskevaídis, to be the most representative composers of Minimalism, and that is why the analysis of this thesis is reduced to their work.

Next, I will present the zemic analysis of nine pieces of the cycle: *origen*, *grito*, *de los ruidos*, *del silencio*, *máscaras*, *común*, *ofrenda*, *letanía*, and *los límites*. In general terms, the symbols for notation are also limited with four general indications:

- indefinite repetition:



- variable motif:



¹⁴ [a series of aboriginal pieces, which I felt from experiences in poor music] Translation by the author. The text was written by Graciela Paraskevaídis for the CD booklet of the OEIN chamber ensemble, Fundación Arca Ira, Cantvs, CA 067-2, La Paz, Bolivia, 2004.

- very long fermata:



- a diamond note-head for a silent sound on the piano:



The titles are austere but expressively suggestive, and all of the pieces miss the metronome indications while only eight of the fifteen have dynamic indications.

In Graciela Paraskevaídis' words:

“El concepto de lo parco y austero abarca la utilización de pocos sonidos (en general y en particular) y se centra en un mínimo tensado hacia lo máximo, desde la no repetición de una secuencia, pasando por la indicación exacta de las reiteraciones requeridas y llegando a un número utópicamente indefinido de otras. Las repeticiones incluyen un despliegue horizontal de flexibilidad “melódica” y otro vertical, a menudo percusivo y de incisiva insistencia. Por otro lado, la libre opción de las combinatorias y variables instrumentales, y en consecuencia tímbricas, permite abrir el ciclo hacia un espectro acústico más grande y menos previsible, más sorprendente y menos austero.”¹⁵

According to Paraskevaídis, Bazán pointed out several concerns related to the historical context where the cycle was composed such as few raw material elements, dispossession, absence of conventional rhetoric, non-discursiveness, timbral and temporal randomness, and the use of repetitive in the key of a ritualistic functionality. These aesthetic ideas constitute the counter-current signs in the broader interpretation of the works in the domain of communication between the implied composers and listeners. In this regard, these ideas are realized in specific musical situations shown below through the zemic analysis in a level of signification, and in the results, they are seen in the level of communication showing the presence of the counter-current signs with the application of the model and the play of modalities in the work as a whole.

¹⁵ [The concept of the sparse and austere encompasses the use of few sounds (in general and in particular) and focuses on a minimum stretched towards the maximum, from the non-repetition of a sequence, passing through the exact indication of the required repetitions and reaching to a utopianly indefinite number of others. The repetitions include a horizontal display of “melodic” flexibility and another vertical display, often percussive and of incisive insistence. On the other hand, the free choice of combinatorics and instrumental variables, and consequently timbral ones, allows the cycle to be opened towards a larger and less predictable acoustic spectrum, more surprising and less austere.] Translation by the author. The text was written by Graciela Paraskevaídis for the CD booklet of the OEIN chamber ensemble, Fundación Arca Ira, Cantvs, CA 067-2, La Paz, Bolivia, 2004.

4.1.1. *Origen* [Origin]¹⁶

Score:

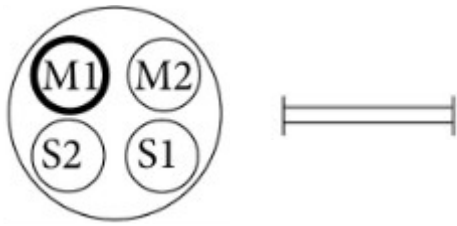


- Point-like space
- Inner space is fixed:
 - no succesivity in terms of melodic changes
 - no simultaneity (at the beginning)
 - rhythmic duration is fixed in pulses
- Central perception in the outer space of depth relationship by a dynamic process.

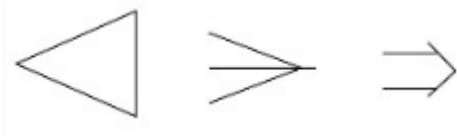
In piano playing the outer register space is fixed, as is the meter, and the center/periphery relationship is established in the performance in the tone 'D' although the pitch to be used is left open to interpretation. The gradual dynamic process influences other spaces and interiors. The harmonic components, in a peripheral relationship with the central tone 'D', begin to be more explicit, so the internal spaces of succession and simultaneity become dependent on the listener involved. Due to this gradual dynamic growth, the harmonic components are gradually accentuated and we can follow a path as succession but at the same time, it is possible to listen as simultaneity. The musical situation depends on the listener involved who establishes a particular relationship in the musical space presented in the performance.

¹⁶ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

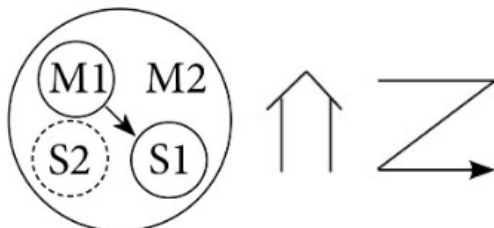
The zemic analysis can be as follow, I will use time-codes referring to the recording:



The first zemic is presented in a static moment with the repetition of one tone 'D.'



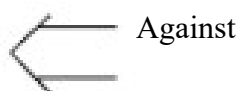
Gradual growing of dynamic, densifying, influencing others and inner spaces with the resonance of harmonic components, it seems a process towards something but without a destination. [1:33]



The musical situation depends on the implied listener where the relationships are less predictable, and related with the title, they acquire a more conceptual or abstract interpretation.

Tone_n Tone_ϕ

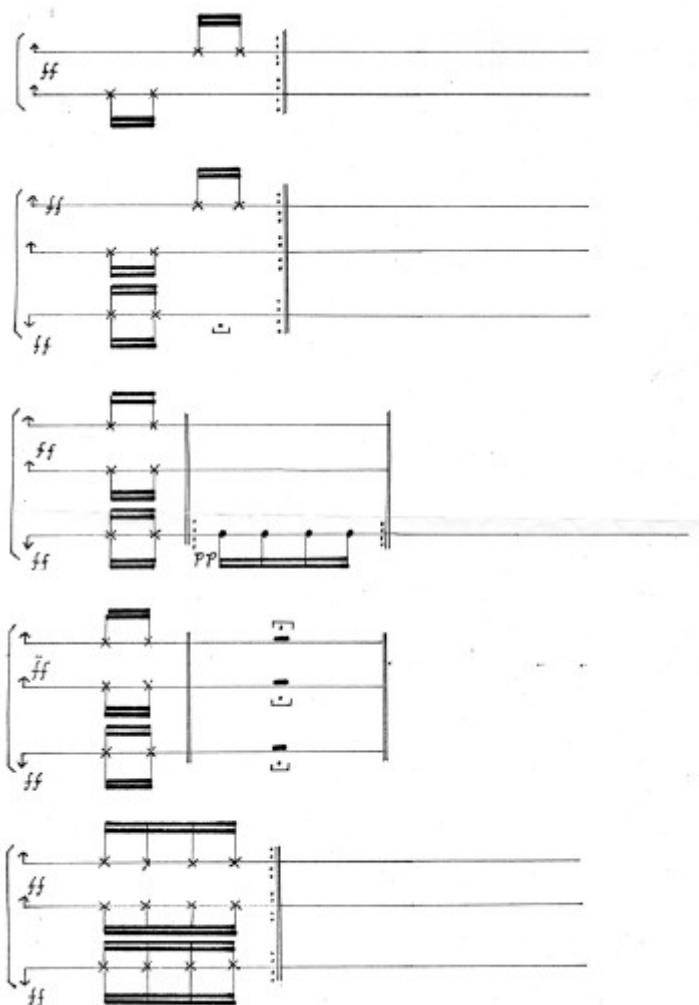
The score presents a graphic representation, that allows the performance to have a crucial role in the construction of the phenomenon.



Abrupt final of the process with a silence.

4.1.2. *Grito* [Shout]¹⁷

Score:



The score presents in the free instrumentation a simultaneity from two different instruments to four, following the different lines of undetermined pitch and the directions of the stems. At the same time, and according to the notation, there are two timbral identities, the represented by the 'x' head, and the event represented with the filled note head, where the first one, following a more common interpretation of conventional notation, suggests a percussion sound while the second one, although undefined, a tone.

In the piano interpretation, the pianist decided to differentiate the different lines within the

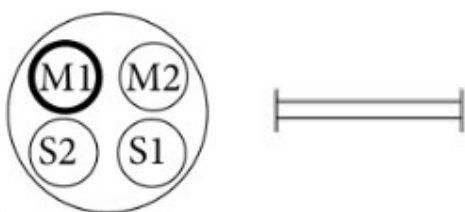
¹⁷ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

first element with a distinction in the outer space of the register. Besides, the distinction between the elements with different stem directions is established with a close simultaneity space of an interval of seconds between the pitches ‘C’ and ‘D’. Thus, the tension intrinsic in the inner space of the first event constitutes a feature of local distinction in amount but belonging to the same zemic. For the second one, the interpreter chooses the tone ‘F,’ which also differentiates in the depth relationship with a contrast dynamic change, from ff to pp. The implied composer only established the distinction between the inner spatiality as simultaneity and the outer spatiality as registers, but the decision of how this distinction is made is part of the interpretation.

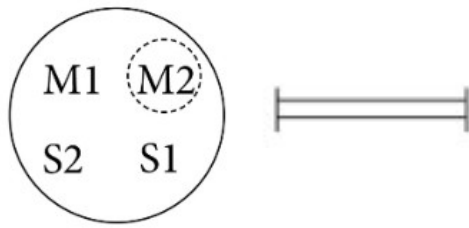
The inner spatiality of time as succesivity is fixed and both zemics share this inner temporal space, but they are different in the other inner spaces as pitches, and in the outer space of depth relationship being contrast. It is interesting what happens, in my opinion, and analysis, with the outer space of the center and periphery relationship. The center is established by the first zemic although its inner space is tense, by its temporal distribution of repetitions and the outer space range in terms of registers. Thus, the second one, due to its less temporal duration and its dynamic contrast can be interpreted as in a periphery relationship with the first one. The interesting point that I want to stress is that the second zemic in terms of inner space is completely stable in terms of consonance and dissonance, and the conventions in the Western tonal system take this situation as centers and the rest as periphery. Hence, it could be a tension in our perception of this relationship regarding the historical conventions that the composers of this trend stand against.

Here I will to refer to the lines of repetition in the score, as line 1, 2, 3, 4, and 5.

The zemic analysis can be as follow:



Zemic one is presented in a plain space.
[Lines 1 and 2]



The second zemic could be a subject that cannot be formed. [Line 3]



The first zemic as M1 is affirmed and against the formation of M2 that is negated. [Lines 4 and 5]

The intrinsic relationship between the zemics and their representation in the score in the zemic analysis can be represented by an interpretative play between physical and notation tonality.



4.1.3. *De los ruidos* [Of the noises]¹⁸

Score:

The image displays a musical score for a piece titled 'De los ruidos' (Of the noises). The score is written for two staves, likely representing different instruments or voices. It consists of two systems of music. The first system on the left contains five staves, each with a treble and bass clef. The notation includes various rhythmic values and dynamic markings such as 'f' (forte) and 'p' (piano). The second system on the right contains four staves, also with treble and bass clefs, featuring more complex rhythmic patterns and dynamic markings like 'ff' (fortissimo) and 'pp' (pianissimo). The score is presented in a clear, legible format with standard musical notation.

Inner spaces:

Successivity is fixed.

Simultaneity is fixed in a stable relationship of eighth interval.

Rhythmic duration/figures change and play the role of establishing and internal tension in a stasis situation.

Outer spaces:

Registers are fixed.

Center/periphery relationship: center in the tone 'E' for its repetition and the tone 'D' as periphery.

Depth relationship in terms of dynamics gives the information of being one zemic that goes

¹⁸ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

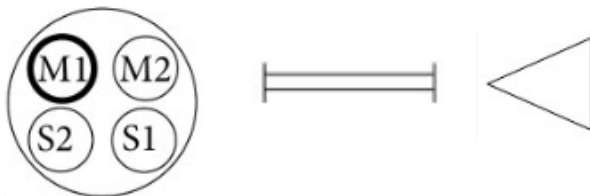
to the background in a fragmented situation and returns to the foreground with inner tension.

The inner and outer temporal situation change and, although we can perceive the pulse, the structural metric is not perceptible. This change, together with the change in the dynamics and succesivity after the fragmentation of the zemic in the background, gives the spatial tension of the kinetic energy of the whole situation in a mobile static movement.

Hence, the whole situation can be interpreted as an articulated sound mass, which is articulated in a gradual process of register expansion and inner temporal changes.

Here, I will use the reference to the lines of repetition with numbers as in the previous one.

The zemic analysis can be as follow:



The zemic expands gradually in the registers in a plain situation.

[Lines 1 – 3]



There is an abrupt change to the background in a fragmented M1.

[Lines 4 and 5]



There is an affirmation of M1 with an inner tension, and goes from the foreground to the background transformed. [Lines 6 – 8]



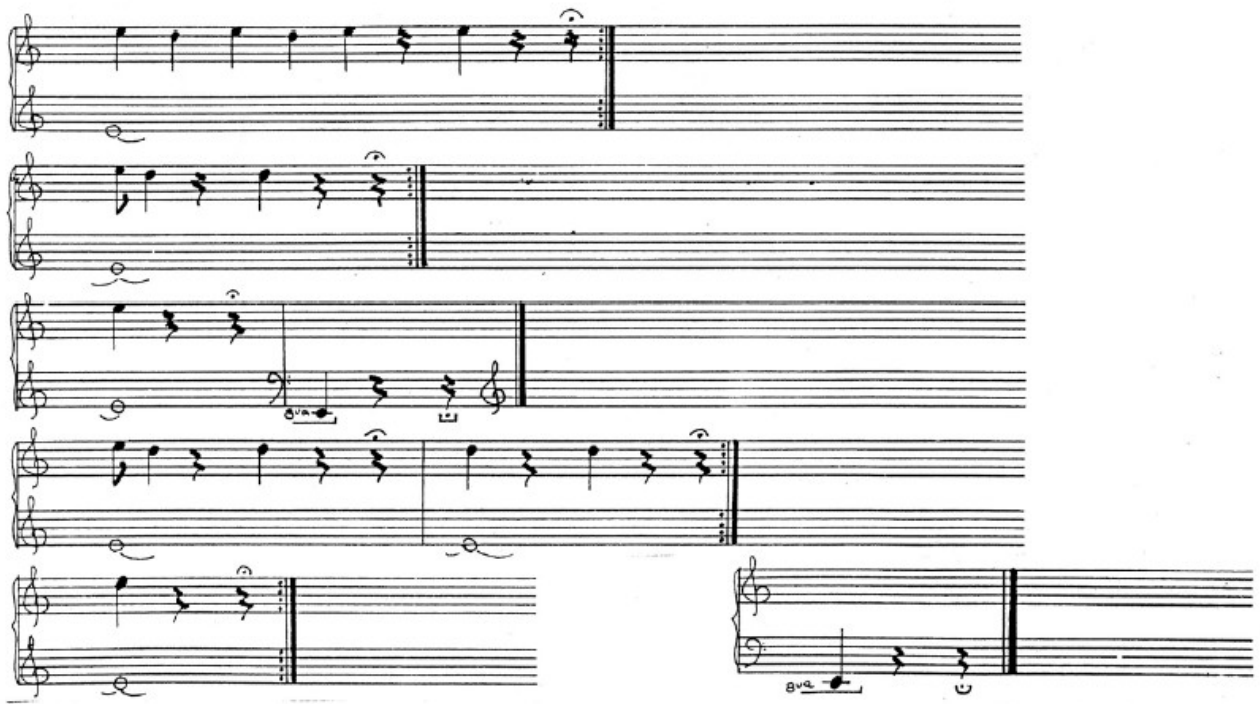
This interpretation is not explicit in the musical situation development, so it can be a process of sublimation and trans-ascendance.

[Line 9]

The tonality of the situational representation is clearly more close to descriptive representation score: **Tone_{pn}**

4.1.4. *Del silencio* [Of silence]¹⁹

Score:



The outer spaces are fixed. The center/periphery relationship is established with the center in the tone 'E' and the periphery in 'D' function as an embroidery of a second interval.

The depth relationship is fixed as well as the registers; although the dynamics are not established the interpreter's decision has to be unchanged during the performance. Here, the foreground and background relationship is not noted by the dynamics but by the chronometric density of the two notes 'E' and 'D' as a foreground against to a static 'E' as the background.

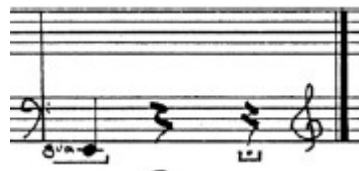
¹⁹ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

The outer temporal space of metrics is imperceptible by the unpredictable and scarce inner temporal space of durations.

The inner space of succesivity changes forming a kineme recognizable as a melodic unit, a small motive that starts to be fragmented by silences that are each time more and more present.

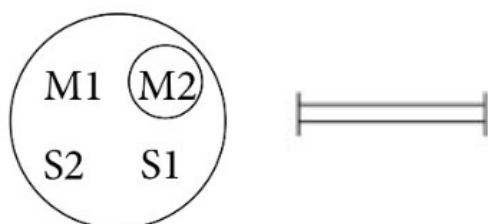
The constant tone 'E' in the background takes the place of silences that fragment the kineme allowing us to keep the recognition of the kineme. An interesting relationship is stressed between the silences that articulate and fragment the kineme with the background tone 'E' that takes its place in Moi2. At the same time that the chronometric density of the motive downs gradually by the articulation of silences, it is recognized the constant tone 'E' as silence, proposing, in my opinion, the idea of silence as surrounding and background fixed sound.

This idea is negated by the appearance of a low 'E' that stops the constant sound and it is heard a different silence. It is represented in the score with the same symbols for its temporal articulation but its presence is phenomenologically different. Besides, the implied composer established a long wait in this silence after the low note:

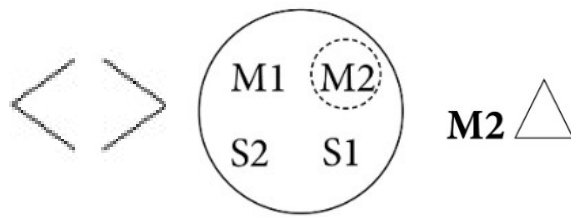


This event is perceived as a big change in the audible perception by the sudden disappearing of the constant sound related with the previous silences, it can be interpreted as a discovery of a new silence.

The zemic analysis can be as follow:



M2 as kineme is presented in a mobile stasis. [Line 1]



M2 is fragmented gradually by rests but still affirmed by its recognition. [Line 2 and first part of 3]



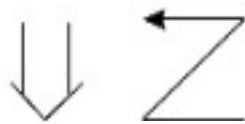
The low 'E' as a sudden event against the fragmented M2. [End of line 3]



M2 fragmented is affirmed. [Line 4]



M2 is destroyed with the presence of rests, and the last event of the low 'E.' [Lines 5 and 6]



Tone_{pn}

The gradually listening guidance in the experience can be interpreted as an act of trans-descendance and embodiment. From the abstract situation of the kineme as a motive to its disintegration in an actual silence.

4.1.5. *Máscaras* [Masks]²⁰

Score:

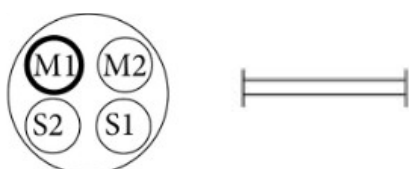


In the case of *Máscaras*, the inner and outer spaces are fixed. The musical situation is put in the hands of the implied listener, who within a static and stable (in terms of interval tension) kinetic space has to construct the musical situation.

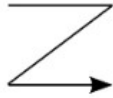
This is the only piece where the instrumentation is not free, for the diamond note-head it is understood that it is written for a piano according to the symbolic instructions at the beginning of the cycle score.

The diamond figure is a note not attacked but released from the piano dampers, due to its harmonic relationship with the other notes (octave relationship) it resonates with them. This is the only element in the inner space that play an important role in the relationships of succesivity and simultaneity depending completely in the experience of the implied listener. The inner space can be opened in as many unpredictable situations as listeners are involved. It presents a similar situation as in *Origen*, but here the implied composer fixed the spaces for the performer's decisions to free in unexpected ways the inner spaces according to the audible perception of the implied listeners.

The zemic analysis can be as follow, I will use the time-code referring to the recording:



²⁰ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro



[18:20]

Tone_{pn}

Tone_g ↔ Tone_n

The representation acquires a phenomenon tonality that for the harmonic components in the perception can be somewhere between a gesture and notation tonality.

The austere and expressively suggestive title in its interplay with the musical situation, suggests two interpretations. On one hand, the fixed space is directly related to a mask, where it can be stable and static, but the actual being is its inner space, which resounds out of sympathy for these structural elements. The actual being, the inner space of these relationships, is more than what can be perceived in the foreground, but it depends on the other for its realization. On the other hand, it can be interpreted that the subject in this particular case is the muted note, it is muted in the notation, but in the performance, it means that it is freed from the actual muteness towards vibration through sympathy with the surrounding space.

4.1.6. *Común* [Common]²¹

Score:

The image displays a musical score for a piece titled 'Común' [Common]. The score is written for piano and is organized into two systems of five staves each. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'pp' (pianissimo). The score is presented in a clear, legible format with standard musical notation.

The musical situation can be articulated here in four different zemics.

There are ten fragments presented in the score where five of them are variable, they are fragments 1, 2, 3, 5, and 7. The fragments 1, 3, 5, and the first part of 7 belong to the same zemic where the inner spaces of simultaneity constitute stable relationships of interval eighth in a fixed configuration of external space regarding the register.

The fragments 2 and 4, belong to another zemic that keeps the inner space of simultaneity but changes the inner spaces of rhythmic articulation, succesivity, and the register.

These two zemics have different center/periphery relationships, in the former it is perceived as only center in the tone 'D', and in the latter, the center is in the tone 'F' for its repetition, and 'D' is positioned in a peripheral relationship.

The free variation of the fragments and their undefined repetitions play an important role in

²¹ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

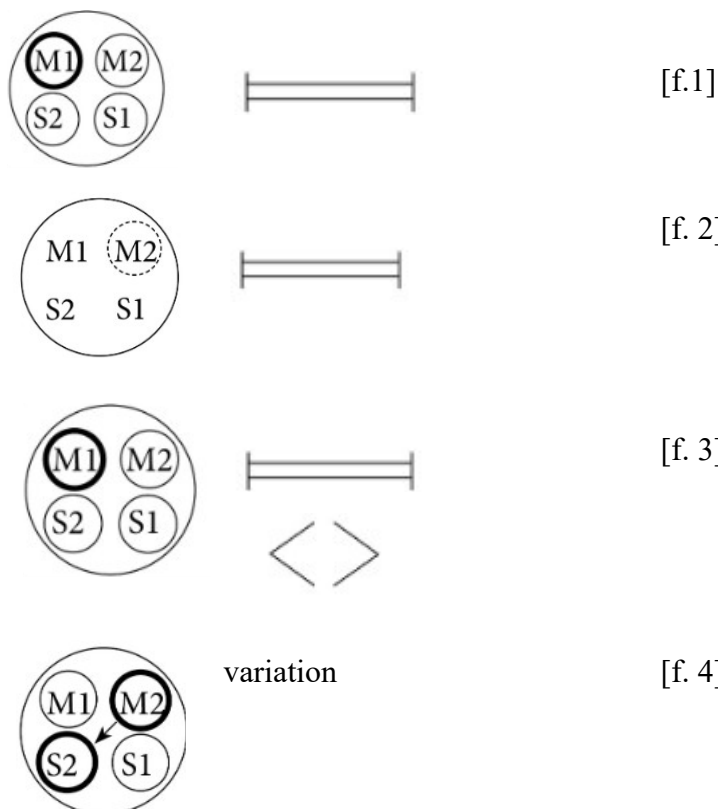
the blurring of the metric structure that becomes imperceptible.

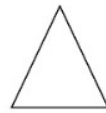
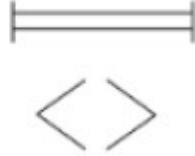
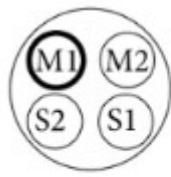
A third zemic can be identified in fragments 8, 9, and 10, which can be interpreted as an intertwining between the two previous zemics. The outer spaces are kept as well as the inner ones, but the center/periphery relationship is positioned with the center in 'D' and the periphery in 'F' (first zemic), and the rhythmic articulation is according to the second zemic.

The fourth zemic is represented by fragments 6 and the final 7 where the change in the dynamic (depth relationship) puts it in the foreground. It shares the inner space of simultaneity but differs in succesivity and the center is translated to the tone 'G' and the periphery in tone 'F.'

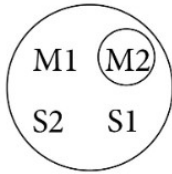
In the chronological situation of the hearing, this zemic happens before the intertwined zemic. In this analysis, I will use the number of the fragments.

The zemic analysis can be as follow:

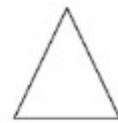
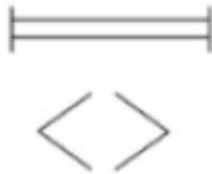
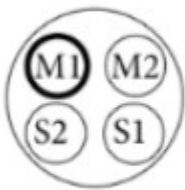




[f. 5]



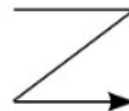
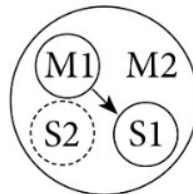
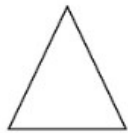
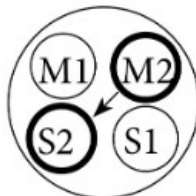
Another M2 that breaks in. [f. 6]



[first part of fragment 7]



[last part of f. 7]



[f. 8, 9, and 10]

Tone_{pn}

4.1.7. *Ofrenda* [Gift / Oblation]²²

Score:



In *Ofrenda* we have a musical space fixed in registers and center/periphery relationship. The center is again in the tone 'D' and the tones 'C' and 'F' are put in a peripheral position within a fixed register.

At the beginning is presented a zemic in the foreground that with the development of the musical situation and its abrupt passage to the background, a gradual process of variation in the inner spaces starts to take place in a non-discursive way.

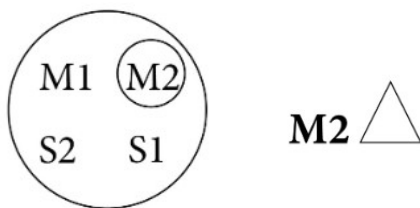
This process has a perceptible change in its rhythmic articulation passing to more constant figures allowing the perception of a pulse. However, as it happens in the rest of the *Austeras*, the undefined repetitions and long silences blur the perception of a metric structure.

²² https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

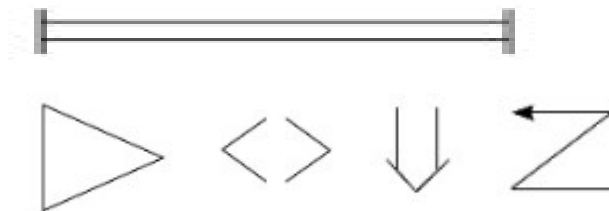
Its inner tensions of simultaneity (seconds ‘C’ and ‘D’) became gradually less tense in relationships of sevenths and eighths. This process is becoming more and more evident but in an unpredictable way. Thus it can be interpreted as a process of trans-descendence, the listening guidance is not too evident but still, it is possible to follow.

Tone_g
 $\text{Tone}_{pn} \longleftrightarrow \text{Tone}_n$

The whole representation could have a gesture tonality stressed by the interplay of phenomenon and notation.



[first line and the two first bars of the second]



[from third bar of second line until the end]

4.1.8. *Letanía* [Litany]²³

Score:



In this case we have the articulation of two zemics.

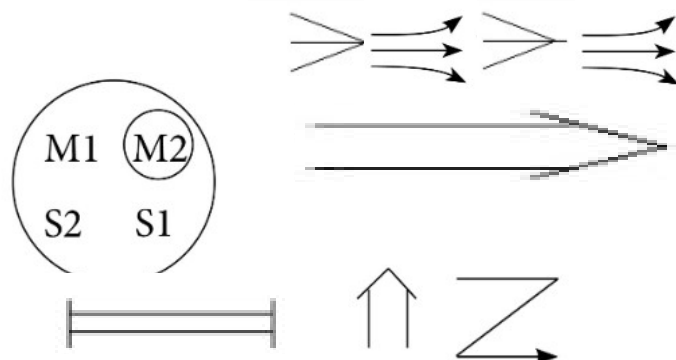
The first one has a gradual articulation of tension and release in its inner space of simultaneity (intervals second-third-second-unison) and successively allows to establish a direction to the tone 'D' as a center where the rest of the tones 'E' and 'F' are functioning as peripherals.

The temporal distribution is keeping stable as well as the depth relationship with a fixed dynamic.

The second zemic appears connected directly by its temporal articulation in different rhythmic configuration in a more broad range in the register. The outer space is open in the center 'D' without the peripheral relationships and tensions in a static and stable situation.

²³ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

Tone_{pn}



Micro-process of tensions and releases. [First bar]

[second bar]

In relationship with the suggestive title, it can be interpreted that the procession gave rise to the resolution of internal tensions towards a less tense and more stable situation.

4.1.9. *Los límites* [The Limits]²⁴

Score:

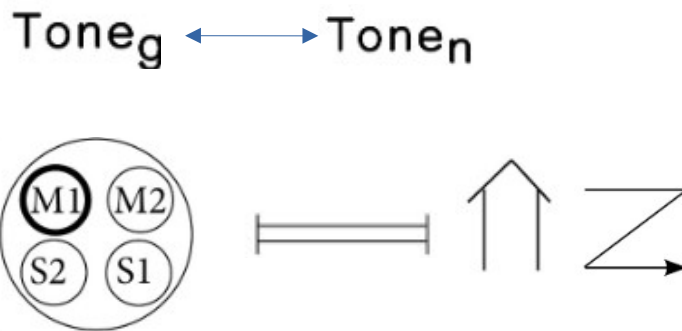


In *Los límites*, the musical situation is again pushed into the implied listener as in *Origen* and *Máscaras*. The only fixed and defined spaces are the inner and outer temporal articulation with tonality in the gesture and notation, putting the relationship between the representation with the actual situation in a more descriptive tone for the interpreter, to be freely interpreted.

²⁴ https://www.youtube.com/watch?v=ddAj0j2heoM&ab_channel=IvanGabrielPerezFaccaro

The zemic is an event in a low dynamic and brief existence. The silences that articulate the work are distinct, in the first case the written silences serve as a guide in the temporal articulation for the interpreter and the second silence after the event blurs the possible perception of a more general metric structure or the prediction of the event.

The depth relationship of the zemic plays an important role in the musical situation. It shares a dynamic place with other sounds in the specific context of the performance, and it can be even covered for sound events that are not pre-established in the piece. In this regard, the situation depends on the relationships that the implied listener can make within the *limits* of the performative context that articulates time unpredictably and imperceptibly.



4.2. *Todavía no* [not yet] (1979) by Graciela Paraskevaídis

*Todavía no*²⁵ is a work for three flutes and three clarinets composed during a period of studies in Germany in 1979. I want to recall what I have already quoted in chapter 2 from the words of the composer about this piece that it will be directly related to the zemic analysis. This piece is interpreted as a denial through withdrawal or silent manifestation with a strong reference to the political context in Uruguay and Argentina during those years when the military forces ruled committing several crimes in the name of the State.

The composer wrote:

“La temporaria lejanía de la horrorosa realidad cotidiana imperante entonces en ambas orillas del Río de la Plata me rodeó de un silencio aún más estremecedor, me paralizó dentro de un vacío aún más asfixiante: todavía no habían cesado las pesadillas, todavía no habían terminado la crueldad y el espanto, todavía no habían acabado el dolor y la muerte. Los sonidos se mueven como amordazados, se ahogan en el silencio, se buscan fraternalmente y llenos de esperanza”²⁶ (Paraskevaídis 1996: CD booklet)

From the beginning of the work until the end, the depth relationship is fixed in a ppp dynamic for the whole work. The inner and outer space of the temporal articulation is established in a way that the pulse and a general metric structure are imperceptible.

The group of instruments worked as representing different identities, not only for the articulation of the musical situation as separate groups but also for the actual audible perception where in the recording they are located on the two sides of the stereo.

The center/periphery relationship is established by the insistence on the tone 'E' as the center. The first zemic is presented in a dotted space with a fixed internal succession for both groups of instruments in a central 'E' and gradually develops into a sound mass articulated in a broader register. These relations of simultaneity in octaves constitute a mobile stasis that, as a dialogue, both groups try to find a more consonant relationship by moving in different places of the register. It is recognized as a formation of a *kineme* that constitutes the tone 'E' because

²⁵ The score is available in Annex 1.

²⁶ [The temporary distance from the horrific daily reality prevailing then on both banks of the Río de la Plata surrounded me with an even more shocking silence, it paralyzed me within an even more suffocating void: the nightmares had not yet stopped, the cruelty and horror had not yet ended, the pain and death had not yet ended. The sounds move as if gagged, they are drowned in silence, they search for each other fraternally and full of hope.] Translation by the author.

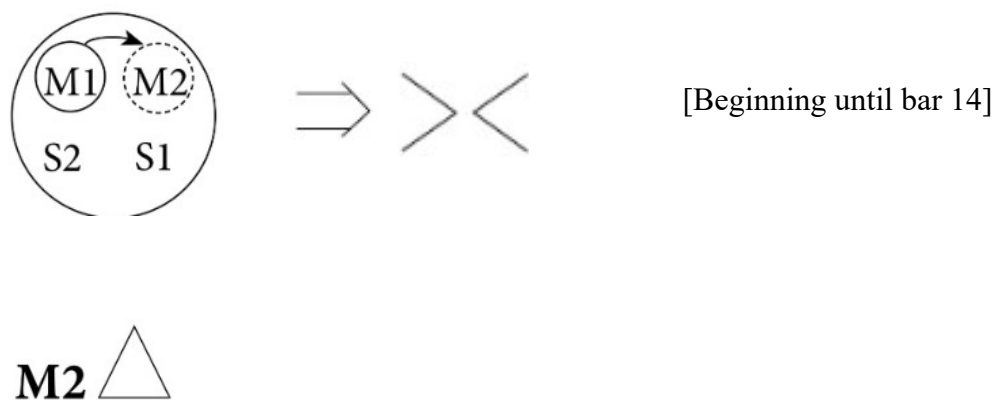
it is used as a unit for further development during the piece. This development is non-discursive in a space where it is not possible to perceive its temporal articulation where the intervention of silences of different durations make it unpredictable.

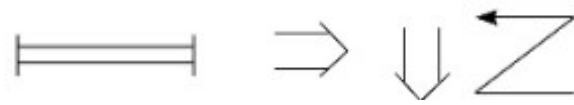
From the beginning of the piece until the bar 14 the dialogue is developed for the repetition of the material for the clarinets and the simultaneity in a tense unison for the harmonic components of each group. After this tense space, the kineme is affirmed by both groups with the repetition of brief point-like 'E', before the development of the articulated mass in a mobile stasis. This mobile stasis space is from bars 17 to 28.

Another zemic is presented as a sonorous mass articulating different configurations of clusters. The inner space of simultaneity goes from the interval tension between major seconds to clusters of minor seconds, growing the interval tension in the inner space of simultaneity and successivity. This sound mass, identified as M1, is present against the recognition of the point-like kineme for its proximity in the register. The identification of the kineme is made by its point-like articulation in comparison with the sustained sounds of the clusters. This situation is developed between bars 31 and 62.

In a third situation, from the bar 63 to the end, the two groups of instruments find themselves in a high 'E', affirming the kineme fragmented in a point-like space, but with a closer inner relationship due to the timbral proximity in that place of the register, but not yet as a stable and consonant unison.

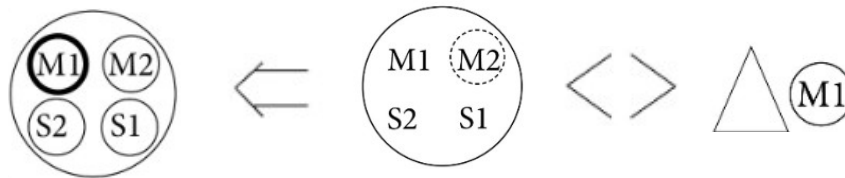
The zemic analysis can be as follow:



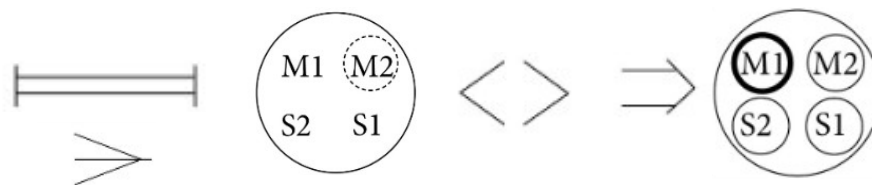


mobile stasis

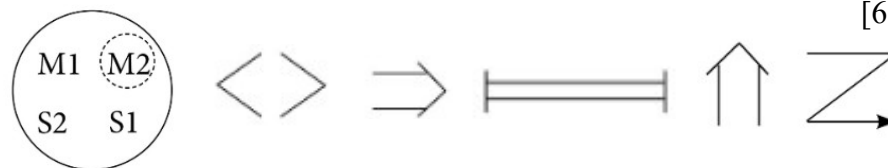
[17 – 28]



[31 – 62]



[63 until the end]



In the process of dialogue where the two groups of instruments are changing the outer spaces of the register toward a more stable and consonant relationship, the process as a whole can be interpreted as trans-descendence, thus as a process of embodiment, when the implied listener is gradually guided to the recognition of these relationships and connection between the zemics.

The appearance of the zemic identified as the tense articulated sonorous mass with clusters, identified here as M1, presents a relationship against the M2, identified as the point-like kineme of the tone 'E'. It is affirmed by the repetitions and M2 keeps fragmented. This zemic as M1 is densified in more tense clusters of minor seconds, but M2 still remains.

In the end, M2 fragmented is affirmed by its return, and the dialogue as in the beginning is established again but in a higher register where the two groups of instruments can encounter

each other in a more stable and consonant unison. This is interpreted as a movement towards a more consonant situation through a mobile stasis and the situation is put more in the implied listener, thus it can be seen as a process of trans-ascendence, hence a process of sublimation.

In my opinion, what is pointed out by the zemic analysis can be directly related to the composer's text, where the point -like kineme of 'E' in the different groups of instruments as that sounds that move "as if gagged," the two groups of instruments have a direct connection with both banks of the Río de la Plata; the dialogue between them as the "search for each other fraternally and full of hope;" the silences that drown the implied composer as the temporal imperceptible articulation with long silences; and the situation of zemic M1 with the gradual internal tensions.

4.3. Results

What can be observed in the previous zemic analysis? Music is seen as a kinetic space situation, where the implied composer articulates the kinetic energy of sound in a dynamic struggle between the social identity of being-for-itself (S2/M3), which allows them to communicate or be the sound situation recognized as musical in a specific context, and their difference, which is their being-for-myself (M2/S3).

However, the result of this struggle, which in this particular case are the musical works, is the result of the interaction of the four modalities, being the potential being-in-myself (M1/S4) and being-in-itself (S1/M4) the other two forces that constrains the potential results. In this regard, as pointed out by Paolo Rosato (in Tarasti ed., 2023), the music work considered as a sign cannot be just a set of sounds without any form or articulation (*Moi*) and neither just a pure form (*Soi*).

Consequently, we have to think in an articulated sound environment where the implied composer acts in the state of affairs of the proposed kinetic energy, building a musical situation where the implied listener can construct their hearing experiences and interpretations of the phenomenon. I shall clarify that, from the analysis process, I am not extracting conclusions about the physical composers and listeners, the actual intentions of the physical composers or the possible interpretations or reception mechanisms of the physical listeners are not considered here.

Then, the zemic analysis, with its log-zemic relationships of interaction between zemic tries to show basic and deep bonds of the musical situation with what Tarasti called *fundamental semantics*. As I understand, this *fundamental semantics* in the musical situation implies the translatable abstract elements of the situation, and here I am close to Boris Gasparov's (1976) thinking. The analysis shows how in non-narrative and anti-teleological music, as in Minimalism, exists a strong fundamental semantics from which the possible meanings are built.

The analysis tried to keep itself at the phenomenological level of 'music as heard,' although with the intertextual dialogue with its graphical representation and external sources. Since

already in the conception of music as a *situation* it is suggested that in its semiotic relational nature, it can be an impossible enterprise to reach fundamental semantic connections only considering the *immanent level* in Nattiez's terms. For this reason, the intertextual relationships with the musical situation are as important as the internal sound relationships for the analysis.

As shown in the methodology (Chapter 3), within the theory, the zemic model is a *sign-zemic* model which we adapted for the musical analysis, being this latter, a complex representation of the former, that is a model of a more ontological semiotic process. Then, to establish the deeper fundamental connections between the acts of the implied composers and the inner struggle of the social identities with the individual differences, it is necessary to see them through our previous model, considering the role of the modalities, which of them are stressed, and in which places according to the actual operations found in the musical situations.

I will present again the model with the four forms of being and the represented four modalities, which are exchangeable and can function in any direction.

ideas or ideologies that guide the implied composers; are represented mostly by the modalities of ‘will’ and ‘must’ respectively.

According to what is seen in the analysis, when trying to adapt them according to the material, a re-placement of the modalities takes place allowing further interpretation of the inner musical events regarding their bonds with more fundamental semantic elements.

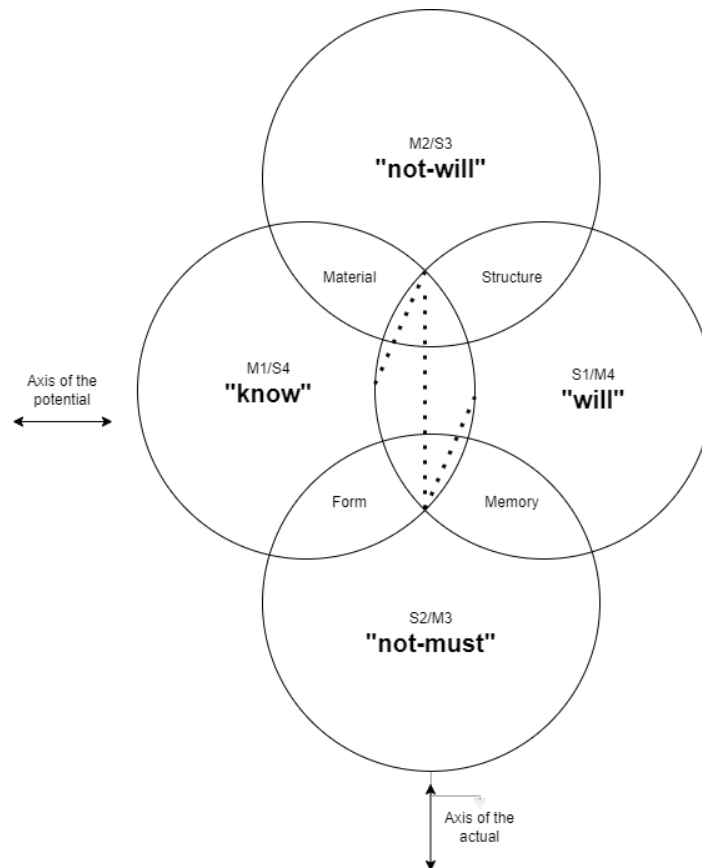


Figure 17: Replacement of modalities

M1/S4 (being-in-myself) appears as ‘know’ instead of ‘will,’ since the implied composers establish the musical situation with an austere use of elements that requires a strong knowledge of techniques and its historical features to position themselves as a particular modality of listening, then allowing a personal generative path for the composition modeling the kinetic energy.

In the same axis of potentiality, but in the realm of abstract ideas, ideologies, and

aesthetics, S1/M4 (being-in-itself) instead of appearing as a ‘must,’ appears as a ‘will,’ due to the recognition of the individual as belonging to the same community and following a corpus of aesthetic ideas, namely, austerity, dispossession, and silence.

The process of embodiment encounters the facticity with the process of sublimation, where in both cases, the modalities acquire not only a different placement but also a negation. In the category where the *Moi* is been more represented as an individual, as a differentiation from the common identity, we have a withdrawal, a ‘not-will,’ represented in the music situation as the movements against the construction of a subject, or the subject being fragmented, namely, the different techniques against discursiveness in the music, and the anti-teleological motions. The semiotic act of just presenting a context where the musical situation is put in the implied listener’s hands is seen as a withdrawal of the voice of the implied composer.

This ‘not-will,’ or no-intention struggles with the ‘not-must,’ that appears in S2/M3 (being-for-itself) instead of ‘know.’ In the intrinsic interplay of the withdrawal act with the articulation of the kinetic energy in a recognizable music situation. The problem is situated in the attempt to free the listening from historical conventions, which must not be in a certain way, it is not necessary to follow the rules of what has been said to be the way to produce a new idiolect. The choice of the withdrawal, or the negation of the will, is a manner to present an individual solution, but still in a semiotic tension with what and how it is recognized as music.

Conclusions

This thesis covered two connected aims, namely, the ongoing and endless approach to the notion of silence, and its particular articulation in minimalist music. Both aims were connected to answer the main research question of how silence was existentially appropriated by minimalist composers as part of their identities and was used in the music as an aesthetic of resistance against silencing by the dominant discourse.

The first Chapter, the semiotic approach to silence attempted an amalgam between the different perspectives finding the common features and proposing for the discussion an approach to silence as a particular listening modality, that connects the active construction of the audible perception with the environment, wherein the sounds of the body are in a similar level of the rest of the soundscape; the withdrawal of the individual intention regarding the establishment of a relationship between the sounds, opening in this sense, to a broader spectrum of possibilities; and leading the way to a potential willingness and effort to communicate the ephemeral experience. I have not tried to define Silence, but to point out the elements that allow its recognition. I can affirm that whatever the context is where the recognition of silence takes place, it is always a process of signification within a communicative context.

In the particular communicative context of the musical situation between the implied composers and listeners, silence as a commodity turns into generative listening, where aesthetic and ideological aspects constrain and shape the dynamic bonds between the subject and the environment, the interplay between Dasein (being there) and Transcendence.

Regarding the methodology, the concept of music as a situation of kinetic space proved to be apt for the analysis of contemporary music, and promising for further development since the modalization of music as a situation and as a kinetic space seems new, allowing also a new way of listening and understanding. This concept found its adequate method in the proposed model, where both Tarasti's model and my previous triadic model of the audible perception regarding compositional elements, combined and proved to be strong in the

decoding of the intricate intersection between the subject or identity, artistic expression, and the social and political implications.

The principal limitation of this research is that all the conclusions refer to internal constraints of meaning-making through a well-founded interpretation, which has nothing to do with the physical composers or listeners; it only regards the implied composers and implied listeners at the immanent level of the musical situations, as explained in Chapter 3.

Besides, as already stated at the beginning of this work, it is not aimed at establishing a definition of silence nor it is an only way of listening modalities, it just aims to open up more of the alternatives of interpretation and our audible perception in the search for resistance and freedom.

As future prospects, the semiotic approach to silence can be developed in a deeper study constituting a semiotic of silence, which can be explored in relationship with the concepts of *empty space* and *semiotic chora*.

Regarding the combined model for musical analysis, it proved to be appropriate for the analysis of musical situations. The model can be developed further and put in relation to Barthes's *somatheme* for a theory that could shed light on the realm of listeners reception. Connected with this, the concept of music as a situation of kinetic space presents an opportunity for development in a broader theory in relation to other authors such as Hatten's *virtual agency in music* (2018), Kurth's *kinetic energy* [1917] [1920] (1991), and Tagg's *kinetic anaphone* (2013).

Minimalist composers have incorporated silence into their aesthetic identities through an existential choice, that of the negation, and turned this negation into affirmation, considering silence as an expressive semiotic act, that is represented mostly by a strong process of embodiment of the three main metaphors of silence as a cultural symbol, namely, austerity and dispossession. This transcendental path can be observed in a broader historical sense in the artistic field from World War II to the end of the twentieth century, but the particularity of the context of Latin American Minimalism was the creation of a new idiolect that can not be decoded by the dominant discourse, and by transforming silencing, the principal weapon of the power dynamic of dominant and dominated, into its principal feature of resistance.

Besides the different techniques already observed by Daniel Áñez, which constitute the non-discursive and anti-teleological articulation of the music situation, a new element is stressed by the sign-zemic analysis, that of the constitution of the subject or kineme, and this element brings a new conceptual approach to the discussion about silence. As was seen in the analysis, the subject or kineme (M2/S3), when it is recognized as such, always appears represented by minimum elements and in a fragmented articulation or a process of fragmentation. This fragmentation is caused by musical rests or the dissolution of the fragmented subject in the kinetic energy of the musical situation.

These processes of kineme fragmentation can be interpreted in the context of this analysis as a conceptual process of *sublimation* where the embodied silence is abstracted, proposing the *empty space* of meaning and trying to dissolve the dominant-dominated relationship. In this regard, silence is associated with non-intention and with the place of entropy regarding the multiple listening possibilities. Consequently, with the act of withdrawal, the implied composers move away from the risk of taking their role to a dominant position, thus having a second risk, which is oblivion in the cultural memory of the community due to their continuous position of resistance.

This led to the formation and maintenance of an artistic community by different academic and cultural enterprises, where I hope this thesis can find its purpose in contributing not only within the context of semiotics of culture, semiotics of music, and musicology, but also a contribution to cultural resistance, thus against the oblivion in the cultural memory of the community.

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Magistritöö Kokkuvõte

Käesolev väitekiri uurib vaikuse kui dünaamilise kultuurilise sümboli tähendust, käsitledes selle eksistentsiaalset kontseptuaalset muutust eitusest jaatuseni perioodil Teisest maailmasõjast kuni kahekümnenda sajandi lõpuni. Keskendutakse selle rollile muusikalisel kompositsioonis, alustades vaikuse mõistmisest kui tühjusest ja jõudes selle käsitlemiseni väljendusvahendina.

Erinevad kunstnikud ja teadlased on keskendunud vaikuse fenomenile. John Cage on näiteks vaidlustanud vaikuse tajumise täieliku heli puudumisena, propageerides erilist kuulamiskogemust ja -tähendust. Salome Voegelin on rõhutanud keskkonna, keha kuulamisperspektiivist ja kommunikatiivsete kontekstide vahelist vastasmõju, kus efemeerne kogemus nõuab edastamist. Teised teadlased, nagu Dennis Kurzon ja Bernard Dauenhauer, on rõhutanud vaikuse, kõne ja diskursuse lahutamatu ühtsust. Seega püüab see uuring koondada neid perspektiive, leides ühiseid jooni vaikuse käsitusviisis kui kuulamisi viisis, ja mõista selle rakendamist Ladina-Ameerika minimismisi kui vastupanuvormi valitseva diskursuse vaigistavale jõule muusika valdkonnas.

Eero Tarasti pakutud eksistentsiaalse semiootika ja vastupanu semiootika teoreetilises ja metodoloogilises raamistikus koondab väitekiri sotsiaalseid ja ajaloolisi protsesse muusikalistesse situatsioonidesse, näidates, kuidas vaikuse mõiste muutub heli esteetikaks.

Helilooja enda hääle eemaldamine vastuvoolu semiootilise aktina tähendas kontseptuaalset sublatsiooniprotsessi, kus kehastunud vaikus muutub abstraktseks, pakkudes tühja tähenduse ruumi ja püüdes lahustada domineeriva-domineeritava suhet. Sellega seoses on vaikus seotud mitte-intentsiooniga ja entropiaga ja seoses mitmesuguste kuulamisvõimalustega. Seetõttu, koos tagasitõmbumise aktiga, liiguvad heliloojad eemale riskist asuda domineerivale positsioonile, seistes silmitsi teise riskiga - unustusega kogukonna kultuurimälu nende pideva vastupanu positsiooni tõttu.

See viis erinevate akadeemiliste ja kultuuriliste ettevõtmiste kaudu kunstilise kogukonna kujunemiseni ja säilimiseni, kus ma loodan, et see väitekiri täidab oma eesmärgi panustada

mitte ainult kultuurisemiootika, muusikasemiootika ja muusikateaduse kontekstis, vaid teeb ka panuse kultuurilisse vastupanusse, võideldes seeläbi unustuse vastu kogukonna kultuurimälu.

Appendix

AUSTERAS

oscar bazán

CBA. 1975/77

INSTRUMENTACIÓN: libre

SIGNOLOGIA:



= repetición indefinida.



= motivo variable.



= calderón muy largo.



= sin sonido (en el piano.)

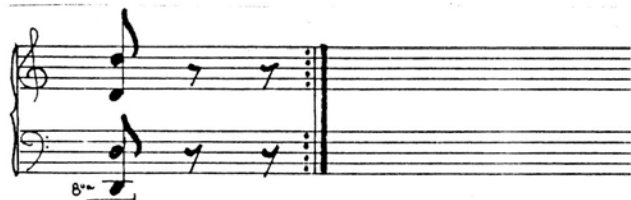
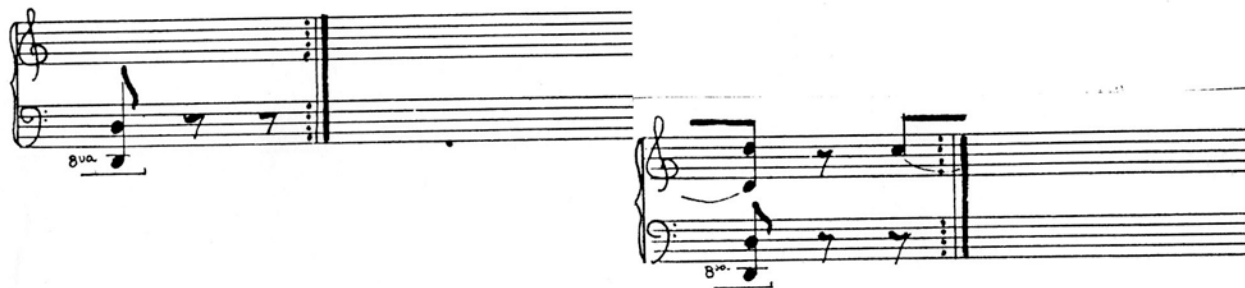
AUSTERAS

oscar bazán

CBA. 1975/77

los números I

oscar bazán



máscaras

oscar bazán



ofrenda

oscar bazán

3



mixta

oscar bazán

The image shows a handwritten musical score on a white background. The score is written on two systems of staves. The first system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The second system also consists of a grand staff, but it is mostly empty, with a few notes in the bass clef. A rectangular box is drawn around the text "MÚSICA ABORÍGEN" in the second system. The text is written in a stylized, handwritten font. Below the box, the word "improvisar" is written in a cursive, handwritten style.

MÚSICA
ABORÍGEN

improvisar

vida

Musical score for the piece "vida". It consists of six systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line at the end of the sixth system.

Continuation of the musical score for "vida". It contains four systems of music, numbered 7 through 12. System 9 includes a piano (*p*) dynamic marking. The notation continues with various rhythmic values and rests, ending with a double bar line at the end of system 12.

oscar bazán

Musical score for the piece "oscar bazán". It consists of five systems of music, numbered 13 through 19. The first system (13) includes a forte (*f*) dynamic marking. The second system (15) includes a fortissimo (*ff*) dynamic marking. The notation features eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line at the end of system 19.

letanía

oscar bazán



los números II

oscar bazán



común

Handwritten musical score for 'común'. The score consists of five systems, each with a treble and bass staff. The first system is marked with a circled '1' and 'mf' in the bass staff, followed by a 'pp' dynamic marking. The second system is marked with a circled '2' and 'pp'. The third system is marked with a circled '3' and 'mf'. The fourth system is marked with a circled '4'. The fifth system is marked with a circled '5' and 'mf'. The score ends with a double bar line.

oscar bazán

Handwritten musical score for 'oscar bazán'. The score consists of five systems, each with a treble and bass staff. The first system is marked with a circled '6' and 'f'. The second system is marked with a circled '7' and 'pp', followed by a 'f' dynamic marking. The third system is marked with a circled '8' and 'pp'. The fourth system is marked with a circled '9'. The fifth system is marked with a circled '10' and 'pp'. The score ends with a double bar line.

excepción

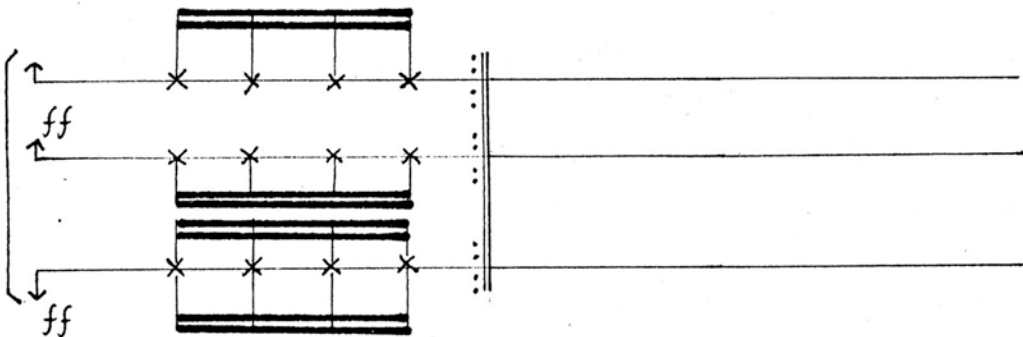
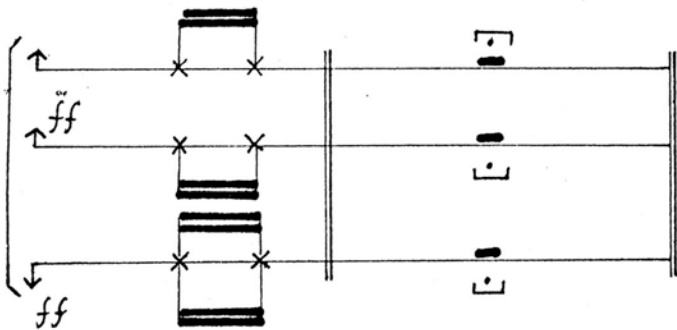
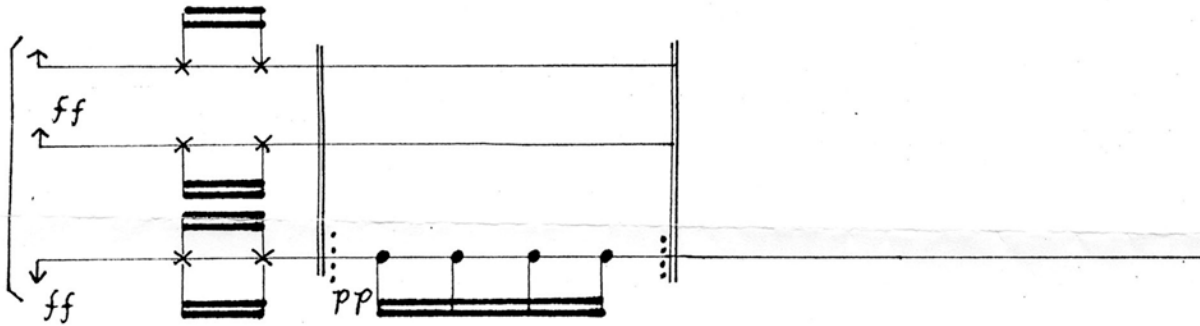
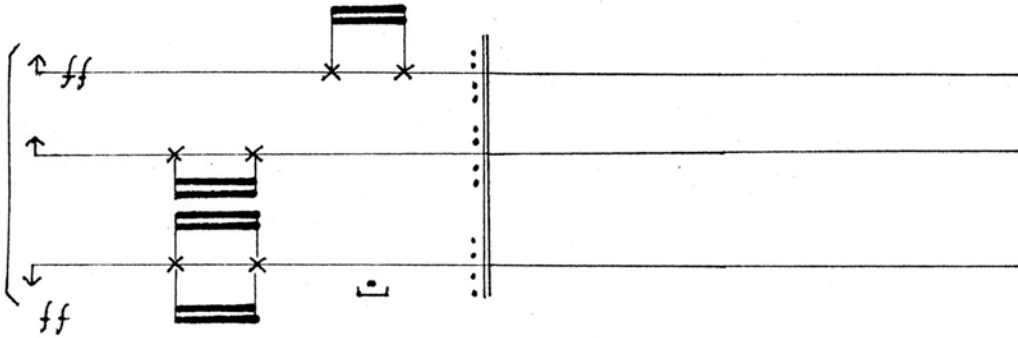
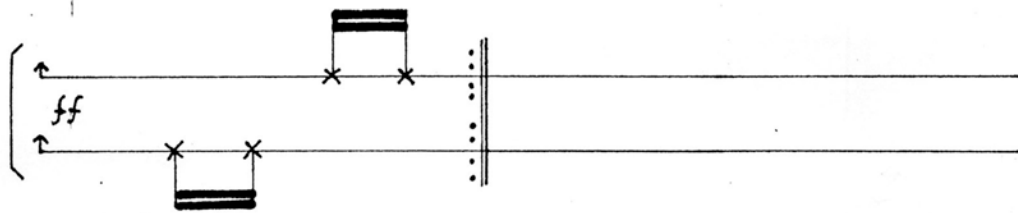
Handwritten musical score for 'excepción'. The score is written on five systems of grand staves (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) dynamic and includes a handwritten note: "resonancia del último acorde." with a dashed line and "ped." below it. The third system includes a mezzo-forte (*mf*) dynamic, a piano (*ppp*) dynamic, and a "ped." marking. The fourth system includes a fortissimo (*fff*) dynamic and a 3:2 ratio marking. The fifth system begins with a piano (*pp*) dynamic.

Handwritten musical score for 'oscar bazán'. The score is written on four systems of grand staves. The first system begins with a piano (*p*) dynamic. The second system includes a piano (*pp*) dynamic, a crescendo (*cres.*) marking, and a fortissimo (*sfz*) dynamic. The third system includes a fortissimo (*f*) dynamic and a "ped." marking. The fourth system begins with a piano (*p*) dynamic.

oscar bazán

grito

oscar bazán



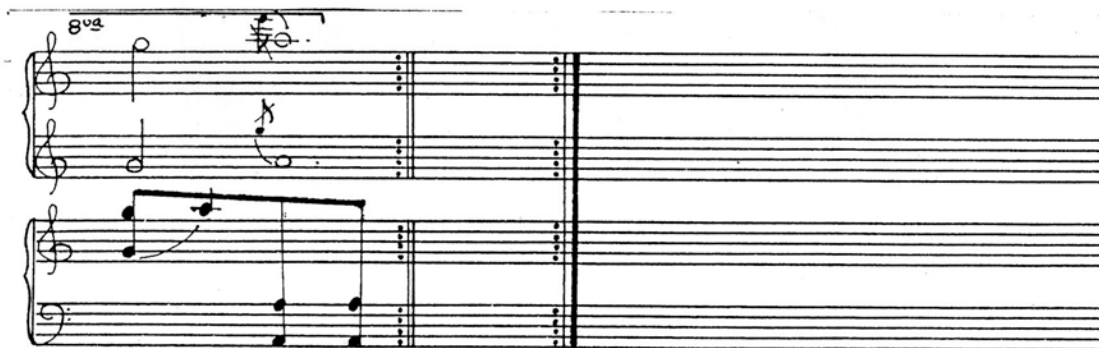
los límites

oscar bazán



contenida

oscar bazán



de los ruidos

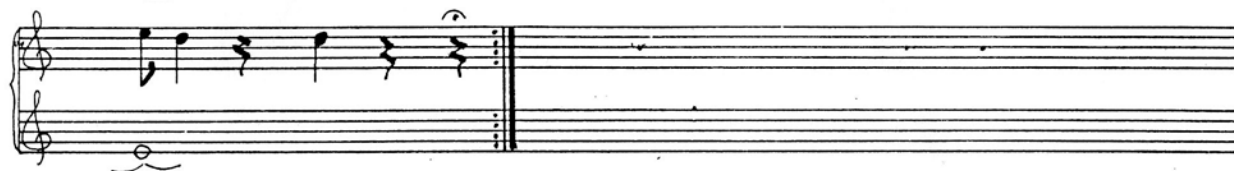


oscar bazán



del silencio

oscar bazán



origen

oscar bazán



todavía no

para tres flautas y tres clarinetes

bonn, 1979

graciela paraskevaídis

1 ♩ = 40 MM, non accel.
Tutti sempre il più **ppp** possibile - *respirar imperceptiblemente donde sea necesario.*

FL1

FL2

FL3

♩ = 40 MM, non accel.
Tutti sempre il più **ppp** possibile - *respirar imperceptiblemente donde sea necesario.*

CL1

CL2

CL3

2

FL1

FL2

FL3

CL1

CL2

CL3

todavía no

3

Fl.1
Fl.2
Fl.3
Cl.1
Cl.2
Cl.3

4

Fl.1
Fl.2
Fl.3
Cl.1
Cl.2
Cl.3

todavía no

5

Fl.1

Fl.2

Fl.3

Cl.1

Cl.2

Cl.3

6

Fl.1

Fl.2

Fl.3

Cl.1

Cl.2

Cl.3

todavía no

7

FL1
FL2
FL3
CL1
CL2
CL3

This musical score block contains measures 7 and 8 of the piece 'todavía no'. It features six staves: Flute 1 (FL1), Flute 2 (FL2), Flute 3 (FL3), Clarinet 1 (CL1), Clarinet 2 (CL2), and Clarinet 3 (CL3). Measure 7 shows various melodic lines with slurs and ties. Measure 8 continues these lines, with some instruments having rests. The key signature has one sharp (F#) and the time signature is 4/4.

8

FL1
FL2
FL3
CL1
CL2
CL3

This musical score block contains measures 9 and 10 of the piece 'todavía no'. It features the same six staves as the previous block. Measure 9 shows more melodic development with slurs and ties. Measure 10 concludes the phrase with final notes and rests. The key signature has one sharp (F#) and the time signature is 4/4.

todavía no

9

FL.1
FL.2
FL.3
CL.1
CL.2
CL.3

10

FL.1
FL.2
FL.3
CL.1
CL.2
CL.3

todavía no

11

Fl.1
Fl.2
Fl.3
Cl.1
Cl.2
Cl.3

12

Fl.1
Fl.2
Fl.3
Cl.1
Cl.2
Cl.3

todavía no

13

FL.1

FL.2

FL.3

CL.1

CL.2

CL.3

14

FL.1

FL.2

FL.3

CL.1

CL.2

CL.3

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A handwritten signature in purple ink, consisting of a large, stylized 'S' followed by a series of loops and a final flourish.

17/05/2024