ART | RESEARCH international
A Transdisciplinary Journal

THE PIANIST'S PERCEPTION AS A WORKING AND RESEARCH METHOD: ENCOUNTERING INTERTEXTUAL AND PHENOMENOLOGICAL APPROACHES IN PIANO PLAYING

Eveliina Sumelius-Lindblom
Sibelius-Academy of the University of the Arts
eveliina.sumelius-lindblom@uniarts.fi

Eveliina Sumelius-Lindblom, pianist and DMus-candidate, is an inquisitive, intellectually-oriented performing musician as well as an experienced piano pedagogue. She specializes in artistic and musical aesthetics in early 20th century neoclassical music, and her ongoing series of doctoral concerts includes an extensive cross-section of the French post-WWI repertoire.

Abstract: The approach to my research topic "French Modernism in the 1920s" is to observe and analyze the methods I use as a pianist in dealing with multilayered artistic questions related to the French neoclassical repertoire, in particular, questions of intertextuality. Divergent performer-based approaches are needed because the musical aesthetics of this repertoire crucially deviates from German and earlier French traditions, and in musicological contexts, their intellectually challenging aesthetic purposes are somewhat misunderstood. My research aims are condensed into a single question: "What are the main characteristics of the pianist's way of perceiving music in the context of French neoclassical piano music and its intertextuality." This question formulates a thought experiment in which the aim is to observe the inherently analytical properties of piano playing, which I have named "the pianist's perception," based on Maurice Merleau-Ponty's theories in *Phenomenology of Perception* (1945/2014).

Keywords: pianist; perception; intertextuality; phenomenology; method

The Classically Trained Pianist's Craft as a Part of Artistic Research and Intertextual Exploring

While working on my artistic-based doctoral project on French neoclassicism[1] in the 1920s, I have begun to reconsider and expand some of the attitudes towards the pianist's craft and the dichotomy between "doing" and "thinking." In my experience, working as a pianist is most often dedicated to improving the physical side of craft, but unfortunately that often leads to intellectual silence and accepting restricted conceptual presumptions. In this article, I present reasons to resist the idea that craft in the pianist's context correlates with simply executing ready-made ideas within musicological contexts to the exclusion of analytical thinking on the part of a music performer.

In addition to its most obvious physical qualities, my inquiry aims to present craft as a multi-layered entity, which is not solely confined to "making music" but includes – as an inherent part of the craft – conducting research as well. As we shall see in the following section, some repertoires, such as those of Erik Satie, *Les Six* (i.e., Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germain Tailleferre), and of Igor Stravinsky, lend themselves more easily to noticing and working with the intellectual side of the pianist's craft. In this context, the purpose of the video examples (of me playing the piano), included with this paper, is not solely to demonstrate the pianist's craft or the music itself, but rather the pianist's way and capacity of thinking, especially as linked to my arguments considering intertextuality in French neoclassical piano music.

Since my previous research, (Sumelius-Lindblom, 2016), I have become convinced that compared to earlier French traditions, the less established performance practices of French neoclassicism's experimental music aesthetics (e.g. directedness, irony, alienation) require divergent artistic and research-based approaches. French neoclassicism's performance culture remains largely undeveloped because of prejudice towards experimental music aesthetics, with some musicological authorities even refusing to include French neoclassicism in the hegemony of "seriously considered music." This includes composers such as Claude Debussy and Maurice Ravel. At the same time, traditional musicological approaches do not always lead to the best possible artistic results and neoclassicism in general has suffered from the application of some of the approaches found in musicological and philosophical literature, which are often at odds with the reality of artistic output, especially in terms of the physical reality of performing. I have already touched on these problematics (Sumelius-Lindblom, 2016, pp. 43-45) and criticized some of the main interpretations of neoclassicism for deceptiveness.

The most well-known critique of neoclassicism comes from Theodor W. Adorno in *Philosophie der Neuen Musik,* 1949 (as cited in Adorno & Hullot-Kentor, 2006), who argued that "there's no difference between infantilism and neoclassical works . . . The new style of Stravinsky converges with the old procedure of writing *music about music . . .* [and] Stravinsky is using the strategy of courteous terror when avoiding certain continuations in the traditional language of music, especially certain pre-classical sequencing" (pp. 150-151). According to Adorno, Stravinsky's music represents false alienation: its starting point lies somewhat outside even *his own* ideas and his musical antics disturb the supposed musical gestures.

In addition, Arnold Whittall (2001), and Richard Taruskin (2009), are somewhat imprudent with their definitions of neoclassicism. Whittall (2001, para. 1) insists, for instance, that "the prefix 'neo' often carries the implication of parody, or distortion, of truly Classical traits," and Taruskin goes still further: "Neoclassicism a problem? But yes, in many senses of the words. Its origins are obscure, its definition elusive, its purposes unclear, its implications – to many, and for many reasons, monstrous" (p. 364).

At the same time, Scott Messing (1988*)* gives definitions which on the surface sound plausible enough but are still generalized and inwardly disorganized. Even if he implicitly alludes to French neoclassicism in describing the properties of a composition and using aesthetic definitions such as clarity, simplicity and purity, he ends up conflating French with Austrian-German neoclassicism without separately articulating their fundamental aesthetic differences:

> A work is said to be neoclassical if it employs musical means that borrow from, are modeled on, or allude to a work or from an earlier era, often from composition regardless of period that has somehow entered in the canon of *the great* art. (p. xiv)

There is another reason Messing's (1988) quotation ends up being partly misleading. For French neoclassical composers, more important than turning towards the canonized past and *"great art"* was using their own contemporary popular styles and "everyday music" as stylistic paragons. I return to these specific aesthetic questions of French neoclassicism later in the article.

As the quotations above show, we may notice that extrapolating the definition of neoclassicism from purely musicological premises produces definitions which often deviate from artistic approaches. While musicological definitions tend to simplify and generalize the subtle characteristics of French neoclassicism, artistic approaches seek multiple interpretations and variations within the musical style. Despite the multifaced nature of

artistic approaches, connecting intellectual perspectives with the pianist's craft is rarely done, and when it is, it is often inadequately understood. This creates a challenging premise for my artistic-based research, with the approach of treating craft above all as an analytical tool for observation. In this context, craft manifests as a bodily form of consciousness, an intrinsic value which, more than serving the music itself, is meant to serve the intrinsic intellectuality of piano playing. That is why, rather than representing a practical methodological approach based on handiwork or technical solutions (Sudnow, 2001), my inquiry aims to intentionally trace, analyze, and verbalize the processes behind the pianist's craft and to describe the pianist's characteristic way of thinking. In other words, even if I am completely dependent on the physical experience of hand positions, muscular tension, and bodily movements, as well as informative sources (especially the notated text), their value in this context is mostly instrumental. My primary interests are what, and especially *how,* I think when I play, as well as what arises – other than music itself, from the processes of playing an instrument.

In this context, craft manifests as a bodily form of consciousness, an intrinsic value…

Accepting the divergent interdisciplinary and artistic-based approaches above as an intrinsic part of the creative exploration, the following research question arises: "What are the main characteristics of the pianist's way of perceiving music in the context of French neoclassical piano music and its intertextuality?" In order to answer the question, I also consider the following secondary-level questions: Are the character of intellectual and bodily perception in the pianist's work inseparable? Are there certain methodological advantages in the pianist's way of perceiving music?

I start my inquiry (A thought experiment 1) by analyzing the characteristics of the pianist's perception and the similarities between piano playing and conducting research by using Maurice Merleau-Ponty's *Phénomenologie de la Perception* (1945/2014) as a theoretical framework. The first part traces the main concepts of phenomenology and results in a method of simultaneously dealing with both aspects of piano playing: music and perception. Since phenomenology is concerned with how things are mind-body experienced and how these experiences are intentionally targeted, my inquiry focuses on understanding craft as a pathway to expanding perception and analytical thinking.

In the second part (A thought experiment 2), I explain the theoretical backgrounds of intertextuality, its interfaces with phenomenology and the ways it has been applied across several fields of art. This approach helps to demonstrate that intertextuality is a phenomenon that we can apply from several divergent artistic perspectives. From that point-of-view, my

own contribution to intertextuality undoubtedly has a place in demonstrating the pianist's way of perceiving music from mainly embodied premises. I do this by analyzing and classifying intertextual affiliations in the 1920s neoclassical solo piano repertoire and by using video examples as a tool to verify its core ideas.

Part 1

A Thought Experiment 1: The Pianist's Perception Meets Merleau-Ponty's Phenomenology

Phenomenology as a method. In this first part I describe the principles of the methodology the pianist uses when exploring music. In the phenomenological approach, the pianist's active role is emphasized, and all of the multileveled, intellectual explorations are based on mind-body related actions. Because of its focus on perception and the meanings it holds for the subject, phenomenology as a study is well-suited to the first-person approach (Gallagher & Zahavi, 2012, p. 7). Although tracing the intellectual structures behind the pianist's craft involves profound self-reflection, these very processes tend to cross the boundaries of personal experience and ultimately emerge as mutual, rather than singular, in nature. That is due to *intersubjectivity*, a key concept in phenomenology which resonates with shared experiences and social interaction between "I" and others. According to Gallagher and Zahavi (2012), these experiences are both mental states (i.e. intentions, beliefs, desires) and bodily states that are often manifested in bodily postures, movements, gestures, expressions, and actions (p. 167). This implies that our mental life is not simply personal and inaccessible, but always includes the shared and social aspect present through our embodiment of those mental states.

Intersubjectivity[2] also provides the answer to the next question: How can the methodology of considering the pianist's way of perception develop without observing other pianists? This question is connected to the "public side of bodily behavior" and the "other mind" problem, condensed into the question: "How do I gain access to the other person's mind?" According to Gallagher and Zahavi (2012), the question itself is mistaken and "suggests that I am enclosed in my own interiority and that I then have to employ methods to reach the other who is hidden away in her own interiority" (p. 167). Applying this argument to the methodological questions between piano playing and perception demonstrates that, to the extent that we use our bodies when playing the instrument, we are able to simultaneously communicate with others (those who play the piano) and understand our own as well as the other pianists' mind-body-related actions. In a phenomenological investigation, the traditional, empirical procedure of collecting research data based on

others' experiences (e.g. authors, colleagues, audiences) is replaced with one's own embodied experiences as a primary research source. Thus, instead of collecting research data through interviewing other pianists or having verbal interaction with audiences, in line with the phenomenological method, I have exercised independent philosophical (i.e. phenomenological and conceptual) thinking and relied on their intersubjective and other applicable dimensions.

The key concepts in Merleau-Ponty's phenomenology. As described above, observing intertextual relations as a pianist is not just observing the score and trying to adopt complete theories, but rather learning to interpret the physical experiences of playing and combining that with historical information as a valuable intellectual path for understanding music. Merleau-Ponty's (1945/2014) ideas on the mind-body connection help to illustrate this process, since for him the mind and the whole body are intertwined; the mind, in its immaterial sense, is not just connected to the brain.

According to Merleau-Ponty (1945/2014), "the entire system of experience – world, one's own body, and empirical self – is subordinated to a universal thinker, charged with sustaining the relations among these three terms" (p. 215). Merleau-Ponty considers that the body is the medium of expression and that bodies are also capable of actively evoking, interpreting, and transforming meanings. Merleau-Ponty named this subjectively experienced figure of the lived body as a *body schema* (as cited in Morris, 2008, p. 116). Juxtaposing my ideas about the comprehensiveness of pianistic perception with Merleau-Ponty's theories on perception, it seems that the common denominator is the inseparability of body and mind, evoked in the term *embodied cognition*. For Merleau-Ponty, "one is one's body . . . [and] there is no ontological separation between the experiencing 'I' and the body alone lives it" (as cited in Morris, 2008, p. 111).

Both *experience* and *perception* are phenomenological states. A common denominator for experiences is that they have a certain immediate *feeling* in them while perception "involves interpretation" (Gallagher & Zahavi, 2012, p. 8). For example, both the adult and small child, can *experience* (see and/or hear) the color of the traffic light changing but only the adult is able to simultaneously *perceive* (interpret*)* the symbolic meanings of the different colors. The little child just *experiences* the color changing from green to red. This everyday life example helps to illustrate that not all experiences are perceptions, but all perceptions are experiences. That is why I use the term *perceptual experience* in the context of piano playing: *perceptual experience* always involves interpretation and perception itself belongs to the realm of experiences.

The question that inevitably arises here is whether there is a difference between a pianist's perception and experience. I consider that in this context the perception analytically focuses our attention, while experience is by nature more immediate and more communicable. Experience is also inextricably linked to emotion and to the free mental associations that occur somewhat on the margins of intentional self-consciousness or self-control. That is to say that both sides of *perceptual experience* (phenomenology and interpretation) are present when playing the piano and we cannot "switch off" the one part, while using the other. In this context, it is worth noting that in addition to the complicated mental processes involved in piano playing, we are completely dependent on our (sensual) perception based on such different sensory elements as sight, hearing, and muscular memory. This is what Merleau-Ponty (1968/2000) terms *coiling over*, in which experience and perception are intertwined. Merleau-Ponty describes this occurrence in this way:

> If we can show that the flesh is an ultimate notion, that it is not the union or compound of two substances, but thinkable itself, if there is a relation of the visible with itself that traverses me and constitutes me as a seer, this circle which I do not form, which forms me, this coiling over of the visible upon the visible, can traverse, animate other bodies as my own. (p. 140)

Even if we cannot recognize it very clearly, mental states and actions are usually considered to be intentional: they contain a certain direction in them. According to Gallagher and Zahavi (2012), "Intentionality has to do with directedness or of-ness or aboutness of consciousness i.e., with the fact that when one perceives or judges or feels or thinks, one's mental state is about or of something (p. 126). Merleau-Ponty (1945/2014) connects the concept of intentionality with consciousness in saying that "all consciousness is consciousness of something" (lxxxi).

To conclude, the notions of pianistic perception and experience are intertwined and typically intentional. Now let us turn to questions of the intrinsic abilities inherent in piano playing and how these phenomena figure in piano playing as a medium for research.

I find that there are two main (intrinsic) endeavours or abilities in piano playing: to *explore* (objects in demand) and *to verify* (findings based on long-term artistic experiments). At a minimum, these characteristics are connected with the pianist's ability to recognize, label, and reflect similarities between the music's textual gestures and one's own previous musical experiences. Setting current and previous experiences against each other and building musical interpretations based on these prospective interconnections is also inseparably connected with phenomenology since we cannot actually describe where embodied exploration ends, and intellectual exploration begins.

According to Merleau-Ponty (1945/2014), “whatever I think or decide, it is always against the background of what I have previously believed or done” (p. 416), which expands the idea of piano playing to include the dual temporal dimensions of the present and the past, both of which are particularly emphasized in the neoclassical repertoire and its intertextual relations. This idea is also represented in Merleau-Ponty’s (2007) short aphorism, “The Evidence Found in Music (1958),” in which the multilayered temporality and its evidential properties in music are clearly perceptible. He says:

> While listening to a piece of beautiful music: impressions that this movement which is beginning is already at its end, that is going to have been, or sinking into the future that we hold as well as the past – though we cannot say exactly what it will be. Anticipated Retrospection – retrograde Movement *in futuro:* it is descending toward me already made. (p. 419)

My experience of the pianist’s perception is that it is an inter-subjectively oriented, analytical process based on a combination of highly advanced pianistic craftsmanship and the capability to creatively utilize and apply one’s previous musical experiences. As implied earlier, the act of perceiving in piano playing is closely related to self-awareness. Without a close connection with oneself as the one who perceives, perceiving anything external is clearly impossible. Nevertheless, we might think that the starting point for pianistic perception is obvious: the pianist is the subject who perceives, and the notated music itself is the self-evident object. What makes this oversimplified and naïve notion misleading is that it gives a one-sided picture, as if music were exclusively embodied in its physical, notated form, and as if it had a certain place or location outside the one who perceives it. This problematic is discussed in Nelson Goodman’s (1976) authenticity-related concepts of autographic and allographic art as well as the concepts of one-stage and two-stage art, a dichotomy which was subsequently criticized by Jerrold Levinson (1990). In Goodman’s interpretation, a painting, for instance, represents autographic – or one-stage art since it can be forged or duplicated, and “even the most exact copies of the Rembrandt painting are simply imitations or forgeries, not new instances, of the work” (p.113). When the painting is finished, the artwork is completed as well.

Music in contrast represents non-autographic or allographic, typically two-stage art. That is because, according to Goodman (1976), “performances may vary in correctness and quality and even ‘authenticity’ of a more esoteric kind; but all correct performances are equally genuine instances of the work” (p. 113). He considers that “one notable difference between painting and music is that the composer’s work is done when he has written the score, even though the performances are the end-products, while the painter has to finish

the picture" (pp. 133-114). Goodman's viewpoint clearly implies that the musician's bodily appearance is a key contributor to the musical end-result.

After experimenting with pianistic perception, I have reached the conclusion that rather than perceiving music as a detached object, the pianist perceives the music through perceiving *herself*: not principally from self-purposeful, accidental, or emotional motives, but rather by perceiving herself as an "outsider" who perceives. Even if Merleau-Ponty (1945/2014) insists that "the act of perception occupies me sufficiently such that I cannot, while I am actually perceiving the table, perceive myself perceiving it" (p. 247), for me as a pianist, the subject "I" is simultaneously an equal object of perception simply because no musical information can be perceived or delivered without being aware of "I." In order, to find out how the music in question affects the artistic choices and physical solutions as well as how it compares with earlier similar experiences, I have to simultaneously observe my own perception. These characteristics are emphasized in the context of exploring intertextual relations in music. The "I" is not able to perceive the allusions without being "well-educated" and conscious of the music that the neoclassical music in question is alluding to.

Since my experience of the pianist's perception is that it is an inter-subjectively oriented, analytical process, I find the essential part of the occurrence to be condensed into the questions the pianist asks herself while practicing. Rather than asking "what?" (e.g., "What finger goes here?" or "What tempo should I choose?"), the pianist more often asks "why?": "Why did I choose this fingering here?" or "Why did I choose this tempo?" I find these intrinsic questions often stem from strong pre-conceived notions. Making decisions in piano playing is comparable to Merleau-Ponty's (1945/2014) concept of the "intentionality of the body." In this context, he uses an artistically applicable metaphor: "Consciousness is originally not an 'I think,' but rather an 'I can'" (p. 139). This strengthens the pianist's experience of positioning the mental self, for example, when practicing a new piece of music for the first time. There is usually no "space" here for self-reflection: rather, one must be outwardly focused on finding something, even if one is not quite sure what one is looking for or how to approach it.

In addition to the ability of advanced self-reflection, the pianist's perception is intrinsically based on her current and previous experiences which have a subjective "feel" to them, a certain (phenomenal) quality of "'what it is like' or what it 'feels' to have them" (Gallagher & Zahavi, 2012, p. 56). Applying Merleau-Ponty's idea of the intentionality of the body to the pianist's experience of playing seems to imply an intrinsic effort, direction, or understanding, a liminal state on the threshold of discovery based on previous, if-subconscious experience. This occurrence is common when you (as a pianist) start working with a new piece of music. Even if, for instance, the music is a piece of extremely complex

contemporary music and the notated text is something you can hardly understand, the pianist still rather quickly adapts to the situation and starts seeking something familiar to grab onto. It may be just a distant sonority which reminds the pianist of something they once heard or worked with, or it may be a short passage which reminds them of an earlier embodied experience of musical text that they cannot accurately remember or define, but may recognize by playing it.

Even if it is clearly connected to experience-based actions as self-reflection and self-evaluation – artistic or technical, pianistic perception goes still further, encompassing an analytical quality, even a sort of objectiveness. In addition to being valuable in itself and to the one who perceives, the pianist's perception produces information from both directions: musical content and mechanisms of perception. In that regard, the pianist's perception fills the same preconditions as phenomenological perception being objective and intersubjective at the same time:

> Phenomenology is interested in the very possibility and structure of phenomenality: it seeks to explore its essential structures and conditions of possibility. Phenomenology aims to disclose structures that are inter-subjectively accessible, and its analyses are consequently open for corrections and control by any (phenomenologically attuned) subject. (Gallagher & Zahavi, 2012, p. 18)

As I have discussed, phenomenological and interpretational dimensions are intertwined in piano playing. Since my interest in piano playing is to treat its versatile roles *outside* its traditional appearances, due to the psychophysical aspect of playing the piano, I would even go so far as to suggest that I do not find that the experience of playing ultimately depends on the physical presence of an instrument. A practical example of this occurrence is mental practicing. Professional musicians very often mentally exercise the music with utmost precision and are able to "imagine the craft" quite independent from mistakes and technical limitations. These types of playing-without-an-instrument experiences also make sense from Merleau-Ponty's (1945/2014) perspective, in which actions take place inside the "I" in deep communion between body and mind. Since by their nature the pianist's practicing methods are usually psychologically oriented, and also embrace several pedagogical dimensions, they are useful in developing the phenomenological dimensions of piano playing.

Part 2

A Thought Experiment 2: Intertextuality

Theories of intertextuality. Intertextuality may be considered as one of the main manifestations of neoclassicism. According to Manfred Pfister (1991) “the various intertextual practices of alluding and quoting, of paraphrasing and translating, of continuation and adaptation, of parody and travesty, flourished in periods long before postmodernism, for instance in late classical Alexandria, in the Reneissance, in Neoclassicism and of course, in ‘classical’ Modernism” (p. 210). Although the French Modernists were already imitating, implicating, referring, and borrowing from others in their compositions by the 1920s, the concept of intertextuality, in its modern form, did not evolve until the late 1960s in the study of literature by Julia Kristeva (1967, p. 444). She invented, defined, and launched the notion of *intertextualité* in semiotic theory and literary studies with her essays in the journals *Tel Quel* and *Critique,* and in the monograph *Séméioitiké* (Juvan, 2008, p. 12). According to Kristeva (as cited in Juvan, 2008), “a text is constructed as a mosaic of quotations: any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*” (pp. 11-12).

Intertextuality also has applications in several disciplines besides the study of literature, but despite several applications of the concept, there is a lack of analysis of the connections between intertextuality and the pianist’s embodied experiences: in other words, connecting the semiotic and phenomenological approaches. This is somewhat surprising since Merleau-Ponty does in fact flexibly intertwine certain temporal and inter-style references with linguistics and other art forms such as music in *Phenomenology of Perception* (1945/2014, pp.195-196). For Merleau-Ponty, different art forms may appear on an intersubjective continuum in which every artist brings her own footprint without, however, skipping the previous stages of artistic evolution. The following quotation by Merleau-Ponty on the comparison of music and literature skillfully captures the connection between intertextuality and phenomenology:

> For music too can be written, and, even though there can be something of a traditional initiation in music – even though it is perhaps impossible to gain access to atonal music without passing through classical music – each artist takes up the task from the beginning, he has a new world to deliver, while in the order of speech, each writer is aware of intending the same world with which other writers were already concerned. Balzac’s world and Stendhal’s world are not like planets without communication… (p. 196)

Before presenting the results of my intertextual and phenomenological investigation, I demonstrate the versatile ways that intertextuality has previously been applied to artistic contexts through the following examples.

In *Music and Network: A Becoming Insect of Music*, Marcel Cobussen (2011) discusses musical interconnections as a musical network. Cobussen borrows the concept of intermusicality, from Serbian philosopher Miško Šuvakovic (1997, as cited in Cobussen, 2011, pp. 1−2), who delineates three distinct types of relationships: a) between two (or more) musical texts: their exchanges, referentialities, (dis)placements, inscriptions, and mutual coverings; (b) between a musical text and music as a cultural, historical, and political institution; and (c) between musical and so-called "extra-musical" texts.

In the context of 20th and 21st century French piano music and musicians' analyses, Heidi Korhonen-Björkman (2016) combines traditional musicological approaches with performer related approaches to analyze the intertextual layers of Betsy Jolas' piano composition *Signets*. According to Korhonen-Björkman, the first level of intertexts includes explicit texts written on the score; the second level comprises applicable or indirect allusions, and the third level "playing sensations' topoi" (spelkänslans troper). For Korhonen-Björkman, the combination of the musician's own intertextually-orientated practice (craft) and certain canonized performance-related elements or practices in music together produce a general "feeling" or experience of how the music in question should be performed (pp. 106-115).

Intertextualism in the context of the pianist's perception: as a starting point, working method, and a "sounding" end-result. Intertextual connections encompass the main ideas behind the notated text. Aiming to explain the origins of musical ideas demonstrates the pianist's way of thinking at its purest level and works as a clue to solve artistic-based questions. Traditional theoretical music approaches to analyzing intertextual connections are heavily based on structure and harmony; the pianist's perspective, however, includes the mind-body experience of musical similarities in order to bring out the key points of musical content. After presenting Šuvakovic's (1997) and Korhonen-Björkman's (2016) partly divergent approaches to intertextuality, I introduce my own contribution to the topic. I combine intertextuality with the pianist's craft, which utilizes the pianist's ability to recognize and execute embodied experiences of similarities between musical texts, not only as a practical tool but an analytical one as well. Because the pianist's way of exploring music is embodied and mostly based on action (the exact procedure for exploring is complicated to "trace" in depth), it is necessary to go beyond the notated sources. In my process of discovery, I have come upon the idea of giving titles to various intertextual types which I have classified, such as complex allusions vs. direct quotations.[3] The value of the

classification is that it brings out the subtle aesthetic differences that would be difficult to achieve by using traditional theoretical music methods.

In the context of building musical interpretations, categorizing from an intertextual works perspective is synonymous with mentally and physically "situating" the music coherently when building musical interpretations. As a practical example of "situating," in Satie's (1917/2014) *Sonatine Bureaucratique,* one must use the 18th century style as the primary model for articulation, phrasing, and musical expression. "Situating" music also works not only from the intertextual perspective, but it can also help "situate" outside intertextuality as a guide for the consideration of power relations between musical works (e.g., when planning the musical order within a concert program) or the organization and prioritization of complex texts within a musical work (e.g., the hierarchy between contrapuntal[4] and/or harmonic layers). The further the classification proceeds, the more complex the artistic premises become, and the more the pianist has to balance internal and external requirements: her own creativity, historical facts, technical questions, and performance aesthetics. In addition to the artistic premises, categorization brings out the basis of French neoclassical aesthetics, the self-evident model of which is not 17th and 18th century music, but rather contemporary 1920s music.

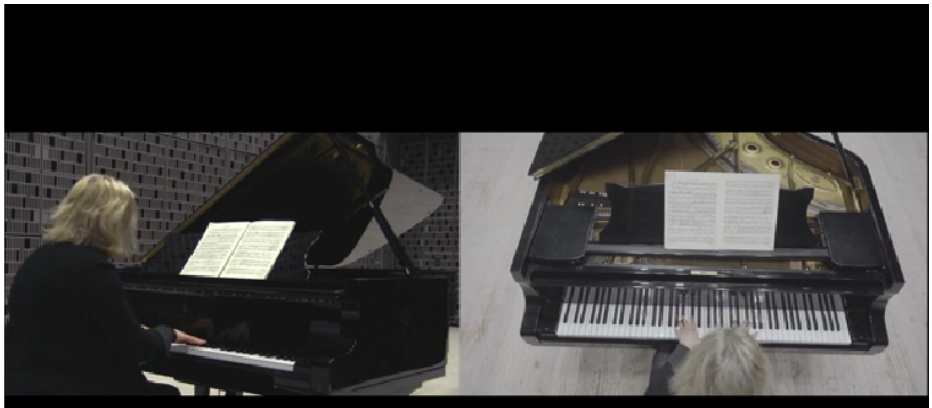
Rather than describing technical solutions or pianistic performance practices, the starting point for the following analyses is demonstration of the ways the pianist thinks about and experiences music. The main emphasis is not to produce music analytical end-results concerning notated texture from the viewpoints of form or harmonic tendencies. Rather, the pianist's approach to intertextuality comes from the viewpoint of main ideas and conceptual divisions. Analyzing intertextuality through playing experience has much to do with bringing out typically nonverbalized ideas and mental images that the pianist uses in building musical interpretations. The pianist's way of observing music challenges theoretical music analysis methods, not in terms of specificity and mathematical complexity, but rather in its wholistic and networked approach, which can lead the pianist to ever deeper and more numerous connections and comparisons.

Classifying intertextuality in a French neoclassical context. Here I classify intertextual appearances of French neoclassical solo piano music. By combining analytical and craft-based approaches in video examples as part of my research, I am able to demonstrate the pianist's way of perceiving and analyzing music, as well as the aesthetic versatility and pluralism of French neoclassicism. I have chosen music that interests me, partly because it deviates from the established 20th century solo piano repertoire and partly because it consists of recognizable intertextual characters. Next, I will introduce the new concepts of intertextuality, in which I express the various types of references in a French

neoclassical context. Video examples are provided to elucidate the key ideas and ways of artistic exploring for the reader.

Artistic ideas behind the audiovisual output. In order to connect research-based ideas, piano playing, and its embodied dimensions into one exposition, I use video examples with changing camera angles and set-ups, which are connected to the playing action, to create an extended and multidimensional perspective of artistic expression. The purpose is to capture the uniqueness of neoclassical music, its different aesthetic levels of intertextuality as well as the performer's level of bodily intensity. The earlier described *embodied cognition* of piano playing is evoked and demonstrated by using a more objective expression, rather than a traditional, person-centered materialism. That is to say, even if the pianist's bodily image is the focal point of the audiovisual material, the aim is not to observe the pianistic "I" through personal traits such as the gender or other personally-focused physical characteristics. The question rather concerns the more objective "I," who, besides demonstrating the pianist's competence in her craft as a main object, demonstrates the pianist's way of thinking *through* the craft and other physical qualities.

The aesthetic idea within all of the video excerpts follows the idea of the growing complexity of intertextuality. The more literal the connection between the music and its aesthetic paragons, the more traditional the visual set-up and the less attention given to embodied diversities. Conversely, the more complex and layered the intertextual endeavors, the more complex and simultaneous the visual solutions become, emphasizing the versatility of the pianist's bodily perspectives.



Link to Video: Classifying intertextuality: Live music examples, Pianist Eveliina Sumelius-Lindblom

Straightforward intertextuality represents the "archetype" of intertextuality, based on recognizable quotations and other closely-related similarities between two musically different texts from two different eras. As an example of *straightforward intertextuality,* I use Erik Satie's *Sonatine Bureaucratique* (1917/2014), whose original model is constructed on Muzio Clementi's *Sonatine* in C op. 36. Although Satie's melodies do closely resemble Clementi's more than the melodic material, it is the rhythmic patterns of Clementi's *Sonatine* that Satie's quotations typically follow. However, here and there, in the middle of "unrelated" musical material, there are some very short melodic quotations in which Satie places himself extremely close to, or even mixes his music with, Clementi's bourgeois-like "student-music," which results from 18th century music as transposed into Modern French musical language. As Ulrich Krämer (2012) describes it, "Satie blurs the limits between original and borrowed material so strongly that they become hardly noticeable anymore" (p. iv). What is significant here is that Satie also creates an additional level of intertextuality when illustrating canonized musical gestures by creating an imaginary story around an ordinary day of an office worker that he verbally moves along in the notated texture.

Hybrid-intertextuality goes beyond simply crossing over musical genres by alluding to or even borrowing musical material from particular works. This category creates a whole new genre of music by integrating opposing musical ideas, (especially popular music and/or exotic influences) into classical music. At the same time, it questions the solemn endeavors or institutional characteristics of a musical work.

Among composers of French Modernism, using hybrid-type intertextuality was popular and created a genre called "everyday music"[5] which is a concept developed by Jean Cocteau, and appears in several forms in *Le Coq et l'Arlequin* (1918/1921). In a musical context, this pamphlet is the most important manifesto of French Modernism because it gives essential information on the new aesthetic endeavours – "the new order" of French Modernism. Cocteau (1918/1921) writes, "Enough of clouds, waves, aquariums, water-sprites and nocturnal scents. What we need is a music of the earth, every day music" (p. 21). Everyday music symbolizes Cocteau's nationalistic ideas of "French music for the French" without the still very popular late-Romantic Slavic-Prussian heaviness, festivity, or vague meta-layers, and is against the canonized ideal of classical music's superiority to other musical genres.

As an example of hybrid-intertextuality, I have chosen the movement *Ipanema* from Darius Milhaud's *Saudades do Brasil − Suite de danses op. 67* (1922/2006). Here Milhaud integrates Latin American *bossa nova* rhythms, polytonality, and the illusion of Brazilian instrumentation with French musical "language" in a nonchalant atmosphere. The end-result

is a demonstration of “imaginary” Brazilian music, in which the ruling habanera rhythm in the left hand alludes to Spanish music as well.

Allusive or metaphoric intertextuality is a form of intertextuality that Igor Stravinsky typically uses in his neoclassicism during the 1920s. In *Sonata* (1978/1924) for piano, although Stravinsky may not be alluding to any specific works, I find him using musical paragons in a metaphoric way, from Mozart, Chopin, Baroque, and jazz -music.

In the first movement, we find different types of intertextual material in both hands. The right hand distantly formulates a Baroque-type aria, while the left- hand contrasts that with some very delicate Mozart-type staccato triplets. The physical experience is divided between the hands and produces a type of embodied dissimilarity between the playing practices and musical eras. The first half of the second movement recalls the first movement with a different type of musical material written for both hands. Again, the right hand has the “singer” role, this time in a Chopin-like *nocturne* with endless phrases and virtuosic ornamentation in rubato. This is combined with Mozart-like slow sixteenth-note portamento ostinato accompaniment in the left hand. The third movement, however, represents a bizarre combination of Bach and jazz influences and is condensed in the first page, which is a fughetta for two voices (between hands). The thematic linearity between Bach-like portato articulation in the sixteenth-notes and echoes from a verbal, “dupa-dupa” type of scat singing[6] creates a contrast which is simultaneously contradictory and aesthetically coherent.

Interschool or cross-bordering intertextuality is a form of intertextuality that Arthur Honegger uses in *Prélude,* from *Prélude, Arioso et Fughetta sur le nom de Bach* (1933). Here Honegger refers both to J. S. Bach`s (1722/1978) iconic Präludium BWV 846 from *Das Wohltemperierte Klavier I* and to the New Viennese School. Just as Satie’s quoting of Clementi was straightforwardly recognizable, so too is Honegger’s quoting of Bach, in this case by absorbing the Präludium’s rhythmic structure, whereas his reference to the New Viennese School through chromaticism and atonalism in the melodic material is more distant and allusive.

In *Prélude*, Honegger (1933) uses a semitone scale as a basis for the changing harmonic centers. This was a unique characteristic of his compositional style, officially recognized in 1923, when Darius Milhaud (1923), Honegger’s colleague from *Les Six*, placed Honegger at the center of the European Modernism in his article “The evolution of Modern Music in Paris and Vienna.” Milhaud writes: “Honegger, who was my comrade at the Conservatoire for ten years, remains, in spite of his purely French education, purely attached to Wagner, Strauss and Schoenberg” (p. 550). By combining French fluency with German expression and chromatic tensions, Honegger’s brand of intertextuality, crosses national and

aesthetic borders. Milhaud continues, “diatonism and chromaticism are the two poles of musical expression. One can say that the Latins are diatonic and Teutons chromatic. Here are to be found two different points: they are entirely opposed, and their consequences are verified by history” (p. 551). In this light, it seems clear that by using interschool or cross-bordering intertextuality as a compositional tool, Honegger creates an aesthetic bridge not just between the schools of Modernism but between different style periods as well.

Summary. As I have demonstrated above, there are at least four types of intertextuality in French neoclassical music, each of which emphasizes different aesthetic aspects, from direct quotation to ever more vague and allusive references. In addition to shedding light on the pluralist aesthetic idols of French Modernists, classifying intertextual connections raises music historical questions and leads to a multilayered aesthetic. Such findings would be impossible without craft-based artistic exploration, a journey which then leads to an even deeper level of questioning that can help to reveal the methodological foundations of intertextual exploration, ultimately bringing to light the ways the pianist thinks in the act of perceiving music. I seek to deepen Korhonen-Björkman’s (2016) idea of “playing sensation’s topoi,” using mind-body related questions as a starting point in the pianist’s way of exploring music.

Conclusions and Further Considerations

On the topic of the inherent intellectualism of the pianist’s craft, I have here presented some of my key discoveries considering intertextuality and the pianist’s perception. I have juxtaposed the pianist’s methods and habits of analysis against existing theories of intertextuality and mind-body problematics. Researching intertextuality by using pianistic perception as a method is intertwined with piano playing on an intrinsic level, and whether piano playing is institutionally regarded as research or not, I find that at its core, piano playing includes the very same elements, processes, and acts as phenomenological research itself. That these elements are so inherent in the pianist’s work suggests that the whole field of piano playing is intrinsically intertextual. Other characteristics connect playing an instrument (or composing, for that matter) to conducting research. These include exploring and verifying, as well as problematizing, comparing, adding, rejecting, solving, etc.

Once we accept the inherent mind-body based intellectualism of piano playing, other avenues of exploration open up, such as the possibility of developing the methodological dimensions of the pianist’s perception for pedagogical and other communicative as well as interdisciplinary purposes. Such endeavours could help to promote the pianist’s approach as being valuable in itself, and therefore a parallel and equally legitimate method of exploring music to more traditional avenues. This development, however, would require changes to

the power relations in the classical music scene, which even now remains strikingly divided into “those who do” and “those who think.” All of the musical life and musical end-results of the various agents – instrumentalists, composers, theorists, and musicologists, would benefit from a rapprochement among the diverse musical endeavours: to bring an end to the segregation of intellectual and embodied premises.

Acknowledgements

I would like to express my deepest gratitude to professor Matti Huttunen, Dr. Valtteri Arstila and Lynne Sunderman for their expertise and support during the writing process, and to MA Salla Sorri for designing and filming the audio-visual material.

REFERENCES

Adorno, T. W. & Hullot-Kentor, R. (2006). *Philosophy of new music*. Minneapolis, MN: University of Minnesota Press.

Bach, J. S. (Composer). 1978. *Präludium in das Wohltemperierte Klavier I, BWV 846-869* [Sheet music]. München, DE: G. Henle Verlag. (Original work published in 1722)

Cobussen, M. (2011). Music and network. A becoming insect of music. Retrieved from https://cobussenma.files.wordpress.com/2011/10/becoming_insect_of_music.pdf

Cocteau, J. (1921). *Cock and harlequin. Notes concerning music.* (R. H. Myers, Trans.). London, UK: Egoist Press. (Original work published in 1918). Retrieved from https://ia801005.us.archive.org/21/items/CockAndHarlequin/Cock_and_Harlequin_%28Jean Cocteau%29.pdf

Crane, T. & Patterson, S. (2000). *History of the mind-body problem*. London, UK: Routledge.

Diprose, R. & Reynolds, J. (2008). *Merleau-Ponty: Key concepts*. Stocksfield, UK: Acumen.

Gallagher, S. & Zahavi, D. (2012). *The phenomenological mind* (2nd ed.). London, UK: Routledge.

Goodman, N. (1976). *Languages of art. An approach to a theory of symbols.* Indianapolis, IN: Hackett Publishing Company Inc.

Honegger, A. (Composer). (1933). *Prélude, Arioso et Fughetta sur le nom de Bach* [Sheet music]. Paris: Salabert.

Juvan, M. (2008). *History and poetics of intertextuality*. West Lafayette, IN: Purdue University.

Korhonen-Björkman, H. (2016). *Musikerröster i Betsy Jolas Musik – dialoger och spelerfarenheter i analys*. Acta Musicologica Fennica 33: Musikvetenskapliga sällskapet i Finland. Helsinki, FI: Taideyliopiston Sibelius-Akatemia.

Kristeva, J. (1967). Bakhtine, le mot le dialogue et le roman. *Critique 23*(239), 438-465.

Krämer, U. (2012). Foreword. In E. Satie, *Sonatine Burocratique* (pp. iv-v). München, DE: Henle Verlag.

Levinson, J. (1990). *Music, art, & metaphysics: Essays in philosophical aesthetics.* New York: Cornell University Press.

Merleau-Ponty, M. (2000). *The visible and the invisible: Followed by working notes*. Evanston, IL: Northwestern University Press. (Original work published in 1968)

Merleau-Ponty, M (2007). In T. Toadvine & L. Lawlor, *The Merleau-Ponty reader* (p. 419). Evanston, IL: Northwestern University Press.

Merleau-Ponty, M. & Landes, D. A. (2014). *Phenomenology of perception*. Abingdon Oxon, UK: Routledge. (Original work published in 1945)

Messing, S. (1988). *Neoclassicism in music: From the genesis of the concept through the Schoenberg/Stravinsky polemic*. Ann Arbor, MI: UMI Research Press.

Milhaud, D. (1923). The evolution of modern music in Paris and in Vienna. *The North American Review, 217*(809), 544-554. Retrieved from http://www.jstor.org/stable/25112995

Milhaud, D. (Composer). (2006). *Saudades do Brasil*: *suite de danses* op.67 [Sheet music]. Paris: Eschig. (Original work published in 1922)

Morris, D. (2008). *Body.* In R. Diprose & Jack Reynolds (Eds.), *Merleau-Ponty key concepts* (pp. 111-120). Stocksfield, UK: Acumen.

Orr, M. (2003). *Intertextuality: Debates and contexts*. Cambridge, UK: Polity.

Perloff, N. (1991). *Art and the everyday. Popular entertainment and the circle of Eric Satie.* Oxford, UK: Clarendon Press.

Pfister, M. (1991). *How postmodern is intertextuality*? In H. F. Plett (Ed.), *Intertextuality*. (*Research in text theory),* (pp. 207-224). Berlin, DE: Walter de Gruyter.

Plett, H. F. (1991). *Intertextuality (Research in text theory).* Berlin, DE: Walter de Gruyter.

Satie, E. (Composer). (2014). *Sonatine burocratique* [Sheet music]. (Original work published in 1917)

Stravinsky, I. (Composer). (1978). *Sonata* [Sheet music]. New York: Boosey & Hawkes (Original work published in 1924)

Sudnow, D. (2001). *Ways of the hand. The organization of improvised conduct*. Cambridge, MA: MIT Press.

Sumelius-Lindblom, E. (2016). Uusi(EPÄ)järjestys? 1920-luvun ranskalaisen modernismin käsitehistoriallista tarkastelua. *Trio, 5*(2)18-53. Retrieved from https://issuu.com/sibelius-akatemia/docs/trio_2_2016_issuu

Šuvakovic, M. (1997). Exclusivity and coexistence. In M. Šuvakovic (Ed.) *Proceedings of the International Symposium Folklore, Music, Work of Art* (p. 36). Belgrade, RS: Faculty of Music.

Taruskin, R. (2009). *Danger of music and other anti-utopian essays.* Berkeley, CA: University of California Press.

Toadvine, T. & Lawlor, L. (2007). *The Merleau-Ponty reader*. Evanston, IL: Northwestern University Press.

Whittall, A (2001). Neo-classicism. *Oxford music online: Grove music online.* Oxford, University Press. Retrieved from http://www.oxfordmusiconline.com/search?q=Neo-classicism&searchBtn=Search&isQuickSearch=true

ENDNOTES

[1] Classical music style during and after the 1st World War exercised intertextual referencing, experimental music aesthetics and mediums of expression (e.g., directedness, humor, irony, alienating), absorbed popular influences into classical music and created alternative approaches towards music and performance aesthetics as well as music theory.

[2] "Phenomenology's most important accomplishment is, it would seem, to have joined an extreme subjectivism with an extreme objectivism through its concept of the world of rationality. Rationality fits precisely to the experiences in which it is revealed" (Merleau-Ponty, 2014, p. *lxxxiv*).

[3] According to Orr (2008), "quotation marks placed around any utterance highlight, separate and distinguish it from surrounding phrases. Quotation, therefore, is both extraneous ornament and reference of the most overt and saturated kind" (pp. 130-131).

[4] Contrapuntal refers to the connection between two or several simultaneous (melodic) voices.

[5] E.g., Sumelius-Lindblom (2016); Perloff (1991).

[6] Scat is vocal singing with wordless vocalizations, nonsense syllables or without words.