

THE TEMPORAL ORGANIZATION OF THE MUSICAL DISCOURSE

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Abstract: *The musical art is a temporal art par excellence. Its temporal organization is so evident, especially if we consider the requirements of the composite art that involves this phenomenon. The composer's art ask a special quality, the capacity of working with time, feeling and understanding it, the real consequences in the masterpiece. Time is the fundamental instrument of communication, a fundamental dimension of life and society.*

Key words: *modernity, time, discourse.*

1. Introduction

The musical art is a temporal art par excellence. Its temporal organization is evident, especially if we consider the requirements of the composite art that involve this phenomenon.

The composers' art involves a special quality, the capacity of working with time, feeling time's flow and its real consequences in the masterpiece.

The composer should be able to figure out when repeating a certain piece of music, when he has to stop this phenomenon, when he needs repetition as a landmark of his creation or when to create completely new musical material, exposing it in the paper.

The temporal organization of the musical work depends on its formal structure. The communication between these two important points is a two-way road, from the temporal aspect to the musical form and from the musical discourse to the sounding architecture of the work.

This problem represents a deeply rational

organization of the musical work, very important for the logic and clarity of the expressive message.

2. Problem Formulation

We propose an analysis of stylistic musical writing, of the temporality's aspects, intimately related to the musical act.

Time is „the fundamental instrument of communication” [1], is „a fundamental dimension of life and society, complex and heterogeneous” [2], „and universal condition for all that exists” [3], considered by Shakespeare „the king of people and the oldest judge of the world” [4].

Time is seen by Aristotel (in „Physics”) as „an independent temporal sequence” [5] (the soul being the condition for the existence of time). St. Augustine (in „Confessions”) sees time as a reality, certain and imperceptible too.

Leibniz and Hume thought that the subjective time experience is a form of organizing psychological experience.

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Immanuel Kant considers time being an objective way of thinking about life that must be released from subjectivity becoming a form of a prior intuition (universal and necessary).

Husserl (in „A phenomenology of internal time consciousness”) thinks that time holds as a present only certain moments. Heidegger (in „Being and time”) thinks that the most important element of the time is the future.

3. Problem Solution

The temporality of the musical art marks fundamentally the sonorous activity, being just the manifestations of work’s landmarks.

Beyond the measured second and minutes of the music, art requires an inner temporality that does not account for anything else, like a love that has nothing to lose.

Great masterpieces of art history are presented to us, are contemporary to us precisely because we find in them the values of their axiological existence, their message being integrated in time beyond the simple clocks that chronologically measures the time. This kind of temporality sends the expressive message from millennium to millennium.

We investigate two philosophical conceptions of time, the scientific, objective one and the subjective, artistic time of the masterpiece.

These two concepts are just the background of the principle *coincidentia oppositorum* that allows the union of the historic time and eternal time.

The sound’s art is the art of organizing time. For music, it is essential the placement of the sound phenomena, building and sustaining the tension that justifies the expressiveness of the masterpiece.

We had another occasions to analyze these aspects. Temporality can have many aspects that we try to expose briefly, exemplifying our theoretical approach with practical issues taken from Aurel Stroe’s scores.

Aurel Stroe was a complete musician, composer, teacher and musicologist with an exceptional magnitude of the ideas, with their unique achievement.

His works all coordinates of the musical composition, from symphonic and vocal-symphonic genre, to the chamber works and to those devoted to choral singing, being a pioneer of electronic music and an excellent composer for the dramatic works.

Because of his original and interdisciplinary thinking, Aurel Stroe’s music has extra musical artistic and scientific arguments.



Fig. 1. *Aurel Stroe*

We refer to the great Romanian composer’s creations because they are representative for the complexity of the modern composer’s temporal organization in the musical discourse.

1. The ordinary temporality, based on cause and effect. This type of temporality is a chronological one, the most objective form of it.

Aurel Stroe uses this common temporal organization just like any other creator. The most popular archetype of the

European musical art is organized on the fast sequences alternating with slow ones, sustaining the idea of contrast, the main concept of our European culture.



Fig. 2. Aurel Stroe – *Concert for violin and orchestra, Paganiniana I*

In his *Concert for violin and orchestra*, the section named *Paganiniana I* alternates with the section *Ecoute fine I*. Contrasting sections creates drama and intrigue that European music needs for its fundamental tensional ethos that distinguishes our culture from the oriental one.



Fig. 3. Aurel Stroe – *Concert for violin and orchestra, Ecoute fine I*

The second sense of time refers to the archaic time, not measured by any clock. This time only exists as long as we observe it, as long as we feel and understand it.

The duration as an interval is only for us and because of our states of mind. Mircea

Eliade identified a connection between the sacred revelation and the certainty of the existence in a real world. The consciousness of a real world truly is intimately linked to the sacred.

The experience of the sacred spirit reveals the powerful, rich and meaningful moments of art. The living of the pure time leads to rediscover the sacredness of everyday life (as illustrated by the great local or universal myths).

Aurel Stroe often practiced stopping musical discourse so that it introduce a tension that otherwise would not be created, it would not be sustained.



Fig. 4. Aurel Stroe - "Mandala" (choral)

In *Fantasia quasi una sonata* for cello and piano, Aurel Stroe uses the model of the form „a l'etat naissant”, which means a processual phenomenon, not yet fully established. This composite concept is a very modern one, supporting the idea of open opera, with important artistic consequences that cannot be predicted.

The concept of open opera leaves the listener the opportunity to complete, through imagination, the masterpiece, to complete it – spontaneously – with their own creative solutions.

Open opera is a creative act of great responsibility, which revolutionized modern art (not only in music).



Fig. 5. Aurel Stroe - *Fantasia quasi una sonata* for cello and piano (first part)

This example is important because the sonata is one of his last works, the one that focuses its original compositional ideas, those which have crowned his creative career. Aurel Stroe uses other unusual cases in his temporal musical discourses, for example the one in *Mandala* (3rd part bis): „rarefaction negative”. On this occasion we find that there are concentrated or free forms, volumes beyond the classical architectures.



Fig. 6. Aurel Stroe - *“Mandala”* with a polyphony by Antonio Lotti, IIIrd part

Aurel Stroe creates situations in which the time of a musical work is reversed, played from the beginning to end, so he tries to apply this method even in the sound of certain instruments.



Fig. 7. Aurel Stroe - *“Mandala”* with a polyphony by Antonio Lotti

Concentrated temporality is a special form of temporal organization in the musical discourse, which focuses the expressive message in a single musical gesture, very telling to a wider context.



Fig. 8. Aurel Stroe – *Concert for accordion and orchestra* (“accord-matrice”)

Superposition of several layers of polyphony, of times is a composite gesture that characterizes Aurel Stroe, which promotes composition with several reference systems.

The image shows a page of handwritten musical notation for 'Mandala' by Aurel Stroe. It consists of approximately 12 staves. The notation is highly complex, featuring multiple layers of polyphony. There are various musical symbols, including notes, rests, and dynamic markings. The score is written in a dense, overlapping manner, reflecting the 'turnuri de multifonice' mentioned in the caption.

Fig. 9. Aurel Stroe - *Mandala*:
turnuri de multifonice

Transfigured temporality is the most complex and profound form of the artistic time, allowing transmission of a high, spiritualized expressiveness.

Time is no longer seen as a simple framework which sustains the music, but as a subjective argument that models even musical discourse.

Transfigured time transcends chronological measurements, crossing the threshold of spirituality governed by higher values. Only certain musical works afford to tackle such a temporality that requires a great effort from the composer, performer and listener too.

The image shows a page of handwritten musical notation for 'Mandala' by Aurel Stroe, featuring a polyphonic section by Antonio Lotti. The score is written in a dense, overlapping manner, reflecting the 'polyphony by Antonio Lotti (CRUCIFIXUS)' mentioned in the caption. The notation includes various musical symbols, including notes, rests, and dynamic markings. The score is written in a dense, overlapping manner, reflecting the 'polyphony by Antonio Lotti (CRUCIFIXUS)' mentioned in the caption.

Fig. 10. Aurel Stroe - *"Mandala"*
with a polyphony by Antonio Lotti
(*CRUCIFIXUS*)

4. Conclusion

Aurel Stroe is the artist who left behind him no epigones; is almost impossible to understand his musical system (anyway, so diverse) in the absence of his personality.

His ideas, his human profile, his thinking universe were those that continue to animate and inspire his art, his music.

This phenomenon is due to his particular way to think the musical discourse in terms of time, using sudden interruption of the speech, recurring or circular aspects of the temporal reality.

Aurel Stroe is – according to international statistics – one of the most performed Romanian composers on the scenes outside his native country.



Aurel Stroe

The temporal directing of the musical work involves intuition and science of the chronological distribution of the tension, of the sonorous events.

Time management is the highest phenomenon that one can govern as a composer, a phenomenon of primary importance for his work.

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