

Genette - Narrative Discourse, "Order"

Temporality - Past + Present (in Music?)

Genette, p. 33 → past tense? "double temporal sequence... There is the time of the thing told and the time of the narrative" (READ)

Abbate, Nettier, Kramer in early 1990s → music as always existing in the present (showing, ^{mimesis} not ^{diegesis} telling), squelched narratology in the early 1990s. Only now being restored, on newer terms?

All this is clear, e.g., in opera or oratorio (how is St. Matth. Passion "narrated"? ^{story/discourse} Multiple Voices as narrated)

But → Time/temporalities in music? Branching out flexibly from Genette (start w/p. 33) - More complex than might be imagined? Different STRATA of TEMPORALITY

1) "the time of the narrative" → but what is this in music?

- single-level narrative (JH) → the music is being staged in the composer's present but composer is not usually thematized (not usually present, explicitly, in self-referential ways)
- double-level → composer (behind the scenes) represents, first, a different narrator (tale-teller) who then recounts in interior tale (Sheherazade 1888 Till 1894-95)

Burned CD track 1

Sheherazade read semiotics of backward drift.

"The Sea and Simbad's Ship"

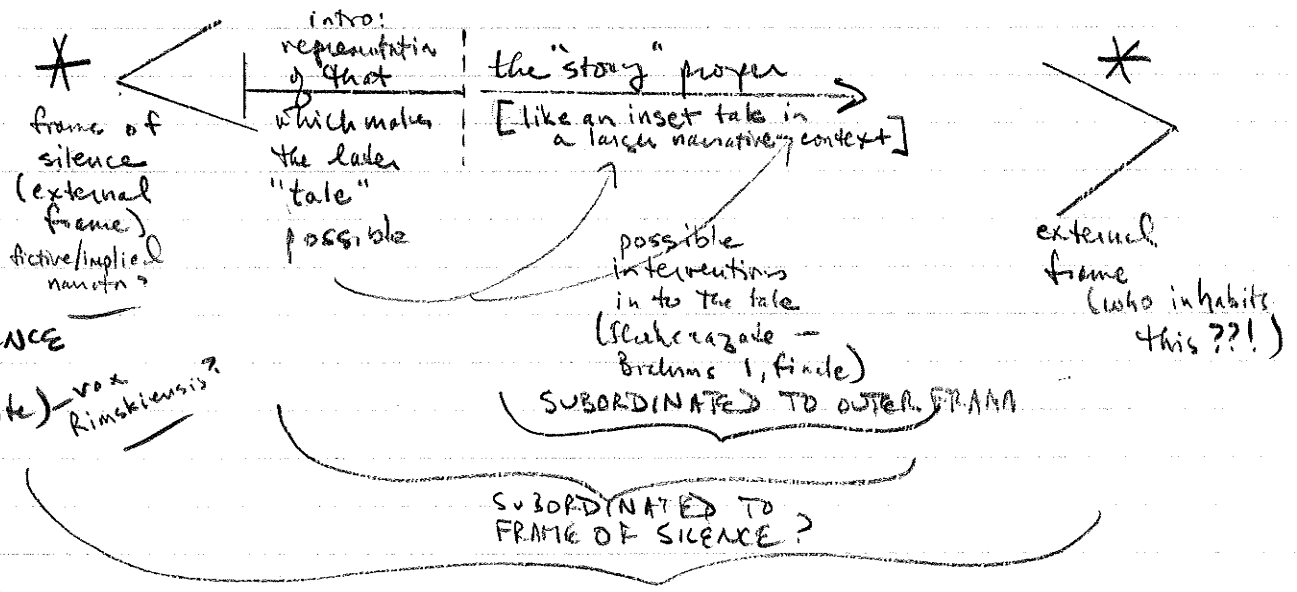
SCREEN OF SILENCE

(seem) TITLE-EMBLEM (forte) - vo x Rimskiensis?

(seem) Drift

(neo-Mendelssohn) Intertextual

Sh. as bard/teller



2) "the thing told" → esp. clear if what is represented is a story or concept from the past (prior to composer's Now-TIME)
R-K Sheherazade → double-levels of "the thing told"
(Sheherazade's time → Simbad's time)

(NB → How transferable, e.g., to LvB 9th? Brahms 1st finale? Is a sonata analogous to a "thing told"?)

So → Composer's NOW-TIME and at least the potential for the "thing told" to be perceived as an "action-past" that is being re-told in the present. (Synthetic poem → most obvious?)

3) But of course, all music ^(in any case) must by its nature set forth a series of ordered temporal modules in an inescapable linear time (durational)
 → Q → How is temporality managed or staged in the temporal events presented linearly in any given piece?

— esp. with regard to block repetition, thematic restatement, pauses + interventions, and so on?

— Circular structures? overlaid on linear time?

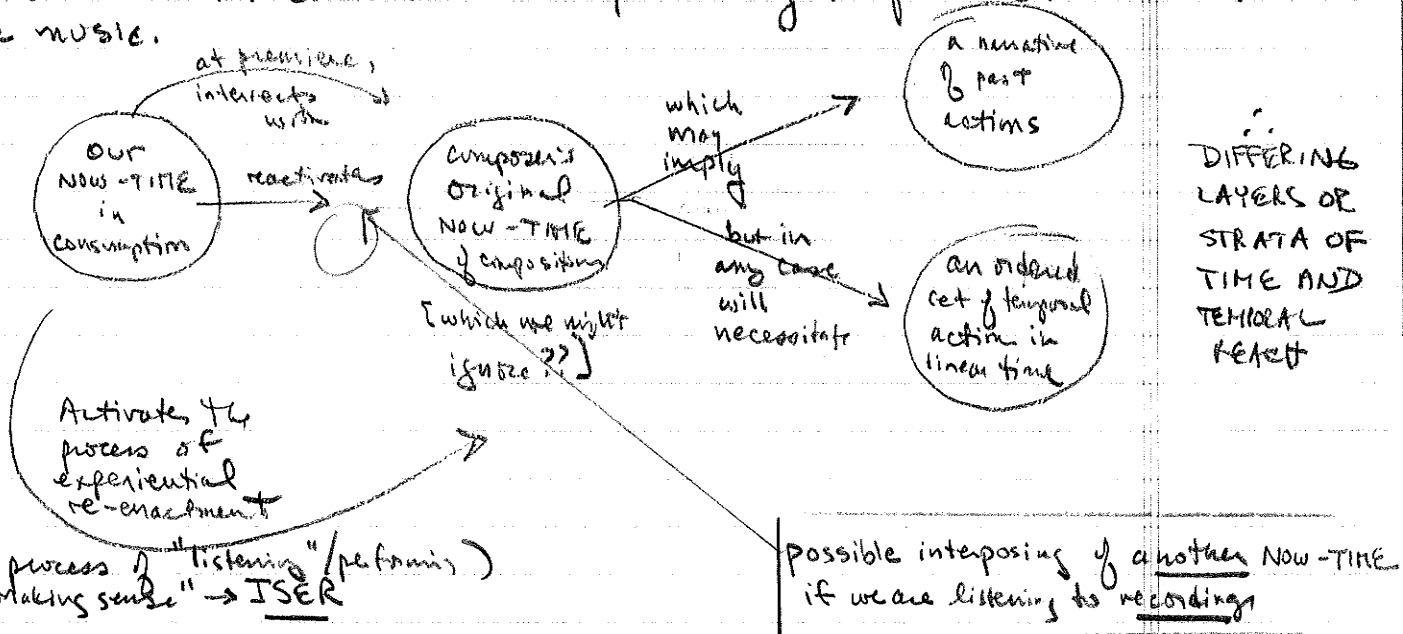
How is duration managed/staged? And can categories of narratology help?

e.g. Haydn op. 33 no. 5/i (score)

But phenomenologically, music also spatial → time → converts to retained spatial blocks in memory (Cone → "synoptic comprehension")

— Genette, p. 34, 15 up on space — (cf. Parler → map/score/aerial view) — Husserl → "temporal objects" → retention of objects as durational, with characteristics of beginnings, middles, ends... [Caplan]

1) But also → Genette, p. 34 → 15 up → time needed (for us) for consumption → "consumption time" in listening, in performance, in our present NOW, which intersects/activates the other potentially temporal dimension in the music.



(process of "listening"/performing) "making sense" → ISER

Q → Do Memory Studies have a role to play here (Puri In Valser nobles?) Or are they irrelevant?

cf. RITUAL COMMEMORATIONS OF THINGS PAST (50th performance of a Brahms intermezzo)

Are ritual actions, re-enacting past deeds, commemorating them, narrative/temporal actions?

10/1 bis
Exam (10)

Quartet No 41

I. Vivace assai	Pag. I
II. Largo cantabile	10
III. SCHERZO. Allegro	15
IV. Finale. Allegretto	17

Joseph Haydn, Op. 33 No 5
1732-1809

Vivace assai

Violino I
Violino II
Viola
Violoncello

pp, poco f

"end!"

I

10

TR-space?

ff

20

P! (rounded binary)

30

No. 153

E. E. 1253

Ernst Eulenburg Ltd., London - Zurich

ending that!
NOT an
ending
(to P-space)

I: the M

Re-start?
up an octave? (more euphoric?)

Now -
Rebegin (TR)

First system of musical notation on page 2, measures 1-39. It consists of three staves (treble, alto, and bass clefs) with various rhythmic patterns and dynamics.

40

Second system of musical notation on page 2, measures 40-59. It continues the piece with similar rhythmic and melodic structures.

V. HC MS

Third system of musical notation on page 2, measures 60-79. Includes handwritten annotations: "dolce" written above the treble and bass staves, and "TIME STOPS" written in the bass staff. A circled "21" is written above the first measure.

80

Fourth system of musical notation on page 2, measures 80-99. Includes handwritten annotations: "fz" above the treble staff, "p" above the bass staff, and "dim." at the end of the system. A circled "21" is written above the first measure.

back to p!

70

First system of musical notation on page 3, measures 70-89. Includes handwritten annotations: "dim." and "p" above the treble and bass staves, and "sf" above the treble staff.

Second system of musical notation on page 3, measures 90-99. Includes handwritten annotations: "sf" above the treble staff, and "ff" above the bass staff.

80

Third system of musical notation on page 3, measures 100-109. It continues the piece with various rhythmic patterns.

90

Fourth system of musical notation on page 3, measures 110-119. Includes handwritten annotations: "p" above the treble and bass staves.

Let's sharpen up a point or two.

FOCALIZATION → Genette, N.D., 186 → "focus of narration" - "who speaks?" and (diff. question) "from what point of view?"

one way of inflecting this

→ (i.e., which values and styles are controlling the discourse, and how are these values and styles historically situated -- and to what ends?)

ONE WAY OF ILLUSTRATING THIS

Let's go back to:

→ Music's articulation of its own time + style (situatedness in its own era + place) → a focalized "now" IF:

- 1) material resources of music are those of current times (+, of course, possible harmonic resources, thematic, etc.) (modern genres → concerto, symphony, quartet, opera)

i.e. → to write for a modern piano (19thc) or a modern orch (19th-20th) is always already, at the outset, to situate the discourse in the now-time of the present historical moment.

- i.e., what is shown or "narrated" is mediated by the resources of the present, ... "who speaks?" is the fictive narrator (composer) in the present and to the present.

In this sense from this perspective

∴ "FOCUS OF NARRATION" → "Now-time" which is being affirmed (or at least deployed) by the mere fact of being adopted as a prestige-medium, to be presented in now-time formats to now-time audiences.

This can result in multiple + complex interplays of time + order in a composition.

Daphnis - Track 1

Example 1 (Daphnis + Chloe → antique subject, evocation, stylized)

Puri disc. → anachrony → drifting backward in time and forward in chronological time.

(how far back does the story extend?)

But also, supersummed → a different kind of historical analysis, namely → tense dialogue (paradox) between the stylized antiquity + ritualized evocations of the topic AND the explicit NOW-TIME MODERNISM that is being staged by Ravel at every moment.

= narrative REAct

(Genette, p. 48) + EXTENT (48)

∴ COMPLEX TEMPORALITIES (diff. fm. say, Ring's located temporalities in "Des pas sur la neige")

Tchaik 2nd Abbedo TRACK 5

ex 2 (same) Nationalistic Symphony (Tchaik 2nd)

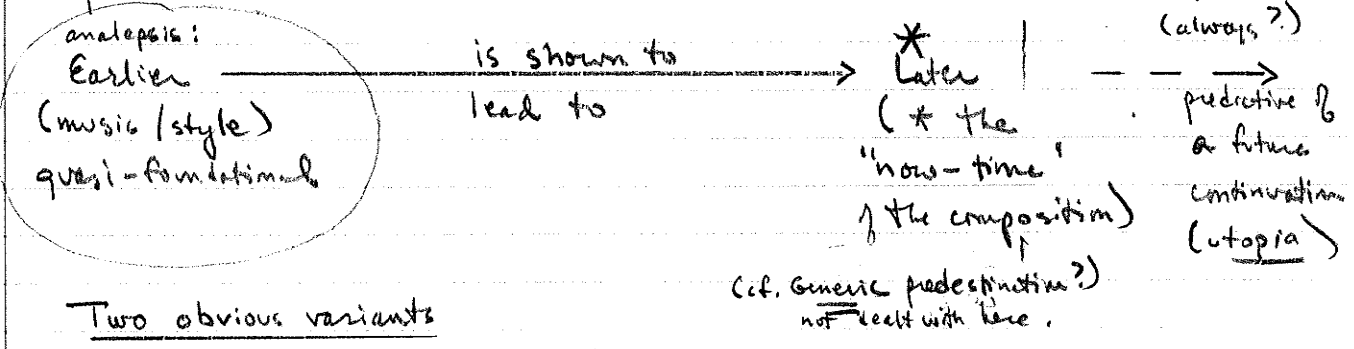
Genette, p. 49, distinguishes in literature

EXTERNAL analepses → flashbacks or tales that do not intersect with the "primary" story being told (all of it unfolding either totally before the "story" begins, or completely external to it altogether?)

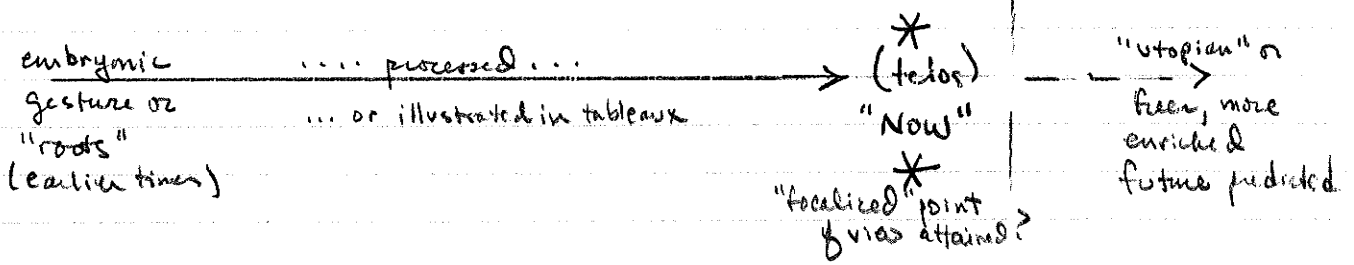
INTERNAL analepsis → flashback where time does connect with that of the main story.

but in music (instr.?) where is the "main story" located [in whose NOW-TIME?]

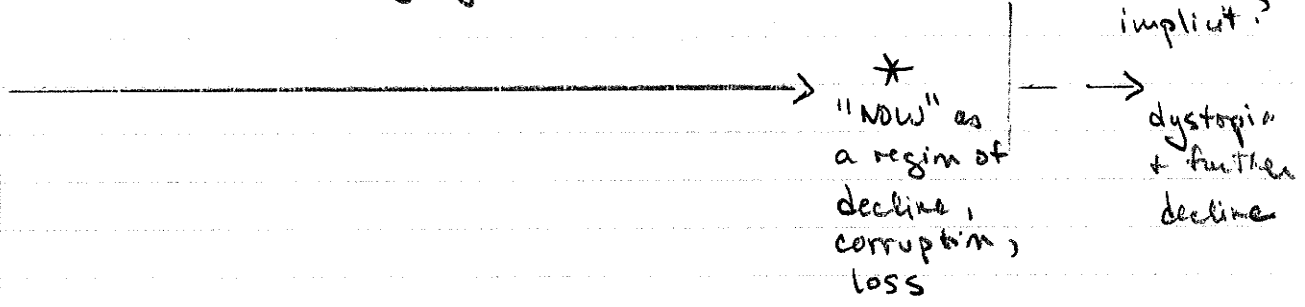
(Instr.) Musical "Plots" involving analepsis (anachrony) (or perhaps prolepsis)
 (most broadly → reference to a state to be regarded as earlier
 [existing anterior to] the focalized time-moment implicit
 in the piece itself [within history])
 (i.e., any "plot" that evokes an earlier time [historically] that is being
 alluded to as a [necessary?] forerunner or precursor of the
 present time).
 of "PLOT OF PREDESTINATION" (prolepsis) Genette p. 67



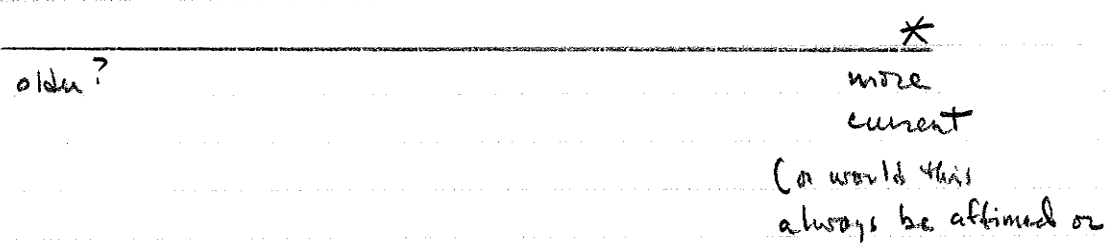
1. POSITIVE (ascension to the affirmed present) (modernist arrival/affirmation)



2. NEGATIVE (Untergang des Abendlandes)



3. NEUTRAL [?] (possible? w/o implicit evaluative judgments; needs a set of time/style-marked passages or tableaux)



Pergolesi, Overture [Sinfonia] to L'Olimpiade [POSITIVE]
3 mmts → "least galant" — "more galant" — "most galant"

Louis Spohr → Symphony No. 6, Op. 116, "Historische Symphonie im Styl und Geschmack vier verschiedenen Zeitabschnitte" (1839)
1) "Bach-Handel'sche Periode 1720" 2) "Haydn-Mozart'sche Periode 1780"
3) "Beethoven'sche Periode 1810" 4) "Älteste Periode 1840"
(negative: decline or parodistic of Auber? or Rise to Beeth., decline after?)

Sibelius: Press-Pension Celebrations 1899 — Overture + 6 tableaux (vivants)
1) mythic times (Kalenda) 2) Baptism of Finns 3) Medieval/ken castle at Turku
4) Finns in 30-Years War (1618-48) 5) "Great Hostility", war 1713-21 6) Finland Awakened
(self narrative) →

Schoenberg, String Qt. No. 2 in f#
(dystopia? Untergang? or... positive?)

Varese, Ionisation (1930)

Stravinsky Agon

(other)
Musical PROLEPSIS

Adorno on Mahler → Breakthrough foreshadowings
(most obv. → Sym. 1, dev → f → D breakthrough [glimpse!]
repeated verbatim in finale, where it is fully realized.)

(or Sym. 5/ii → Inbreeding of "chorale" at end of negativity —
shifted here, but "freezes" the finale)
(NARRATIVE RUPTURES OR SHATTERINGS)

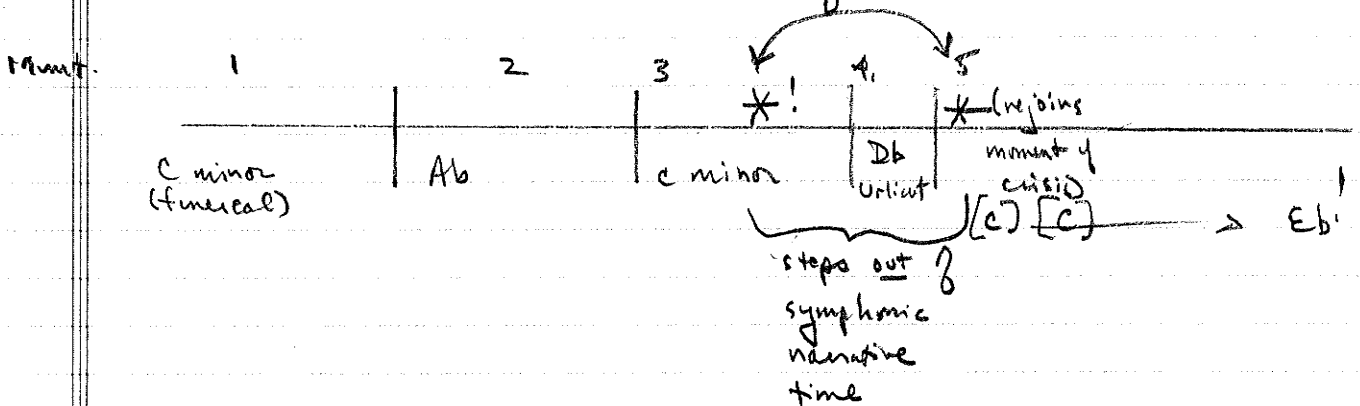
LVR → 9th → foreshadowings of Ode to Joy melody/key
1st movt. [80] TRIO of Scherzo.

PLOTS OF COLLAPSE to be restored via musical action)

— INTROS → Major → Minor (the fall)

— INTERNAL COLLAPSE (Mahler 2/iii, scherzo —
famous, anticipated "cry of disgust/despair"
(bb minor over c pedal)
which shatters the course of the multimediant piece.

Adorno:
Zusammenbruch



→ "textual transcendence")

Genette — General Poetics of TRANSTEXTUALITY
 (see Forewords, Paratexts [Richard Macksey], pp xviii - xix)
 TRANSTEXTUALITY → crucial matters beyond/outside of the text proper,
 "Five-Element Schema" (from less abstract + global to more so)
 (from Palimpsests, pp. 8-12)

① INTERTEXTUALITY → for Genette, "the literal presence of one text within another" (xviii) — direct quotations or obvious paraphrases or allusions — — and "plagiarism"

MUSIC: Mozart, Don Giovanni banquet; Bach: chorale cantatas (and all prior cantus-firmus compositions); Weber Jubilee O.; Brahms Ac. Fest.; Mendelssohn Reformation; ALLUSION in Schumann, Brahms, Dvorak, Mahler, Strauss, etc.; Charles Ives; all collage pieces (Berio)

② PARATEXTUALITY → "liminal devices + conventions, both within the book (peritext) and outside it (epitext): titles, prefaces, name of the author, materiality of presentation, etc. (thresholds — Seuils)"

MUSIC:

epitext — outside information — "recut programs" etc.
 How about Berg's texting of the finale of the Lyric Suite (annotated score)

③ METATEXTUALITY → "transtextuality" that "links a commentary to the text it comments upon (without necessarily citing it)"
 i.e., literary criticism, essayistic commentary, etc.

MUSIC:

Everything we do?

④ HYPERTEXTUALITY → "literature in the second degree" ... or "the superimposition of a later text on an earlier one; imitation, parody, pastiche" — i.e., the overlapping of two different texts.

Hypertext → the current write-over or new text ("transposition" of original)

Hypotext → the one lying below

∴ The hypertext (like ^{Accord}Ulysses) is "grafted" onto a hypotext (Odyssey), which thus serves as a palimpsest of sorts.

Conditions in which, e.g., the hypertext could not exist w/o the prior existence of the hypotext.

∴ Transformation of one text into another ... which may or may not be "officially stated" or acknowledged in the hypertext.

from
Palimpsests
(on line)
pp. 6-9

MUSIC:

Mahler 2 + 4 → Beeth. 9th?

or: all symphonic music modelled after Beethoven?

Michael Tippett — A Child of Our Time (1939-41) — (Passion chr. ref.) → Bach Passion

Miss Saigon → Madame Butterfly?

Film remakes of Broadway musicals? or updates of Broadway?

— Are some performances hypertextually writing over earlier performances?

xix. ⑤ ARCHITEXTUALITY → the relationship that links a text "to the various

kinds of discourse [genre; mode] of which it is a representative"

— the "most abstract and most implicit [kind of transcendentality]" —

— identification as a novel, a poem, a comedy, etc. ...

May be made explicit (announced at the outset) or merely assumed (as obvious) or even concealed (in an effort to elude genre?)

JH → foundational principle of dialogic form.

MUSIC:

4
Palimpsests

Genette, Paratexts
(MUSICAL EXAMPLES)

1. Publisher's Paratext [format]
2. Name of the Author
3. Titles
4. Dedications and Inscriptions

Class; compare paratexts (of their implications for study? commentary?)
of

- Debussy Préludes Bk 1 or 2 — brought to class
- 1) Orig. edition (JH) Durand [REBUS titles?? at end?]
 - 2) Dover — facsimile of autograph (JH)
 - 3) Hentle ed. (Heinemann) (1986) — library copy
 - 4) Universal, Wiener Urtext ed. (Michael Stegemann) (1990) — library
 - 5) Durand-Castellat critical edition (in series) Howat/Holfer (1985)

+ | Children's Corner (JH) w/ded. to Choukhor
Dix-sept Études (JH)
Dover ed: Selected Piano Works (JH)

+ CD's | Grieging — (reissue of LP)
Michelangeli —

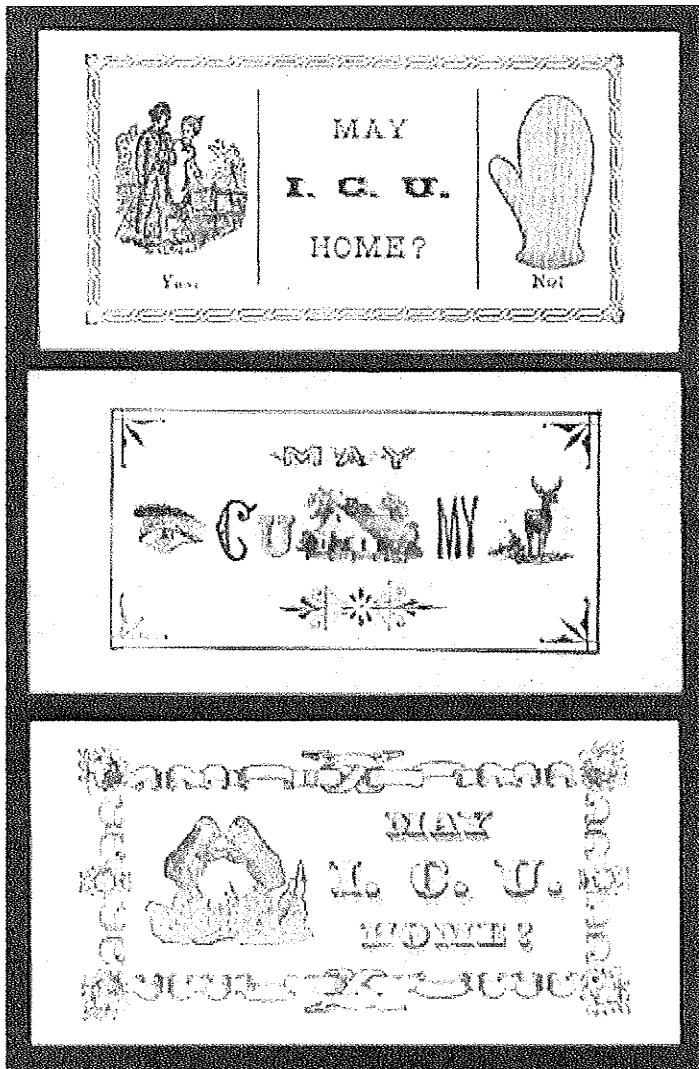
| OR
live performance? paratext?

Q —
do paratexts belong to "the work itself" —
or ... what persists
as [aesthetic] presence?

Related issues in our reading?

1. Gumbrecht → "materialities of communication" (pp 6-8)
media studies → how + through what formats "presence" or
meaning can happen. (Kittler, etc.)
the "touch" of "physical objects" (p. 8)
2. Cook? → Multimedia? Music as never existing alone but as part of some
larger [media] event, to which we might be encouraged to
attach it as a "meaning" (= paratext as multimedia?)
3. Barthes — "Grain of the Voice"?
4. Rosu Parker → concerned w/historical rise of physical (minuscule) scores
for study.
5. Steve Ring? text only? no paratext?
6. James Davies — "fetishism of commodities" in "Julia's Gift"?
7. Derrida/Gadamer → work as "aesthetic presence" (but Genette always mediated?)

Rebus :From Wikipedia, the free encyclopedia



Three rebus-style "escort cards" from the 1860s or 1870s

A **rebus** (Latin: "by things") is a kind of word puzzle that uses pictures to represent words or parts of words. For example:

H +  = Hear, or Here.

The term *rebus* also refers to the use of a pictogram to represent a syllabic sound. This adapts pictograms into phonograms. A precursor to the development of the alphabet, this process represents one of the most important developments of writing. Fully developed hieroglyphs read in rebus fashion were in use at Abydos in Egypt as early as 3400 BCE.^[1]

The writing of correspondence in rebus form became popular in the 18th century and continued into the 19th century. Lewis Carroll wrote the children he befriended picture-puzzle rebus letters, nonsense letters, and looking-glass letters, which had to be held in front of a mirror to be read.[1] Rebus letters served either as a sort of code or simply as a pastime.

