

Summary

έντελέχεια

Sinfonia Entelékheia

per tre percussioni concertanti, alcuni strumenti ed orchestra d'archi

A Study of the Musical Work as an Attempt at Assimilating Hegelian Dialectics in Music

The dissertation focuses on a description of melodic and harmonic texture and is conceived as an attempt to adapt Hegelian dialectics in the field of music. The main inspirations that led to the crystallisation of the work's concept are discussed. An attempt is also made systematically to present definitions that made it possible to create a mental concept of the work, to shape its architecture, and to select the music material. The 'idiom' or manner in which polyserialist and harmonic ideas have been adapted are also presented. The work's form is presented as a dynamic process of *change*, which the material processed by the artist constantly undergoes in the course of dialectic narrative.

The Introduction discusses hitherto attempts at formulating the composer's own method of adapting serialism. It has been emphasised in this context that the musical work under study sums up the composer's earlier experiments related to polyserialism and to creating textures based on Persian-Arabic scales. The composition is presented as a piece of programme music, though the programme itself is not revealed in the dissertation. It has been emphasised that Hegelian dialectics only served the composer as creative inspiration and that it would be inappropriate to interpret the composition as a 'faithful translation' of a philosophical system into the language of sounds. The work's overall form and performing forces are discussed. Terminology used in the later sections of the dissertation is explained, and key problems of score notation are signalled.

Chapter I discussed multiple levels of the work's foundations and references as well as its 'end and completion' (actualisation) in the context of the composition's title and its meaning. The Aristotelian view that every being possesses, due to its (assumed) form, an entelechian (actualised) soul that endows it with unity, is briefly discussed. The problem of the *dualism of matter and form* is addressed. The key related notions are concisely discussed and related to specific components of the composition under study. Scale is thus related to *prime matter* as the substratum on which form and design are to be bestowed through music material transformations. A number of series based on this scale is defined as *substantial form* and recognised as the *cause of the being's unity*, which stresses its role in giving cohesion to sound material. The entirety of sound texture, enclosed within a four-part whole and undergoing incessant internal transformations, is compared in its function to *secondary matter*. As the text of this dissertation informs, it takes the form of variations without a clearly defined theme and without sequential division into successive variants of theme development in the classical sense. The theme of these variations is, in fact, the idea of dialectics itself. The author further confronts the elements of the musical work with *the dispositions of matter in the individual changeable being* and attempts to demonstrate that *Sinfonia Entelékheia* is an instance of *movement from cause to effect* defined by its *agent (efficient), final (end), material and formal causes*. Apart from the relation between matter and form, the concept of *dualism* is elaborated upon, and the sound material is represented along with forms in which it appears, with comments on number symbolism.

Chapter II specifies the *idea* of the work and the means to its *realisation*. It refers to such terms as *dialectics, the dialectic triad, historicity, self* (Germ. *Selbst*), *association, becoming, subjective and objective spirit*, as well as *absolute spirit*. Hegel's selected views on

art, including music, are examined. The author then undertakes to present his own concept of applying Hegelian dialectics for the task of constructing sound material and the work's form. In this context, a number of *aporias* that accompanied the author throughout his creative process are pointed out, and the composer's personal interpretation of dialectic processes is related to selected issues discussed by Boris Asafiev in his study of *Musical Form as a Process*.

Chapter III analyses in detail the work's texture. The initial material is presented: the scale, its variants, as well as the set of series and chords based on this scale. The processes of exploring and configuring these elements in the course of musical narration are examined so as to explain the composer's personal manner of using the system of pitch organisation that he adopted and consistently applied. This system is based on a combination of serial and polyserial thinking with the harmonic material contained within the scale.

Chapter IV attempts to define the work's form through a concise synthesis of problems brought up in the previous chapters. The chief principle of constructing the form is revealed to have been the location of music material in segments. The previously signalled element of variation is discussed at greater length at this point, and the use of the term *form-as-becoming* as applied to the construction of the work is explained. Concerning (again) the work's *idea*, the composition is defined as *being-in-motion*. The multi-layered and multidirectional nature of the dialectical processes described here is underlined. This chapter is supplemented with four Appendices, which provide the details of performing forces and disclose the form of all the sections of the work.

The final section discusses issues of notation applied in the work, including individual sonoristic elements and performance techniques that call for more precise specification in the form of either graphic symbols or verbal terms customarily used in music scores. Accessories used to produce sound on percussion instruments are listed and described. The dissertation ends with a brief summary of the work's description as presented in this dissertation.