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**Creativity in
Art Music Composition**

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I also promise my wife Sue that the decorating will be done ... soon.

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

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ABSTRACT

This thesis investigates what it means to call art music composition creative. Research into the concept of creativity has taken place mostly in science-based disciplines and is reviewed for its relevance. Discussions on what may constitute the foundations of creativity in music are conducted. Musical creativity is not bounded by normativity, consistency, truth-boundedness, optimization or effability for its recognition and is largely aesthetic. Current research methods are seen to be mainly explanatory, objective and analytic, and necessarily fall short in understanding musical creativity. It thereby undermines the validity of these methods when used to justify one's understanding. The undermining invariably takes place by disrupting logical and reasonable expectations.

The significance of this research is that it attempts to find and describe essences of the subject matter, creative musical composition, the effect of which actually disrupts grounds for finding essences in the first place. It no longer seeks to explain creativity in musical composition. Accordingly, this thesis argues that creativity in art music composition may be better understood through philosophical phenomenology, more than through analysis. Evidence seen as experience and description naturally includes aesthetic considerations.

What composers say is regarded as being potentially helpful to understand their musical creativity. They are approached using an interview technique where problem solving, truth-boundedness, optimization and reasonable causality are set aside as essential precepts. Responses are interpreted intuitively to reveal essences present. Trains of thought that reveal essential properties in interview content are intuited. They show that communication is a prominent essence to motivation for being creative. Perceptual attitudes and experiences are often provoked by disruption to sonic expectation. Creativity in art music composition then becomes a generic initial step in the way it communicates and inspires through playing with musical expectation.

1 Introduction

1.1 A Starting Point

As each new art music composition is created and launched by the composer before interested peers and public, it undergoes a journey. That journey includes performance, reception, judgment, explanation and description, implying an anticipation of it finding some place of acceptance in the musical world. In both conception of the work by the composer and reception by players and listeners, the concept of creativity is used. Creativity is often cited as present throughout the art world in many contexts and normally in a positive regard. A description with such a word must sit in support of understanding a music that can speak for itself. But describing music through words remains important as it aids appreciation and understanding in social and cultural contexts. A fascinating interchange or sharing takes place, including affect and effect. What the composer creates and how its performance unfolds causes reflection and comment from all those who interact with the music. That sharing can be seen as a form of communication too, one that continues in re-performance and through an on-going critique. The critique can be quite independent of a sense of definitiveness in terms of problem-solving or truth-telling. This scenario already suggests that to be definitive about one's understanding of creativity in the musical context could invoke unnecessary circumscription to the content and meaning of what is shared.

The aim of this thesis is to understand what we mean when we describe the composition of art music as creative. The aim provokes questions as to what sort of presuppositions and enquiry could give confidence in being successful when taking on the task. Presupposing creativity is potentially present in the musical domain and a shared property enables any knowledge about it to be communicated. A structured and rational method might be found efficacious to some degree. But of special interest in understanding musical creativity is the challenge that it provokes by showing itself through properties such as the unusual, unpredictable, unexpected, non-contextual and perhaps anti-conceptual.¹ The subject matter does not have to invoke reason or logic² in

¹ Michael Inwood, "Adorno," in *The Oxford Companion to Philosophy*, ed. Ted Honderick. (Oxford: Oxford University Press, 1995), 8. Inwood thinks that Adorno's negative dialectic aims "to dissolve conceptual forms before they harden into lenses which distort our vision of, and impair our practical engagements with, reality. ... When concepts fail us, art comes to our aid. ... Art, especially music ... represents a demand for freedom and a critique of society."

its understanding. To pick out such properties is to perceive the disruptive aspects of what is put before us. The disruption is regarded as non-pejorative by being seen as interrupting the normative.³

Disruption is of particular significance in philosophical terms. Michel Foucault brings this aspect of evidence and perception to the fore in *The Archeology of Knowledge*, when saying:

Beneath the great continuities of thought ... beneath the persistence of a particular genre, form, discipline, or theoretical activity, one is now trying to detect the incidence of interruptions. ...they suspend the continuous accumulation of knowledge ...⁴

David Lapoujade, in reviewing the work of Deleuze, calls that review *Aberrant Movements*.⁵ Deleuze is seen to break away from Kantian Idealism and eternal returning advocated by Nietzsche, a move that creates 'lines of flight' that disrupt the normativity assumed in intellectual modes of thought.

Calling music creative welcomes and invokes disruptive properties, rather than treating them as aberrations or as a failure to support hypotheses. Disruption also gives rise to the perception of newness, often seen as unpredictability. The many and varied ways in which the word creativity is used tends to gloss over recognition of the importance of these properties. Perceiving and saying something or somebody is creative latently suggests the properties are present as phenomena. It is as if we valued creativity because of them, but with little thought as to why. Of course, the case is often made that treats these properties as defining aberrations. The goal in that case is emphatically one of finding only a consistent understanding of creativity. However, being musically creative requires attention to experiencing and describing such phenomena and the effects they have upon us, as best we may if we wish to wrestle with eventually explaining music with a consistent understanding.

We also need to start from a viewpoint that, because the focus is on creativity in and from musical composers, the source is human. This then ushers in another challenge

² Logic is being used as it refers to traditional logic but may extend to philosophical logic as well.

³ Sandra Rosenthal and Patrick Bourgeois, *Mead and Merleau-Ponty: Toward a Common Vision* (New York: State University of New York Press, 1991), 4. Rosenthal and Bourgeois automatically link continuity to creativity in an opposition dualism, in effect saying creativity is disruptive of normality.

⁴ Michel Foucault, *The Archeology of Knowledge*, trans. Sheridan Smith, (London and New York: Routledge, 2002), 4.

⁵ David Lapoujade, *Aberrant Movements*, trans. Joshua Jordon, (USA: MIT Press, 2017). The Introduction starting page 7 explains that Lapoujade sees Deleuze making aberrant movements of thought throughout his works.

similar to the first. If the source of the creativity is human, the instances recognized as creative will not necessarily be consistent and reproducible anyway. Humans are at times irrational and illogical, possibly indulging in deception and fraud. They do not always appear to function consistently.⁶ Creative ability in musical composition could also be linked to eccentricity or illness but this aspect does not form part of the present line of enquiry.⁷

Using the word creative is significant in that it suggests some form of concept and/or phenomenon is present that is at the least identifiable. Its presence attracts attention and encourages a positive response⁸ sometimes overtly experiencing the unusual, the unpredictable, the beautiful, the valuable and the surprising.⁹ In recognizing creativity, we have come across a phenomenon that often eludes explanation. If creativity is seen to be strongly linked to the sensory, the possibility of understanding it via a phenomenological method must be entertained.

Creative persons can be active in many guises: painting a beautiful picture, writing eloquent and persuasive prose, devising an impressive theory, negotiating to resolve difficult diplomatic problems and, in our context, composing music to ‘touch one’s soul’. At the same time, the word can be used to refer to an actual art work such as a sculpture, or behavior exhibited such as to perform a daring high-wire act, i.e., there are both passive and active instances. We attribute creativity at the least to who we are, what we produce and how we behave, and are prepared to treat the experience as if human involvement is to be judged at some juncture.¹⁰ Creativity also hints at the aspirational. It indicates the creator aspires to reach towards a new position of achievement or understanding, one that is potentially unconstrained and unbounded.

⁶ This is an aspect of evidence that psychology frequently regards as aberrative, i.e., atypical and to be ignored, according to the definition in the Merriam Webster dictionary.

⁷ William Froesch, “Creativity: Is There a Worm in the Apple?” *Journal of the Royal Society of Medicine* 83 (1996): 506–508. Oliver Sacks has published clinical research on the specific connection between musical ability and psychiatric extremes: see Oliver Sacks, “The Power of Music,” *Brain* 129 (2006): 2528–2532, and Oliver Sacks, *Musicophilia: Tales of Music and the Brain*, (London: Macmillan, Picador, 2007).

⁸ There is the concept of dark creativity which has malevolent content, but that is not dealt with in this thesis. See David Croteley, Arthur Croteley, James Kaufman, and Mark Runco, *The Dark Side of Creativity* (Cambridge, UK: Cambridge University Press, 2010).

⁹ Margaret Boden, *Creativity in Art: Three Roads to Surprise* (Oxford: Oxford University Press, 2010). It is interesting to note that Margaret Boden comes from a scientific background that concentrates on finding structural and objective ways to explain creativity. She has recently given her attention to creativity in art.

¹⁰ Creativity is seen as a manifestation of ‘one or more of product, process and behavior’ as a recurring theme in its exposition.

General creativity is usually understood through being part of well-established intellectual domains.¹¹ Amongst a number of approaches, it is normally characterized in an extensive literature based on psychometrics.¹² Composite parts of a creative solution may appear pedagogic, but creativity is part self-discovery and self-discipline¹³ and may not yield to pedagogy.¹⁴ Creativity relies on some expertise for its manifestation so that it does not refer to what is seemingly flippant, spontaneous or out of character.

Some characteristics of creativity in art music composition appear intransitive,¹⁵ substantiating no power to pass on or over to, but they do invite further participation. There is no *ipso facto* guarantee that the next generations of ‘creative’ composers will come out of even well-founded conservatoriums. Persuasion and receptivity gain importance in augmenting or bypassing pedagogic approaches.¹⁶

¹¹ E. Paul Torrance, “The Nature of Creativity as Manifest in Testing,” in *The Nature of Creativity: Contemporary Psychological Perspectives*, ed. Robert Sternberg (Cambridge: Cambridge University Press, 1998), 42.

¹² Jonathan Plucker and Joseph Renzulli, “Psychometric Approaches to the Study of Creativity,” in *Handbook of Human Creativity*, ed. Robert Sternberg (Cambridge: Cambridge University Press, 1999).

¹³ E. Paul Torrance, “The Nature of Creativity as Manifest in Testing,” 58.

¹⁴ It is as if we are looking for creative praxis but then find it confined within the one person. To presuppose pedagogy will always be inferable from enquiry, and thence presuppose I am researching to find *the* consistent method that will determine how anybody could ‘compose creatively’, is invalid.

¹⁵ Fred Maus, “Classical Instrumental Music and Narrative,” in *A Companion to Narrative Theory*, James Phelan and Peter Rabinowitz, eds. (Oxford: Blackwell, 2005), 466–483. Maus reviews what ‘transfers’ in a narrative, a concept seen by him to be problematic in instrumental music. He cites three key objectors; Jean-Jacques Nattiez (music has no subject or predicate), Carolyn Abbate (music has no past tense) and Peter Kivy (music involves extensive [literal?] repetition). I see this debate being framed in terms of metaphoric transitivity and whether literary or verbal narrative is in any way constructed like a musical narrative? Does the plot of a fictional novel resemble that of an instrumental work, with development and recapitulation? I would answer that it may or may not and that some may say there is no need to care about making the comparison anyway. If narrative as part of communicating is deemed important for musical creativity, we need to say why.

¹⁶ Roger Scruton, *The Aesthetics of Music* (Oxford: Oxford University Press, 1997), 365. Scruton says that “our understanding of music is expressly likened [by Schopenhauer] to our knowledge of the inner life, when we know it not [even] by description but by acquaintance.” In reference to persuasion, Edward Pearsall and Byron Almen, “The Divining Rod On Imagination, Interpretation and Analysis,” in *Approaches to Meaning in Music*, ed. Byron Almen and Edward Pearsall (Bloomington: Indiana University Press, 2006), 8, write of an associative approach to musical meaning. They state: “The analyst, as much as the composer, is involved in the creative process of artistic communication, which is effective insofar as it is persuasive to the community to which it is directed.” In reference to receptivity, Michael Spitzer highlights this point by dwelling on mimesis in his *Music as Philosophy: Adorno and Beethoven’s Late Style* (Chicago: Chicago University Press, 2004), 278, where he identifies aesthetic experience as mimetic in the form of an ‘exact imagination’. This is also depicted by Shierry Nicholson *Exact Imagination, Late Work: On Adorno’s Aesthetics*, (Cambridge, Mass.: MIT Press, 1997), as we literally ‘follow’ a work, tracking its tensions and emotions. Such actions are not possible unless some receptivity is present, even if critical in nature. See also Romand Coles, “The Power of Receptivity,” in *The Aesthetic Turn in Political Thought*, ed. Nikolas Kompridis (New York: Continuum, 2013), Chapter 7. Coles has recently extended his thoughts towards the relationship between aesthetics and politics and highlighted that there is a receptive attitude to creativity at play here too.

Attributes (or properties) normally used to understand creativity include value that could simply suggest what we look for is useful and estimable. Yet art music is often composed with no obvious purpose, utility or meaning in mind, and may suggest the valuable property is *sui generis*. Since creativity is valued in some way, it may derive more from aesthetic properties and come under scrutiny as in Kant¹⁷ judging what is beautiful or sublime. For Kant, aesthetic judgment involves disinterestedness, universality, necessity *and* purpose. This type of judgment recognizes there is no object upon which to focus. Such a judgment can still lead to the formation of concepts and intuitions by virtue of Kant holding that all we experience can be understood by the power of judgment. He places that power firmly within the compass of nature which is normally governed by rules for its understanding and cognition. But Kant regards the achievement of producing fine art (his category into which music is placed) as happening in the absence of teleology, objectivity and utility. It is the genius who is then capable of making this possible. A genius is capable of transcendental thought that gives a unique rule to *what* is made, not just *how* it is made. Kant's approach to judgment and the role of the genius in the musical context is discussed in the thesis.

Much music is purely instrumental and all music is at root anti-scientific.¹⁸ The composer literally reaches for whatever sounds suit personal objectives that need have no basis in reason. The music is still described or circumscribed by such means as form, melody and harmony. Adding aesthetic properties to the attributes already mentioned offers categories with which to both detect and determine instances of creativity. But by so doing, a significant challenge is added to selecting relevant attributes, now in the absence of teleology and utility. Some attempts to come to grips with this situation have already been published.¹⁹

A journey from our starting point towards plausible answers reviews the numerous ways the concept and meaning of creativity has been understood and used in various

¹⁷ Immanuel Kant, *Critique of Judgement*, trans. J. H. Bernard (New York: Hafner Press, 1951), Book 1, Third Moment §17. In his definition of the beautiful, Kant says: "A flower, on the other hand, such as a tulip, is regarded as beautiful, because we meet with a certain purposiveness in its perception, which, in our estimate of it, is not referred to any end whatever." Also used by Stanley Cavell, "Music Discomposed," in *Must We Mean What We Say?* (London: Cambridge University Press, 1976), 198.

¹⁸ David Huron, "The New Empiricism: Systematic Musicology in a Postmodern Age. Lecture 3," (paper presented as part of the 1999 Ernst Bloch Lectures, Department of Music, University of California, Berkeley, USA, 1999). Huron points out the limitations of using a solely scientific methodology for music.

¹⁹ Richard Willgoss, "Creativity in Contemporary Art Music Composition," *International Review of the Aesthetics and Sociology of Music* 43 (2012): 423–437. Richard Willgoss, "Art Music Compositional Creativity. Coming Close: What an Interview can reveal about Creativity in the Contemporary Art Music Composer," *Journal of Music Research On-Line* 5 (2014): 1–23.

intellectual disciplines. Recognition is given to the presence of an immediate perception of creativity which makes it personal and internally recognized, thereby evident only to the perceiver. This is distinguished from creativity being identified formally; in this case, pedagogy and structure have already transformed or translated its essence into a mediated version of the original perception. Since the fields of research are extensive, reviews of the published work have necessarily been selective to concentrate on musical matters.

The thesis thus seeks to find understanding (as meaning) in calling art music composers and their output creative. Chapter one sets the scene and introduces the challenges and paradoxes involved in moving towards a plausible result. The phenomenon of experiencing music, in being seen to disrupt normal modes of understanding, is explained. Chapter two contextualizes the meanings associated with using the concept of creativity in a number of different intellectual domains. This reveals how diverse such meanings and motivations for its use are. In each case the relevance or otherwise to the musical context is identified. Chapter three looks at three groups of attributes and properties concerning concepts associated with creativity. When associated with genius and inspiration, behavioral traits come into focus and show up difficulties in explaining extraordinary musical achievement by means of logic and reason. When associated with expertise and intuition, the role of pedagogy comes under scrutiny, showing dependence upon uncategorizable means in a search for 'the genuine'. When associated with beauty and imagination, the way we make aesthetic judgments becomes important. When taking a philosophical approach to creativity, the rational, logical and universal are normally given pre-eminent status but are not necessarily applicable in musical matters. Chapter four introduces phenomenology as a way of overcoming an incompatibility between creativity, seen as necessarily disruptive and thereby aberrations to already-established modes of understanding, and creativity seen as some genuine semblance of lived reality through perception. Chapter five discusses the necessary conditions needed in using a phenomenological method as an alternative approach. It explores the meaning of creativity somehow embedded in the art music composer's world. Chapter six describes the application of the method to using evidence from a series of interviews with active art music composers. Chapter seven firstly summarizes the data obtained as an explanation. An Appendix lists and categorizes the answers to the questions asked in the interviews. The thesis then uses the information available in the evidence to intuit the presence of essential properties and traits. Chapter eight briefly reviews each chapters' content and conclusions.

The result of this exploration identifies essences of the subject matter, by intuition, in evidence obtained as close to live music performance (*real music*) as possible. They are to be found in descriptions given by composers. Composers are seen to play a role that makes them generic communicators who can use disruption of expectation (and other means) to indicate creative aspects of their own efforts. Moreover, their efforts also provide creative opportunities for those who subsequently perform or listen and critique.

1.2 Musical Compositional Creativity

Composing art music can be considered to be a creative activity that gives rise to a type of music that is but one part of a spectrum of diverse music from around the world.²⁰ Interestingly, the whole spectrum is now called upon by some composers to find inspiration. Their compositions have a form of pluralism and is thereby sometimes called world music.²¹ In a culture of pluralism, the freedom to mix and match all types of form, genre and style is exercised by composers, performers and listeners in their separate handling of musical matters. If the music under consideration is regarded as art music, it takes on a form that has basic properties which assure it gets direct attention, rather than remain in the background as ambient muzak. Art music also encourages the creation of music for aesthetic and non-utilitarian purposes. Within these two broad characteristics, many existing musical genres and forms can be considered to be art music from time to time.²²

Creativity in or of art music could be most obviously seen to emanate from the mind of the composer as the source that then gives rise to a form of notation, such as a score. All other creativities might then be considered derivative upon that source. If so, subsequent creativities would be largely subservient to what the composer's initial prescriptions call for. Historically informed performance relies to some extent on such a view to generate authenticity. But the historically informed performance approach

²⁰ See, for example, John Davis, "In Praise of Shades of Grey," *Resonate*, Australian Music Centre, 26 June 2013, published on-line at URL = <http://www.australianmusiccentre.com.au>. Davis addresses what art music is and all the 'shades of grey' possibly entailed.

²¹ Philip Bolhman, *World Music: A Very Short Introduction* (Oxford: Oxford University Press, 2002). See also Keith Howard, "What Is World Music: Whose World and Whose Music?" presented as part of The Alfred Hook Lecture Series, University of Sydney, Conservatorium of Music, 23 April 2010; Keith Howard, "World Music: Whose Music and Whose World?" *Journal of Migration and Society* 1 (2010): 1–34; Philip Ball, "Harmonious Minds: The Hunt for Universal Music," *New Scientist* 10 May (2010): 2759.

²² Eric Clarke, "Creativity in Performance," in *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, eds. David Hargreaves, Dorothy Miell and Raymond MacDonald, (Oxford: Oxford University Press, 2012), 17–30.

provokes debate as to what and when music actually becomes music and not a derivative manifestation. According to Goehr, the work concept is open, and has both original and derivative aspects. She notes its use in the present, but refers to important historical knowledge about the past and its prevailing customs governing the syntax conveyed to the player then, not now.²³ Hence a performance can be derived (relatively literally) from the score yet original (creative) in its interpretation of carrying out the inferred desires of the composer. This viewpoint raises how different ‘types’ of creativity (if that is how they are categorized) may come into play in music.

Creativity exercised in composing the score becomes primary evidence but seen through the immediacy of a contemporary performance event. We could then say a musical work is not a musical entity until it is performed in some way. But this then makes the performers pre-eminent, even with the pre-conditioning role for the composer. But a performer’s creativity might be quite different though subsequent to that exercised by the composer who created the entity from which performance is realized.

Paul Thom’s interest is in the ontology of performance. He sees the composer’s work, depicted as a score, to be a set of directives.²⁴ In that sense he also recognizes separate roles for composer, performer and audience such that their creative contributions could differ too. He brings out one significant difference between them all when speaking about interpretation:

Any interpretation has an object – that of which it is an interpretation. The interpretation is made by an interpreter. What is made must in some ways exceed the object; and because of this, interpretation involves creativity. The interpretation cannot simply reproduce the object; but it does represent the object, and because of this fact, interpretation requires fidelity to the object.²⁵

If this were so, composers are not really interpreters. Yet they ‘create’ the object in Thom’s terms as thought manifestation. Creatively, there may be a genesis for it in some other way, such as to be *ex nihilo*,²⁶ in a sense ineffable and untraceable. This

²³ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay on Musical Philosophy* (Oxford: Clarendon Press, 1992), 89–90.

²⁴ Paul Thom, *For an Audience: a Philosophy of the Performing Arts*, Temple University Press: 1993.

²⁵ Paul Thom, “Toward a Broad Understanding of Musical Interpretation,” *Revue Internationale de Philosophie*, 12 (2006): 438.

²⁶ To refer to some assertion as *ex nihilo* is to claim no explanation can be given for its assumption or truth. This differs from being axiomatic in that axioms are self-evident truths, thereby truth-bounded, even if not explicable.

does not involve fidelity to anyone but self. Thom's performers (and assumedly critics in due course) are also seen as creative in the way they necessarily exceed through interpretation. The mix of creative properties liberated by opportunity and emphasis changes. Yet, and maybe ironically, the composer relies to a significant degree on performance for her compositional creativity to be made manifest. Repeated performances of the same work are given and can differ due to time or place or performers' interpretations. Different instances of performance of the same work may then exhibit different creative properties.

Experience makes us aware of creativity in both actions and perceptions (*poiesis* and *aesthesis*) because, seen as a shared concept, creativity is embedded both in initiation and response. We can 'compose art music creatively' or 'perform art music creatively' but also perceive what we see and hear to be 'creative art music'. We are actively conscious of the music in many ways: by composing, by audiating, by performing, by listening, by imagining, by critiquing and commentating, by enjoying, by hating, and so forth. Just suggesting this initial three-way speaking of how we might perceive creativity provokes many questions. Intentionality is present in creative thinking and doing but what are we conscious of when we perceive creativity in each context? What effort do we make to cognate creativity as distinct from just experiencing it? Should cognition be primary over and above perception and intuition? If so, this *must* lead us only to reasoned, consistent conclusions? But could cognition also be symptomatic of reflection detecting *the* break with the expected logical reasoning about previous experience? If so, unpredictability and surprise, as already mentioned, then form a major part of recognizing creativity in this context and then (counterproductively) detract from cognizing and finding consistent evidence. Should we then not necessarily look for consistency of experience and evidence in perceiving 'the musically creative'? If so, determining the essence, that makes the variety of phenomena of creativity adhere together in a reasonable way, will need to accommodate such inconsistency or even remain inconsistent. On the other hand, is it possible that the creativity associated with music is primarily embedded in an experience, perhaps never to be repeated? That experience can defy being communicable in standard language form because music enables us to inhabit thought worlds inaccessible to spoken language, reason and logic. Is it then possible that experiencing music embedded with creativity takes place in all types of involvement (composing, playing, and listening) at a non-conceptual and perhaps non-

communicable level? If so, how much or little of that experience may we then be able to understand and/or share?

When being artistic, in one sense, an intentional and causal connection can be made between an object and the maker, or an event and its performer. For a tangible object such as a painting or sculpture, there seems to be an identifiable entity. But how can an entity such as a play or musical work, that has multiple instances in performances as some form of theatre, have just one ontological source. Is the ontology the script or score or in the perception of the performances, or a combination of both? The former emphasis suggests a leading role for a composer's creativity to somehow be 'within' the score. The latter makes the performance essential to realizing any manifestation of creativity that may be present. Each performance is different from another in time and place and in other ways. If, as is reasonable to expect, there is something distinctive about creativity exercised in each performance, how might some distinct validation of it in each performance then be made?²⁷ Is it possible with the more tangible art work, such as an original painting or sculpture, to perceive creativity from copies, facsimiles, photographs and the like in such a way that we might still be able to intuit essences? If this were possible, this phenomenon would emanate from the numerous instantiations that all had the potential for engendering the same experience.²⁸ How might all such sources give rise to effects that are potentially categorizable *and* consistent? Need we concern ourselves with origin at all if a Husserlian phenomenological approach is chosen where the issue of the reality of the object itself is bracketed?

In this regard as already mentioned, Lydia Goehr proposes that historical considerations are important for understanding what a musical work is. She makes a case that analysis, though useful in some ways, is inadequate for understanding musical matters. Analysis tends to promote a false clarity (from Adorno).²⁹ For the work-concept,

²⁷ The ancient Greeks who, through oral tradition, attended performances of plays which they already knew well, did not necessarily re-learn the story line or ethical argument. They were entertained by the way the group of actors portrayed their roles. Attendance was to experience the new and unexpected in rendition or rhetoric as much as any faithful portrayal of the playwright's text. It could be said that this was the source of the creative effort that distinguished one performance from another.

²⁸ See for example Aron Edidin, "Listening to Musical Performance," *Contemporary Aesthetics* 13 (2015): un-numbered. Edidin argues that: "... often enough, recordings provide a suitable vehicle for this sort of attention [a full appreciation of the music] ..." He regards recordings as substantially providing the aesthetic experience that was possible at the live performance.

²⁹ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay on Musical Philosophy* (Oxford: Clarendon Press, 1992), 73–74.

seen historically, “is an open concept with original and derivative employment;”³⁰ leaving room for change and description as adequate means to understand it. Goehr distinguishes between Platonic and Aristotelian views of the ontology of a musical work. Platonic views give preeminence to ideals whereas Aristotelian thinking renders them secondary and derivative upon concretization. A ‘definitive performance’ thus accentuates timeless ideals whereas a ‘performance of perfection’ the ability of the contemporary performers. Being more Aristotelian gives room for distinguishing performances as creative in their own right. Being more Platonic can reduce creativity to a derivative status as simply a means (a craft or *techne*) that helps to display the ideal in question. Intuition does not play a significant part in her argumentation and her concerns concentrate on originality and an interest in *Werktreue* ideals.³¹ Anyone enquiring about creativity is referred to ‘originality’ in the index. She declines to reach a final conclusion about the efficacy of using ‘musical work’ as a category. She admits that: “Wonder can increase rather than be diminished despite a philosophical and historical understanding of these [musical conceptual] ideals.”³² Here she indicates a response similar to that of Margaret Boden and within this thesis which embraces the inexplicable and ineffable and no further explication or analysis seems needed.

If a causal source for creativity in the musical context is found necessary, looking at a musical score alone is examining product with the subsequent judgment being ontological and reductive. The object is an artifact of creative activity, not the person who created it.³³ If understanding behavior of a composer is deemed creative through being reasonable and objective, the findings would only speak of types of composers as if they were categorizable in some way, not the composers themselves. If, instead, one were to look only upon performance as the epitome of where creativity took place, there would be no recognition of the composer’s creative efforts to produce the music in the first place. Rhetoric would dominate, notwithstanding further debates on authenticity and *Werktreue* ideals. If the presence of creativity is made dependent only upon satisfying the critique of analysis, even using such categories as taste and style, the judgment would be based only on external standards accepted for use in such arbitration.

³⁰ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay on Musical Philosophy* (Oxford: Clarendon Press, 1992), 8.

³¹ *Werktreue* (faithful to the original) ideals are mentioned as a way in which analysts try to answer definitional questions. Fidelity to the composer’s intentions and prescription from which a live performance gained its existence, figures highly in answering questions.

³² Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay on Musical Philosophy*, 243.

³³ As to whether the source could be other than human is discussed later in the thesis.

A method for defining creativity might seek to find concepts and properties to explain it with rational precision. The beneficial outcome could then be that rationality itself does not necessarily invoke precision but, in combination with precision, makes for an explanation to be very powerful. But pinpointing with precision where creativity enters in is obscured. No single reference point or genesis seems apparent in all the many differing stages of interacting with music. The encompassing way in which we use the word in different contexts also causes difficulties. For creativity is often spoken of colloquially in a vague and elusive way. In most contexts, a positive approach to its understanding is taken.³⁴ The concept of creativity is also an extensively researched term reflecting a discovery of ways in which intellectual and practical independence, originality, value and efficacy have been achieved. Creativity is also seen as a phenomenon whereby we concentrate on effects experienced as instances of an underlying essence to what has been detected. The colloquial use takes place in common speech, not requiring precision of meaning. The extensive research is meant to enable exactly the opposite, i.e., a clearly defined set of properties for a specific intellectual discipline. The phenomenal deals only with perceived effects and not necessarily with ‘the thing in itself’. This three-way (and maybe more) approach to use of the concept makes the quest for a workable definition problematic, especially if some universal use is in prospect.

A diversity of approach characterizes the background research into creativity studies. Presumptions about what is significant evidence change. If we are able to accumulate knowledge using prescriptive method, then theorizing and inductive experimentation, as a form of discovery, become significant. When embracing aesthetic properties, perception of effect becomes more significant so that, in the arts, description is important.³⁵ Descriptively, humans are imaginative, inspired and intuitive about what they sense, or inventive and innovative in what they propose and do, and may be described as intentional in being human. Along with intentions, concepts of being authentic, as opposed to fraudulent, and genuine or sincere as the opposite of artificial,

³⁴ Liam Hudson, “The Question of Creativity,” in *Creativity*, Philip Vernon ed., (Middlesex, UK: Penguin, 1970), 217. Hudson recognizes in 1970 the problem of coping with creative as a colloquial term, lacking definitive meaning.

³⁵ Margaret Boden, *Creativity in Art: Three Roads to Surprise* (Oxford: Oxford University Press, 2010). Boden has recently addressed creativity specifically from an artistic point of view. In his review of *Creativity and Art: Three Roads to Surprise* by Margaret Boden, *Journal of Aesthetics and Art Criticism* 69 (2011): 423–425, Paisley Livingston examines Margaret Boden’s case for using ‘value’ as an essential property of creativity and finds it is not convincing. But both authors attach ‘the novel idea’ to any instance of creativity.

come into play. If creativity is a human property, then human unpredictability will necessarily interfere with the consistency of all of what we perceive as significant anyway.

The nature of creativity in music could rely upon the ontological output of the composer because products of substance such as scores, recordings and re-performance are overtly created. Yet the picture of what *is*, both real and tangible, would still be incomplete. Music is only real when (re)played for us to experience and respond to within a social context. That is the real context in which to make judgments of critique and value. But music in its performed state is both immediate (we live in the moment of just what we are hearing at any instant) and reflective (we integrate what we perceive with memory over time, into form, genre etc., even within the time of hearing a complete performance). These considerations show how integrated the role of the composer can be seen to be with all other music participants in producing and experiencing 'real' music. In making creativity of the composer the focus, the challenge is to then appropriately identify the composer's contribution that subsequently persuades us all to respond in both playing, listening and conversing about composers' offerings.

A review of ways in which an understanding of creativity has been approached is now undertaken. The concept of creativity is treated as both a single entity and in relation to other concepts. Meanings and underlying philosophies are extracted from the approaches, along with the role aesthetics plays in understanding creativity. Reference to the musical context is made throughout.

2 Conceptualizing Creativity

It would be prudent to decide upon a way to detect and/or experience the presence of creativity in art music composition only after discussing what is already on offer in the literature. There is extensive research that depends upon the assumption of the scientific paradigms of causality, objectivity and refutability (Karl Popper calls this falsification). They and psychological studies make verifiable explanation the key to success. With these precepts, the objectivity desired generates knowledge that does not depend upon human immanence for its ongoing validity.

In contrast, philosophical phenomenological approaches are less well represented, in understanding our world without necessarily asserting what is real or objective. Here things as they appear (or are given), not as they are in themselves, are important, with roots in Kant's transcendental idealism. To adopt the phenomenal approach is to concentrate on appearance as a necessary given state of reality. To aid this approach, Husserlian phenomenology brackets reality. His epochē suspends belief in the existence of objects in consciousness in a search for some form of purity in the subject matter. Similarly to Husserl then conceding the presence of reality through a 'natural attitude', Merleau-Ponty, Heidegger and Jean Paul Sartre all have practical concerns to encounter the world in some way through the quality of being in it. Presciently, Husserl claims, in his last major work, science itself, as a searcher after truth as reality, is in crisis anyway because: "The 'crisis' of science a[i]s the loss of its meaning for life,"¹ as a distortion of subjectivity. He argues for meaning coming from a more transcendental and phenomenological viewpoint than from 'sterile lifeless facts'.² Part of the crisis is his realization of the need to speak more about a life-world or a lived experience. This theme is taken up by Merleau-Ponty in concentrating on integrating the body/mind duality into a unity as a creative body-subject, and is discussed later on.

The Neyman-Pearson paradigm (the scientific method)³ is used for much research on musical creativity.⁴ Yet consider the variety of ways the concept of creativity appears

¹ Edmund Husserl, *The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy*, trans. David Carr, (Evanston, USA: Northwestern University Press, 1970), para. 2, 5.

² See Dermot Moran, *Edmund Husserl: The Crisis of the European Sciences and Transcendental Phenomenology: An Introduction* (Cambridge: Cambridge University Press, 2011), 8 and 13.

³ Jerzy Neyman and Egon Pearson, "On the Use and Interpretation of Certain Test Criteria for Purposes of Statistical Inference," *Biometrika A* 20 (1928): 175–240 and 263–294.

in common speech about music. To say: “The composer’s works are judged creative” is to take an interest in creativity as product and is ontological. We assume the being-ness of a score from which a performance is made in real time, and there are causal and temporal associations to be made. To say: “The composer’s technique or craft is creative” is to take an interest in creativity as a process⁵ and is more method-orientated, involving craft and algorithm. This route lays emphasis on pedagogy. To say: “The composer behaves creatively” is to take an interest in creativity as behavior consistent with our own concepts of what being creative is, and psychological. To say: “I feel invigorated when I am creative” suggests creativity is described phenomenologically through an assumption that there is a qualitative essence of invigoration we have encountered; explanation gives way to description of effect. Connected to these different ways of speaking is that creativity comes with embodiment. There is no abstract concept of creativity under examination; someone or something is intentionally ‘in mind’: the composer or the composition, the painter or the painting.

Induction and abstraction (deduction) from evidence are used to form and refute a hypothesis. Similarly, reflection upon what is produced through eidetic reduction intuitively extracts essence from phenomenological experience. In recognizing that creativity has the property of breaking away from preceding logical expectation, both hypothetical and eidetic reasoning are actually compromised. A dialectic of understanding has to then embrace this property, one that raises the potential importance of intellectual disruption. Such disruption is being made indicative of the way music is called creative, in experiencing the unusual, unpredictable, unexpected, non-contextual, the non-logical and like effects.

The consistency present in inductive evidence,⁶ required to make a hypothesis credible, may not be found. Likewise, perceiving instances of creativity, that only partially reveal what we are dealing with, no longer necessarily leads on to contributing

⁴ Otto Laske, “Music Composition as Hypothesis Formation: a Blackboard Concept of Musical Creativity,” 34–41, (paper presented at *AI '89*, Prague, Hungary, 1989). See also Lucy Green, “The Assessment of Composition: Style and Experience,” *British Journal of Music Education*, 7 (1990): 191–196; Dean Simonton, “Computer Content Analysis of Melodic Structure: Classical Composers and Their Compositions,” 31–43; David Collins, “A Synthesis Process Model of Creative Thinking in Musical Composition,” *Psychology of Music* 33 (2005): 193–216; Elizabeth Gony and Charles Waehler, “An Empirical Investigation of Creativity and Musical Experience,” *Psychology of Music* 34 (2006): 307–321; Aaron Kozbelt, “Performance Time: Productivity and Versatility Estimates for 102 Classical Composers,” *Psychology of Music* 37 (2009): 25–46.

⁵ This category is the closest one might come to the ancient Greek concepts of *techne* and craft.

⁶ Induction works only because of a belief in the immediate *status quo* of consistency. Once just one black swan has been sighted, *all* of the previous inductive consistency claimed by asserting ‘all swans are white’ has been lost. The evidence can no longer be interpreted in that way.

evidence to a consistent eidetic reductive conclusion (an essence). What may appear creative in one context may not appear so in another. Caution should be exercised in automatically expecting, in this musical context, that either induction leads to finding universal properties in compositional creativity, or deduction leads to revealing principles of creative composing. Even with intuition, extracting essence(s) of compositional creativity from reliable evidence (deemed to be in thoughts, mind and consciousness) can be compromised by inconsistency.

To assess whether a Kantian approach to creativity in the musical context is going to be helpful, a review of his philosophical stance in this regard is needed. Much of the explanation Kant gives is expressed as if composed of elements of a formal system,⁷ and is taxonomic. This already limits its applicability to intellectually disruptive thought. The categories used are often dualities, e.g. reason in contrast to understanding. Kant ‘thinks’ in terms of judgment and cognition. For him, there is an a priori principle contained within the mental faculty (power) of the ability to judge. Its validity is examined in his *Critique of Judgment*. Judgment is the power to build knowledge by placing particulars under universals. There is an a priori assumption that space and time are boundary conditions upon judging sensible and conceptual reality, all of which takes place in the mind. Since judging takes place in the mind, i.e., in nature, it only judges the experience of phenomena. There is for Kant no direct access to judging noumena, i.e., things in themselves. Kant posits sources of knowledge come from the sensible and the conceptual. For Kant, intuition is immediate sensible experience rather than the contemporary notion of coming to understanding without using reason. It is, for him, sensibility (sensing) and the imagination that gives rise to intuitions. Intuition for him has the property of ‘free play’ in the way it works in not relating to particular concepts. Knowledge of the sensible depends on having the necessary concepts in place beforehand, e.g. that of substance. Knowledge of the conceptual enables more concepts (determinate entities) to be formed. Concepts necessarily limit their legitimate ranges of application.

For Kant, it is judgment that does the intellectual heavy lifting by mediating between understanding and reason to generate individual acts of subsumption (placing particulars under universals). Reason is theoretical when there is the possibility of

⁷ A ‘formal system’ is a concept used mainly in the disciplines of computer science and artificial intelligence. The system consists of symbols for representation, a grammar to manipulate symbols, axioms and a set of inference rules. It is strictly finite in conception and execution.

sensible action that produces theory (constructs, syllogisms); it draws out inference and is analytic (logical). Reason is practical when it is the cognition of sensible nature and can lead to the possibility of moral action upon sensible nature. However, cognition is constrained by truth-boundedness where truth is un-concealment (*aletheia*) in showing (proving) the validity of propositional correspondence. (Hegel shows truth through illusion.) Understanding provides concepts as universals and is theoretical and intuitive. In the sense that judgment becomes transcendental (Kantian), it examines and tries to understand the connection between what we sense and ‘the thing itself’. The meaning of what Kant meant by ‘transcendental idealism’ remains controversial.⁸

In exercising its power, Kantian judgment operates in a number of different ways. Determinate judgment is cognition entirely contained within existing concepts and is reasonable. It gives power to the unifying view in science that supports teleology and causality. It fully determines the particular. It enables communication and sharing in a move towards universality. Kant claims that these three properties demonstrate the validity of nature being seen to have such an *a priori* principle in judgmental power. Indeterminate or reflective judgment works without having the need for concepts. It does a job for itself and is not necessarily causal. It uses imagination and becomes determinate through being able to form concepts. There is no presupposition that imagination cannot work in other ways. For imagination can give rise to intuition as a form of sensibility. Imagination can also give rise to things that are not true. But imagination can also lead to cognition (determinate judgment).

Other forms of judgment feed off the (in)determinacy duality. Teleological judgment is only understood by virtue of its purpose. Purpose is the concept of having been designed and/or manufactured. A definite purpose can be to do or accomplish something as utilitarian or intend a meaning that is like something as if to reach towards perfection. Aesthetic judgments are a form of reflective (indeterminate) judgment, and need not begin with or end up with concepts. They are called judgments of taste by Kant and involve being disinterested, universal, necessary and purposive without purpose. The teleology is different to that of science.

Understanding the meaning of creativity in art music composition necessarily involves making the concept of creativity and its particular effects under scrutiny

⁸ Nicholas Stang, "Kant's Transcendental Idealism", *The Stanford Encyclopedia of Philosophy* (Spring 2016 Edition), Edward N. Zalta, ed., found at <https://plato.stanford.edu/archives/spr2016/entries/kant-transcendental-idealism>.

communicable through the power of judgment. To that end, explanation and/or description with words comes into play and is distinct from just experiencing live music. In tackling this objective in a Kantian way, the properties of musical creativity that are in prospect as present have the nature of indeterminacy. Indeterminate judgments are still teleologic to Kant, i.e. the beautiful object is perceived as beautiful as if it had a purpose, but no purpose can be found or is apparent. This aspect of the beautiful is what provokes us to look for concepts even though we do not find them.

Kant's purpose in art is to stimulate reflection into imagination. Beauty has a purpose but without being able to state a definite purpose in mind. Art is not truthful; it shows truth through only offering a semblance to the thing itself as outward appearance and not necessarily true. The reception of the art work is an aesthetic experience and involving aesthetic judgment. In looking directly at creativity in art music composition, we are approaching art more through poiesis (the conditions that enable production) than aesthesis (the conditions for perceiving). This can change the role of judgment and cognition in each case but Kant actually deals mainly with aesthesis. Art for Kant differs from science in that it centers on skill (craft and *techne*) rather than the accumulation of knowledge (cognition). Pleasure comes from achievement of purpose but art is not made to generate a gratification other than the pleasure of doing it. Whatever is produced is a by-product. Fine art is distinguished from just agreeable art (into which he puts music) in that the latter is simply pleasurable to our senses alone without the need to conceptualize. However, the former gives rise to a cognitive judgment. In discussing fine art, Kant himself moves the focus from aesthesis more to poiesis. Fine art made by humans is still part of Kant's nature and rule-bounded. Yet this cannot make sense, unless the freedom of humans to make in art what they choose *and* be subject to the a priori principles of nature, is reconciled. Calling music an agreeable art strips it of cognitive content, yet saying music can be experienced as beautiful raises it back to his category of fine art. This seeming contradiction is defended by him in concluding that music must be aesthetically judged.

In referring to Kant's 'nature', it is a term with several meanings: sensory as in the nature of, natural as essential to the entity, not generated by human will, or teleologic with respect to laws of nature. To overcome paradoxes which arise with these meanings, e.g. humans are of nature but free to make fine art which is not of nature but must appear 'natural', Kant invokes the concept of genius, someone who has the talent to, through their nature, "give the rule to art". This means geniuses are not contingent in making fine

art and there are no rules that can be stated for its production. The genius determines what is made much more than how it is made. So fine art is produced by non-contingent individuals, is non-conceptual to start with, comes from rules about what is produced rather than how, and appears original and natural. At this point, it can be seen that creativity in general could have a Kantian flavor placed upon it by regarding it as a term that embraces Kant's views on aesthetic judgment and cognition. But to assume this would immediately fail to address the disruptiveness of thought in prospect when encountering creativity in music.

Figure 2.1 shows semantic connections that can be made between experiential and real properties and has pathways that invoke both cognitive and aesthetic approaches to judgment. Existence is expressed in terms of entities, things and objects. Things that appear are phenomena. Entities are essentially the same as specific things, where things are interchangeable with objects. Objects consist of substances upon which identifiers are placed. All three existential terms suggest that what we are dealing with is ontological. As soon as they become sensate, they are phenomena whence they have an effect giving rise to percepts that form in the perceiver's mind. Percepts are the result of perception and have no conceptual content. Minds reflect upon percepts by applying beliefs, desires and notions that turn percepts into propositions with which to form concepts. Concepts, nowadays regarded as ideas anyway by some, can be energized (worked upon) by imagination into ideas that logically reduce into precepts via explanation (as theory). The divide between having a concept or idea that leads to reasoned and logical precepts, as opposed to directly intuiting essences, rests upon how beliefs, desires and notions affect our thought. Precepts, canon and essence all have the nature of being abstract, epistemological and noumenal. They are expressible via attributes, such as class and property, to make them identifiable as semiotic, not real. Validity of any of the properties and actions connecting them as portrayed in Figure 2.1 rests upon the philosophical viewpoint taken.

In Figure 2.1, aesthetic judgment takes place in the right-hand pathway with Kant's concept of genius spanning the step between beliefs, desires and notions through to essence. In the sense that a genius is also part of nature (as per Kant), then the other parts of the semantic net can be regarded as necessary too. Figure 2.1 also shows the way that language constructs can enable each of the semantic steps to be described and taken. The divide between the cognitive and the intuitive routes is made in such a way that Kantian views are partially included.

We experience the music itself but choose some categorical or descriptive representation of the effect phenomena have upon us. Music as sound (along with smell, taste, touch and sight) is not necessarily classed as a form of language. Music gets transformed into language constructs in order to be communicable beyond the impact of immediate live performance. When creativity is invoked, those language constructs might be expected to also express how the disruptive aspects noted in music play a role. That disruption calls for a re-assessment of how Kantian judgment and the judgmental steps outlined in Figure 2.1 may be used to understand what we mean by calling music creative. Adopting any of these categories or descriptions, as possible containment to thoughts about creativity in composing art music, means that communicability is working within those chosen categories and their relationships. The subject matter—literally interacting with music—becomes manifest in some way through perception, *but is itself* then disruptive to cognition and intuition.

Music is not automatically conceptual nor must be conceptualized for it to be epistemologically contained. Yet the musical creativity that it may entail or have embedded within it cannot be communicated unless some form is put upon such perceptive thoughts. In this thesis, musical creativity becomes conceptual as it is compared to and linked with other concepts, then shared. As will become apparent, the eidetic and intuitive route to understanding via phenomenology is given prominence.

However, at this point, just one method for coming to an understanding of art music compositional creativity is not being chosen. The various approaches to creativity, and the way they can illuminate our understanding with respect to musical composition, are now to be reviewed, necessarily in terms of the conceptual models used by them. The literature shows present understanding of creativity mostly supports categorizing it as a product, a process or a behavior, and provides us with some philosophical understanding. Creativity is also seen as having historical and relational ties. Other concepts associated with creativity are then reviewed and discussed as to how they relate to musical matters. A return to the role of intellectual frameworks or thought environments as dialectic is made in Chapter 7.0, and also seen in the form of paradigms or epistemes, when a search for essences is undertaken.

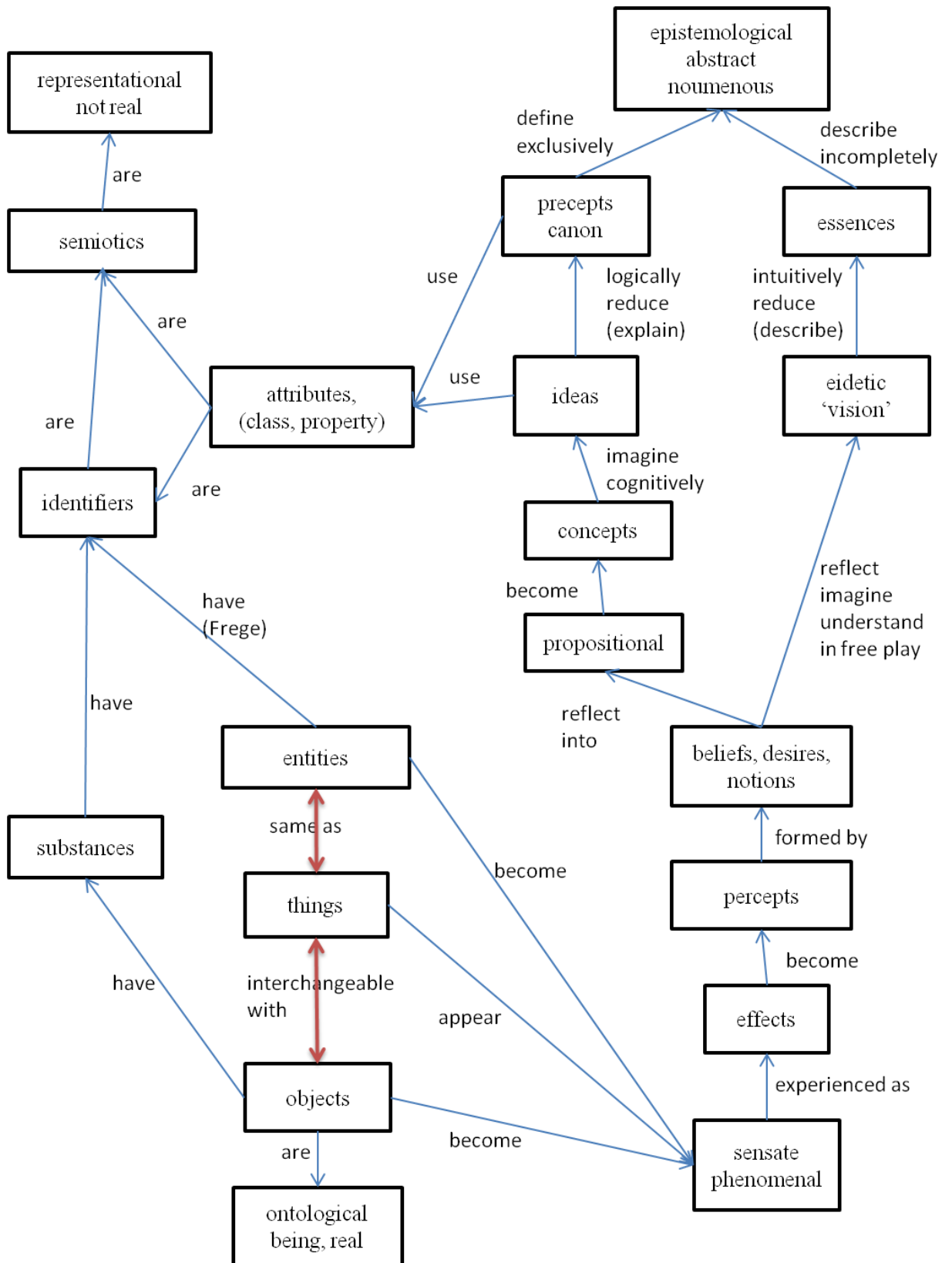


Figure 2.1

2.1 A Scientific and Computational Model

Some researchers put forward a purely structural or statistical notion of musical composition.⁹ By so doing, they rely upon discovering or inventing algorithmic approaches to making music that might be deemed creative by some. In the same way, Dean Simonton is known for his analytic approach to understanding music,¹⁰ where he looks at changes in creativity across intellectual domains.¹¹ He puts two concepts together: a contemporary version of Auguste Comte's¹² hierarchy of the disciplines and the BSVR (blind-variation selective-retention) algorithm, the first published conception of which is normally attributed to Alexander Bain.¹³ These two concepts are brought together under the rubric of 'domain-creator congruence', a position arrived at by empirical integration. The integration attempts to differentiate between artistic and scientific creativity. In Simonton's own words:

Because artistic creativity is less constrained than scientific creativity, the former is more dependent on BSVR than the latter.¹⁴

This distinction is embedded in the hierarchy by the contention that it is more 'sighted variations' that occur in science and more 'blind variations' that occur in art. Simonton

⁹ Damián Zanette, "Playing by Numbers," *Nature* 453(2008): 988–989. Zanette refers to Zipf's law that says it holds for musical elements within a piece, such that the number of occurrences of a note, pitch or duration is inversely proportional to its rank in frequency of use; i.e., the most frequent note (or other) will be used twice as often as the second ranked note, three times as often as the third ranked note, etc. Michael Bulmer, "Music from Fractal Noise," *Proceedings of the Mathematics 2000 Festival*, Melbourne, Australia, 10–13 January, 2000. Kenneth Hsu and Andreas Hsu, "Fractal Geometry of Music," *Proceedings of the National Academy of Science* 87 (1990): 938–941. Bill Manaris, Penousal Machado, Clayton McCauley, Juan Romero and Dwight Krehbeil, "Developing Fitness Functions for Pleasant Music. Zipf's Law and Interactive Evolutionary Systems," *Applications of Evolutionary Computing, Lecture Notes in Computer Science* 3449 (2005): 498–507. Bill Manaris, Dallas Vaughan and Christopher Wagner, "Evolutionary Music and the Zipf-Mandelbrot Law: Developing Fitness functions for Pleasant Music," *Applications of Evolutionary Computing, Lecture Notes in Computer Science* 2611 (2003): 522–534. Dmitri Kormann, see URL = <http://bowerbird-studios.com/aicaramba/page2.html> where you can listen to some of Kormann's works. See also URL = <http://www.tursiops.cc/fm/> for more fractal music techniques. See also Richard Voss and John Clarke, "1/f Noise in Music and Speech," *Nature* 258 (1975): 317–318, which suggests a ubiquitous algorithmic basis for music composition.

¹⁰ Dean Simonton, "Computer Content Analysis of Melodic Structure: Classical Composers and Their Compositions," *Psychology of Music* 22(1994): 31–43.

¹¹ Dean Simonton, "Hierarchies of Creative Domains: Disciplinary Constraints on Blind Variation and Selective Retention ..." 247–264, in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity*, (Oxford: Oxford University Press, 2014). See also Dean Simonton, "Computer Content Analysis of Melodic Structure: Classical Composers and Their Compositions," 31–43.

¹² Auguste Comte, *The Positive Philosophy of Auguste Comte*, (1855) trans. & condensed by Harriet Martineau, (Kitchener, Canada: Batoche Books, 2000), Volume 1, 42.

¹³ Alexander Bain, *The Senses and The Intellect* (New York: Appleton & Company, 1855). See pages 488–523, which are detailed explanations of an understanding of scientific method.

¹⁴ Dean Simonton, "Hierarchies of Creative Domains: Disciplinary Constraints on Blind Variation and Selective Retention ..." 258.

then says that artistic creativity can be explained by a process that is akin to Darwinian evolution, because of its blindness.

As generic sources quoted by Simonton in support of his work, Auguste Comte's philosophical approach proposes epistemology to be a three-stage process. The theologic is a search for absolute knowledge. The metaphysical substitutes supernatural causes with abstract forces and sources to phenomena. Thirdly, positive philosophy studies laws, invariable relationships and resemblance. Comte's view is:

There is no science which, having attained the positive stage, does not bear marks of having passed through the other two.¹⁵

Comte grades the first two stages as transitory and inadequate bases for explanation on their own, but are explanatory, not just descriptive. Comte's interests as the founder of positivism is to apply scientific principles to sociological scenarios. The presuppositions behind Comte's viewpoint call for a subordination of imagination by observation. Comte is not known for addressing musical matters directly nor art in general. There is little or no room for him to be seen as using phenomenological approaches.

Alexander Bain, on the other hand, differentiates art away from the sort of precepts and categorization he himself and Comte characterized to be good science, when saying:

... nature is his standard and truth his chief end. ... I believe these are precisely the conditions of the scientific man: ... The artist's standard is feeling, his end is refined pleasure ... he is not even bound to adhere to nature. ... his own taste being the touchstone, he alters the originals at his will. ... The amount of regard that the artist shows to truth ... i[I]n the purely effusive arts, such as music or the dance, truth and nature are totally irrelevant; the artists feeling and the gratification of the senses ... are the sole criterion of the effect.¹⁶

Bain is close to saying that we should look to sensations and effects for answers as to what art is all about and, by implication, any creative content in it. Bain could be said to have favored the phenomenological approach to understanding creativity.

The work of Comte and Bain, as sources, differ significantly; Comte desires truth which *ipso facto* must come from genuine scientific discovery in *all* matters including sociology, into which he would place an understanding of music. Bain does not even look for truth in the artistic context. Simonton relies on this dual heritage to justify an

¹⁵ Auguste Comte, *The Positive Philosophy of Auguste Comte*, Volume 1, 28.

¹⁶ Alexander Bain, *The Senses and The Intellect*, 507.

evolutionary explanation for musical creativity, but does not embrace Bain's phenomenal artistic caveat that Bain suggests is appropriate to music. Consistency of classification and reproducible results are important to good science as precepts but, as Bain and others point out, they do not address the essence of creative art as exemplified through phenomena and by the properties brought under scrutiny in this thesis.

Margaret Boden has addressed definitional and other issues concerning creativity, creating categories for use in scientific explication. Boden researches general creativity from a cognitive viewpoint.¹⁷ Her concepts of 'P and H creativity' are to help distinguish between creativity that is psychological, involving ideas that are not particularly new, and creativity that is historical, involving ideas that appear to be genuinely new. Recent offerings from her now refer to art, where her categories are linked to an interest in conceptual spaces.¹⁸ Here we have the use of combinatory, exploratory and transformational creativity and, as the title of her latest book reveals, in art she sees creativity giving rise to surprise.¹⁹ This causal connection could lead to weakening a position of being justified through rationality, one that seeks powers of predictability through discovering and applying universal laws and precepts. When trying to spread the basis for an understanding into the arts as well as in science, her interest has moved into surprise and the unexpected, issues under scrutiny in this thesis.²⁰ Creativity, seen this

¹⁷ Margaret Boden, *Creativity in Art: Three Roads to Surprise* (Oxford: Oxford University Press, 2010). This is the latest in a long series of articles and books by Margaret Boden addressing creativity in general, where she has now moved her attention more to art in recent years. See also Margaret Boden, *The Creative Mind: Myths and Mechanisms* (London: Routledge, 2004), 1–10. See also Emery Schubert, "Spreading Activation and Dissociation: A Cognitive Mechanism for Creative Processing in Music," in *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, David Hargreaves, Dorothy Miell and Raymond MacDonald eds., (Oxford: Oxford University Press, 2012), 128. Schubert shows a simplified version of a semantic net but without activation transitions. Schubert's approach to knowledge acquisition was pioneered by David Rummelhart and James McClelland in their seminal pair of volumes called *Parallel Distributed Processing* (1986) and is fully mechanistic in concept. Their technique opened up the possibility of there being no central repository of activity as a node. Schubert's SAT (spreading activation theory) is a simplified version of their work.

¹⁸ Margaret Boden, "Creativity and Conceptual Art," in *Philosophy and Conceptual Art*, Peter Goldie and Elizabeth Schellekens eds., (Oxford: Oxford University Press, 2007). See also Paisley Livingstone, Review of *Creativity and Art: Three Roads to Surprise*, by Margaret Boden, 423. Livingstone reiterated Boden's stance, in writing: "Briefly, for Boden a conceptual space is a system of constraints that form [in Boden's language] 'a mental landscape with a characteristic structure and potential.' The constraints or rules of a conceptual space determine what is possible and impossible when reasoning within that space." See also Peter Gärdenfors, *Conceptual Spaces: The Geometry of Thought* (Cambridge: MIT Press, 2000).

¹⁹ Margaret Boden, *Creativity in Art: Three Roads to Surprise*. Margaret Boden, *The Creative Mind: Myths and Mechanisms* (London: Routledge, 2004), 1–10.

²⁰ Margaret Boden, *Dimensions of Creativity*, (Cambridge: Bradford Books, MIT, 1994), 85. Boden writes: "Computational ideas can help us to understand how human creativity is possible. This does not mean creativity is predictable. ... [Computation] helps us to specify generative processes clearly, ... [what it] can and can't do." Boden relies to some extent upon Chomskian generative grammar for her version of

way, embraces generically disruptive properties that we have highlighted as of particular interest when they are present in music. Such properties in science are considered as transitory, on the way to plausible and consistent explanation. It would appear that Boden is embracing the possibility that the scientific precepts she has been working with now come into question when trying to take a cognitive approach to the arts and, in particular, account for what it is to be creative in the arts.

In support of science being carried out true to its aims, computation offers a reliable platform for applying logical and reproducible method through enactment of algorithms. Computation already plays a significant role in the composition of contemporary music and therefore attracts attention as to what creative content may be generated this way. At present, the production and enjoyment of music via computation is expanding to the point that it is now possible to program²¹ a full musical score, through to also making a performance in the form of an MP3 or MIDI file for playback, as if it had issued as the product from a normal recording studio, but without any live artists performing it. The delivery of this music is expanding into many multimedia settings. The programming now includes the observance of all markings on a composer's score as if fidelity was ensured. It would also not require bringing any human performing artists into a gig to record and make the file. In listening to the product, it would be potentially indistinguishable from one made from recording a live performance. The debate about where creativity enters in, to what now appears to be an algorithmic process, could center anywhere such as on creativity in the composer, in the computer-generated score, the original set of performers who may have provided the genotype MIDI pitch and timbre sets for the instruments and voices, the skill of the programmer and so on.

The research of David Cope addresses issues about understanding art music compositional creativity in this computational context. His own viewpoint on creativity in general is contained in his definition: "The initializations of connections between two or more multifaceted things, ideas or phenomena hitherto not otherwise considered connected."²² Here there is no mention of the context being from human effort and is

creativity, which is thereby expressible as computation where intuition (without reason) is not a major constituent for resolution (see Noam Chomsky, *Aspects of the Theory of Language*, New York: MIT Press, 1965). But in Philip Johnson-Laird, *How We Reason* (Oxford: Oxford University Press, 2006), in the context of jazz improvisation, Johnson-Laird shows that limits on short-term memory rule out the use of powerful generative grammars.

²¹ Depending on views held, the term program (as a verb) could be rewritten as compose or create, or considered an act of combining all three. Since we normally 'program' computers, that term is used in this context.

²² David Cope, *Computer Models of Musical Creativity* (Madison, A-R Editions Inc., 2005), 11.

consistent with him not ruling out that computation may produce musically creative product. Cope's mixture of creativity issues shows there is an interplay between the desire to experience the humanly genuine and concomitantly give it creative value in music. Any suggestion of a non-human source might rule out the presence of creativity in what is experienced.

Computation is enactment of algorithm. A musical composition produced this way can be regarded as one of a finite set of predictable solutions to meet chosen criteria. Deciding upon the criteria begs the question as to how that is to be done. This implies asking a further question as to whether computation could achieve this step too, when it is normally assumed the criteria are chosen by humans.²³ Cope's stance is to use his own ability to compose, but strongly conditioned by results obtained from computational analysis, which he also controls. In one estimation, it can be said that the whole exercise is all derivative upon Cope's initial choices of criteria for selecting the significant from the rest. Computation helps only to speed up the subsequent complexity in mechanization.

Cope draws out the significance of discussing the role of complexity itself in being creative by defining the word 'comtivity'. This is a type of complexity with similar traits to creativity where the degree of complexity could be seen as a measure of value.²⁴ Finding the need to invent this new word, he then places value in music as coming from having an experience of complexity, one that machine-based computation carries out much better than humans. If complexity is made out to be closely associated with being creative, implications about subsequent value judgements also follow. Non-anthropomorphic computation manipulates and explores complexity much faster than humans.²⁵ If creativity is basically handling complexity, digital computation becomes creative and much better at it than humans.

²³ To achieve the selection of criteria step offers a significant improvement in regarding the system as autonomous and maybe thinking for itself.

²⁴ Keith Potter, "Minimalism," *Grove Music Online*, Oxford Music Online (Oxford: Oxford University Press, URL = <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40603>). Potter comments that complexity could be seen as diametrically opposite to minimalism in a musical setting, an analogy to contrasting Abstract Expressionist 'painterly excess' to minimalist structural and textural simplicity in the visual arts. Potter then claimed Abstract Expressionism "sought complexity as a necessary passage to truth."

²⁵ Harry Lehmann, "Digitization and Concept: A Thought Experiment Concerning New Music," *Search Journal for New Music and Culture* 7 (2010): 1–14. Lehmann writes of the computer (as algorithm enactor) achieving three tasks: notation facility, computer reproduction (as via MIDI files) and the use of the computer for "the compositional process itself, the possibilities of generating musical material and organizing it to form a piece of music." See also Larson Powell, "The Experience of Complexity: The Critical Discussion Concerning Brian Ferneyhough (Review)," *Search Journal for New Music and*

Music that is reliant on computation can be seen in a number of different ways. Algorithmic synesthesia is a form of complexity and is both algorithmic and classifiable as a formal system. It is meant to demonstrate how, from wherever we derive the algorithm, it is ‘transferrable’, to be applied in other perhaps unrelated intellectual or sensory domains.²⁶ Spectralism—the use of computerization to organize, analyze and project sound (like sonic rainbows)—is basically using the mathematical technique of taking a Discrete Fourier Transformation (DFT) for analyzing and categorizing music, thence to ‘create’ more music. To be realistic with these examples, it is not practically possible to ‘algorithmically synaesthetize’ or process DFTs without using digital computation and the speed and complexity thereby made available.

If music is brought into being essentially by the manipulation and recognition of algorithms and it thereby assumed that machines are creative in some way,²⁷ the advancement of art music composition may be possible by exploiting computerization. In this case, anthropomorphic creativity, especially in music, might then be graded as much slower and perhaps rather dull.

In the same way Cope has taken an interest in the role of complexity in being creative in music composition, Csikszentmihalyi has also linked being creative with handling complexity. He says: “Forty years of optimal experience literature has demonstrated that complexity is central to the lives of creative persons.”²⁸ Csikszentmihalyi defines creativity in terms of a ‘creative flow’ whereby there is a causal relationship between skill level, interpreted as being creative, and the degree of complexity or challenge in the task undertaken. The practitioner’s skill level and the complexity of the task are seen to increase both together, leading to ever increasing

Culture, 7 (2010): 1–7, where recognition of the work of Richard Toop and his knowledge about Brian Ferneyhough’s use of complexity is included.

²⁶ Roger Dean et al., “The Mirage of Algorithmic Synaesthesia: Some Compositional Mechanisms and Research Agendas in Computer Music and Sonification,” *Contemporary Music Review* 25 (2006): 311–327. Dean and his colleagues have discussed the validity of what they term algorithmic synaesthesia in connection with music. See also Noam Sagiv, Freya Bailes and Roger Dean, *The Oxford Handbook of Computer Music* (New York: Oxford University Press, 2009), 294–311. In Dean’s compositional space, he makes a real-time causal link from the output of a performing human to then synaesthetize this output using a computer to create (or complete) the whole performance. The debate on what is creative here stems from seeing at least three contributions at play: who or what is taking the initiative to be creative, how this faculty is described and who programmed the computer.

²⁷ Todd Lubart, “How Can Computers Be Part of the Creative Process? Classification and Commentary on the Special Issues,” *International Journal of Human-Computer Studies* 63 (2005): 365–369.

²⁸ Mihaly Csikszentmihalyi, *The Systems Model of Creativity: The Collected Works of Mihaly Csikszentmihalyi*, Volume 1, (Berlin: Springer, 2014), *eBook Collection (EBSCOhost)*, 63, 66. Originally published in *Journal of New Ideas in Psychology* 6 (1988): 315.

creative output as a kind of optimization.²⁹ Csikszentmihalyi has revealed that, to him, optimization is a key issue in being creative, one supported by computation with algorithmic complexity. Optimization involves the selection of some para- or psychometric base on which to demonstrate what it is that has been optimized,³⁰ and is teleologic. This type of involvement detracts from being able to experience aesthetic properties, important in our context, that need no such justification through being purposeful.

Csikszentmihalyi, however, comments on where he thinks computing cannot play a role in being creative. He says:

... computer models of the creative process do not include affect, motivation, and curiosity, and hence could not be said to replicate what goes on in the mind of a person confronting a problem creatively. Computers simulate some of the rational dimensions of cognition, leaving out the rest. ... As long as they [other researchers of creativity] only model rational problem-solving, they may be better [at doing that] than we are, but they won't be like us [those who include the human and social context].³¹

Csikszentmihalyi shows he regards computation models of creativity as basically rational and logical problem solvers. He does not agree with creativity being limited to this facility alone. However, his search for *rational* answers to what creativity is persists and weakens the case for his systems approach being relevant for the quest in this thesis.

²⁹ Mihaly Csikszentmihalyi, *Creativity Flow and the Psychology of Discovery and Invention*, (New York: Harper Collins, 1996). See also Charles Byrne, Raymond MacDonald and Lana Carlton, "Assessing Creativity in Musical Compositions: Flow as an Assessment Tool," *British Journal of Music Education* 20 (2003), 277–290, for the use of flow in the assessment of creativity in musical composition. In Arne Dietrich "Neurocognitive Mechanisms Underlying the Experience of Flow," *Consciousness and Cognition* 12 (2004): 746–761, Dietrich hypothesized that in the brain there is a "hypofrontality that enables the temporary suppression of the analytical and meta-conscious capacities of the explicit system," leading possibly to a creativity based on an effortless information processing flow. A jazz musician's 'in the groove' is a typically good manifestation of the phenomenon of 'flow'. See also Eugene Montague "Phenomenology and the 'Hard Problem' of Consciousness and Music," in *Music and Consciousness*, David Clarke and Edward Clark eds., (Oxford: Oxford University Press, 2011), 31. Montague writes: "If all conscious experiences are temporal, then music most closely approximates this quality of flow, more so, for example, than literature and figurative art." The suggestion here is that music, through its flow of temporality, has qualities more similar to consciousness—maybe as an instrument of it—than other analogies. See also Raymond Macdonald, Charles Byrne and Lana Carlton, "Creativity and Flow in Musical Composition: an Empirical Investigation," *Psychology of Music* 3 (2006): 292–306; and Lori Custodero, "The Call to Create: Flow Experience in Musical Learning and Teaching," in *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, David Hargreaves, Dorothy Miell and Raymond MacDonald eds., (Oxford: Oxford University Press, 2012), 369–384, for application to learning and teaching.

³⁰ Music never has to optimize. Its excursions are its delight.

³¹ Mihaly Csikszentmihalyi, *The Systems Model of Creativity : The Collected Works of Mihaly Csikszentmihalyi*, Volume 1, (Berlin: Springer, 2014), *eBook Collection (EBSCOhost)*, 63, 66. Originally published in *Journal of New Ideas in Psychology* 6 (1988): 183–186.

Computation can potentially take many forms in composing music creatively depending upon what is regarded as creative. A case in point comes from David Gunkel who addresses making music through remix. His *Of Remixing: Ethics and Aesthetics after Remix*³² asks questions as to the creative content and value involved in re-working music. The sounds have already been created and offered by artists and composers as their original work. Remixing uses collage, sampling, bootlegging, mashup and pastiche, exercised mainly upon someone else's original content. The process³³ lends itself readily to computation—it is most often achieved by computational processing—as the means to choose, modify and put together the pieces that make a remix.

For some, the ethics of remixing are questionable, who Gunkel groups together as follows:

According to this group, the sampling and recombining of preexisting material is nothing more than a cheap and easy way of recycling the work of others, perpetrated by what are arguably talentless hacks who really have nothing new to say.³⁴

The sentiments of such objectors seem to be those of devaluing the remix product on the grounds that nothing new has been made and the effort was easy, requiring no expertise to do so. There is an implication that the work is not seen as creative in any way. On the other hand, Gunkel claims there is:

... an unlikely but influential coalition [with] ... a common interest in creative practices that not only generate innovative, useful, and entertaining media content but also open up new avenues and opportunities for its development.³⁵

Creativity is invoked in this quote to give the impression some new music has been produced, even though there is recognition that remix works with already-published product.

The remixers meet strong opposition to their claim of being creative when seen as an ethical and legal debate about whether it is possible to defend the owning of

³² David Gunkel, *Of Remixing: Ethics and Aesthetics after Remix* (Cambridge, USA: MIT Press, 2016).

³³ I have used the word 'process' here as more appropriate than say music-making, composing, arranging, re-working or any of the remix terminology, because process gets closer to the algorithmic nature of what is done in remix.

³⁴ David Gunkel, *Of Remixing: Ethics and Aesthetics after Remix* (Cambridge, USA: MIT Press, 2016), xviii.

³⁵ David Gunkel, *Of Remixing: Ethics and Aesthetics after Remix* (Cambridge, USA: MIT Press, 2016), xviii.

intellectual property. The grounds for opposition come from their activity being viewed as plagiarism and intellectual theft. The remixers would claim to have produced original work when seen from an aesthetic viewpoint. The originality is defined as effectively more complex versions of what existed before to give new experiences, and thereby creative in content, i.e., their work is regarded as essentially newness defined as more complexity. Yet Gunkel wants to avoid making this divide between viewpoints on the grounds that both sides seek the same shared Platonic values of “originality, innovation, and creative expression”.³⁶ Gunkel mentions he is influenced by Gilles Deleuze and Jacques Derrida. Both of these philosophers do not, by virtue of espousing deconstruction, recognize the significance of creative effort or it being attributable on a personal basis. This may help us understand Gunkel’s sentiment that remix is an “eternal recurrence that opens an abyss of terrifying but infinite possibilities.”³⁷

Remix, by its own admission, remains a derivative product, generated as more complex versions of what already exists. It shows little of the properties we are looking for in being creative. Computation, for the purposes of bringing more music into being, effectively becomes a means of enacting algorithms and complexity, albeit much more efficiently than humans, but ultimately under human guidance and precepts. If computation were to be embraced as the major means to being creative in music, then its significance may lie in the increased ability to handle complexity, including programmed heuristics.³⁸ The human content of creativity would then, in conjunction with computation, reside more in devising heuristics and algorithms. Using and valuing computation may then lead to reducing the importance presently attached to live performances of canonical works on traditional instruments. At the extreme, using computation, through enactment of complex algorithms, can now ultimately reduce musical composition and performance down to a single press of a button, be that judged creative or not.

2.2 Creativity as Process and System

The generic link between process and system recognizes that a particular set of conditions and faculties gives rise to change, one which identifies a move to a desired objective or state. In regarding creativity as a process to be enacted, Graham Wallas, in

³⁶ David Gunkel, *Of Remixing: Ethics and Aesthetics after Remix* (Cambridge, USA: MIT Press, 2016), xxxi.

³⁷ David Gunkel, *Of Remixing: Ethics and Aesthetics after Remix*, xxxi.

³⁸ This terminology can be seen as an oxymoron.

The Art of Thought,³⁹ is an early exponent, offering four sequential steps: preparation, incubation, illumination and verification. Wallas' summation is similar to three steps (preparation, incubation, illumination) previously advocated by Hermann von Helmholtz and then by Henri Poincaré.⁴⁰ Csikszentmihalyi expands to five stages: preparation, incubation, insight, evaluation, elaboration.⁴¹ Extending the process concept further, Arthur Cropley thinks creativity passes through six stages: preparation, information, incubation, illumination, verification and validation.⁴² These stages are similar in what they describe, placing the focus on creativity in having some form of stepwise progression for success. In this way, Cropley regards creativity as specifically aimed at solving problems, limiting applicability if, contextually, creativity is not perceived as only for problem-solving. In the same form of process terminology, Frank Barron proposes a psychic creation model⁴³ where a person conceives in their mind, gestates the ideas, and brings forth something and then 'matures the product'. Here the focus has moved to be utilitarian but specifically recognizes the creativity as anthropomorphic.

These themes are among the topics of the contributions made in *The Act of Musical Composition: Studies in the Creative Process*.⁴⁴ As the title suggests, musical composition is regarded as the product of a creative process. There is a sense that cognition prevails, the results are to be truth-bounded, and consistency is sought.⁴⁵ In the studies on a specific composer and work, such as for Phillippe Leroux, the results are presented as a consistent understanding of the methodology of Leroux with: "features that might apply to the activity of composition in general."⁴⁶ This phrase emphasizes how creativity is regarded by that writer as essential to composition in general, in their search

³⁹ George Wallas, *The Art of Thought* (London: Jonathon Cape, 1926).

⁴⁰ Hermann von Helmholtz, *Vorträge und Reden* (Brunswick: Friedrich Viewig und Sohn, 1896). Henri Poincaré, *The Foundations of Science* (1904), available in the public domain via Worldcat, 1981. Poincaré identifies the four stages of preparation, incubation, illumination and verification or elaboration when dealing with invention and imagination in science.

⁴¹ Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: Harper Collins, 1996).

⁴² Arthur Cropley and Klaus Urban, "Programs and Strategies for Nurturing Creativity," in K. Heller, F. Monks, R. Sternberg and R. Subotnik eds., *International Handbook of Research and Development of Giftedness and Talent* (Oxford, UK: Pergamon, 2000).

⁴³ Frank Barron, "Putting Creativity to Work," in Richard Sternberg, ed., *The Nature of Creativity* (Cambridge, England: Cambridge University Press, 1988), 76–98.

⁴⁴ David Collins, ed. *The Act of Musical Composition: Studies in the Creative Process* (London: Ashgate, 2012).

⁴⁵ Nicolas Donin, "Empirical and Historical Musicologies of Compositional Processes; Towards a Cross-fertilization," 7, in David Collins, ed. *The Act of Musical Composition: Studies in the Creative Process* (London: Ashgate, 2012), 1–26.

⁴⁶ Nicolas Donin, "Empirical and Historical Musicologies of Compositional Processes; Towards a Cross-fertilization," in David Collins, ed. *The Act of Musical Composition: Studies in the Creative Process* (London: Ashgate, 2012), 11.

for: “a broader knowledge of composition that extends beyond individually documented cases.”⁴⁷ An objectivity in some form of pedagogy is made important. To that end, Andrew Brown and Steve Dillon regard creativity in music as a process and devise a meaningful engagement matrix (MEM) to relate the composer’s state of mind to a particular context.⁴⁸ They examine the activities of five diverse composers according to their MEM and conclude the attributes of meaningful engagement are motivation, challenge, involvement, sensitivity and virtuosity. They sum up meaningfulness with: “Managing motivation and appropriate challenges appears to be critical to meaningful engagement,”⁴⁹ which focusses on these attributes as giving rise to meaning and creative success.

David Collins studies the behavior and output of a single composer over a period of three years with a view to explaining their creativity via a process model. He distinguishes product from process (his interest) and finds:

a generative process of problem proliferation and successive solution implementation, occurring not only in a linear manner but also recursively. Moments of creative insight were observed which related to Gestalt theory problem restructuring;⁵⁰

Composition and creativity are shown to be concomitant in the wording chosen by the writer in his text. His emphasis shows problem solving is important but concedes Gestalt thinking is probably in the mix and that recursion is inherent. Collins sees a composer’s method as a generative process as if creativity generates something, thereby making the emphasis ontological.

In understanding compositional creativity as a processing ability that then generates product (it is then ontological), the goal of discovering and refining that process turns creativity into a learned experience with codified rules and technique.⁵¹ A study of the concepts that are part of these process models shows that each step is describing or implying a human activity which is relevant to reaching a goal. The nature of process is

⁴⁷ Nicolas Donin, “Empirical and Historical Musicologies of Compositional Processes; Towards a Cross-fertilization,” in David Collins, ed., *The Act of Musical Composition: Studies in the Creative Process* (London: Ashgate, 2012), 14.

⁴⁸ Andrew Brown and Steve Dillon, “Meaningful Engagement with Musical Composition,” in David Collins, ed. *The Act of Musical Composition: Studies in the Creative Process* (London: Ashgate, 2012), 85.

⁴⁹ Andrew Brown and Steve Dillon, “Meaningful Engagement with Musical Composition,” 106.

⁵⁰ David Collins, “A Synthesis Process Model of Creative Thinking in Music Composition,” *Psychology of Music*, 33 (2005): 193–216.

⁵¹ The ancient Greeks established this epistemic path through sophistry, thereby generating craft and techne.

to indicate that by following a route involving thought and action, success in achieving an objective, in our case to be creative in art music composition, will be assured. The sense of the surprising, unpredictable and new, properties of specific interest here, has been relegated to being an aberration. Whilst there are aspects of creative composition that lend themselves to some form of analysis to discover pattern and consistency, a process model of creativity, that specifies formulaic ways alone to reach a goal, does not address finding answers of interest here or coping with the inherent inconsistency of human involvement.

Alternatively, the nature of the content of *The Collected Works of Mihaly Csikszentmihalyi*,⁵² as the important residue of his work in the period 1964 to 2010, is one that believes creativity is best handled with a systems view. Process is change with some underlying objective in mind. System becomes an extension of process in having identifiable interacting parts that themselves could be processes. Like Margaret Boden, Pamela Burnard and Margaret Barrett, Csikszentmihalyi gives attention to what creativity means in the artistic context,⁵³ but chooses the concept of shaping forces to do so:

... what we call creative is never the result of individual action alone; it is the product of three main shaping forces: a set of social institutions, or *field*, that selects from the variations produced by individuals those that are worth preserving; a stable cultural *domain* that will preserve and transmit the selected new ideas or forms to the following generations; and finally the *individual*, who brings about some change in the domain, a change that the field, will consider to be creative.⁵⁴

The three main forces are considered to be in dynamic equilibrium.⁵⁵ His systems approach is product-orientated to seek out ‘adaptive innovation’ where:

It is impossible to tell whether or not an object or idea is creative by simply looking at it. Without a historical context, one lacks the reference points necessary to determine if the product is in fact an adaptive innovation. ...

⁵² Mihaly Csikszentmihalyi, *The Systems Model of Creativity: The Collected Works of Mihaly Csikszentmihalyi*, Volume 1 (London: Springer, 2014). This is the first of several volumes, covering the period 1964 to 2010 of pre-published works. No record of subsequent volumes has yet been found.

⁵³ Mihaly Csikszentmihalyi, “The Artistic Personality”, Chapter 14: 227–237, in *The Systems Model of Creativity: The Collected Works of Mihaly Csikszentmihalyi*, Volume 1 (London: Springer, 2014).

⁵⁴ Mihaly Csikszentmihalyi, *The Systems Model of Creativity: The Collected Works of Mihaly Csikszentmihalyi*, Volume 1, (Berlin: Springer, 2014). *eBook Collection (EBSCOhost)*, 47. The italics have been added by me in line with a re-statement given by Csikszentmihalyi on page 229.

⁵⁵ Mihaly Csikszentmihalyi, *The Systems Model of Creativity: The Collected Works of Mihaly Csikszentmihalyi*, Volume 1, (Berlin: Springer, 2014), *eBook Collection (EBSCOhost)*, 51.

The systems model proposes that creativity can be observed only in the interrelations of a system made up of [the] three main elements.⁵⁶

Csikszentmihalyi has treated creativity as the product of forces that cause the individual to innovate with adaptation. The context is in a society that collectively works back upon the active individual, shaping what might be called progress through having social and cultural gate-keepers who maintain established historical standards. This collective attitude is also proposed by several other researchers.⁵⁷ He recalls persons that had positions of influence, having disposable wealth and interest in the arts, playing their part in the historical flowering of creative times, such as in the Renaissance. Today, however, he thinks the goal has matured into placing the concept of creativity into an existing rationally understood epistemology.⁵⁸

Csikszentmihalyi seeks rationality through a system that encourages adaptive innovation from an individual in a cultural and social context. The notion of system implies a chosen and refinable set of processes at work. They can be seen to optimize a person's adaptive and innovative skills, honed by interaction with society and culture, a method that is purposeful or teleologic. Since this thesis does not limit creativity in the musical context to being innovative, rational and teleological, Csikszentmihalyi's views are not seeking to address and explain why we reach for the descriptor 'creative' in our musical context when experiencing the unusual, unpredictable, unexpected and non-contextual.

⁵⁶ Mihaly Csikszentmihalyi, *The Systems Model of Creativity: The Collected Works of Mihaly Csikszentmihalyi*. Volume 1, Berlin: Springer, 2014, *eBook Collection (EBSCOhost)*, 229.

⁵⁷ Irène Deliège and Marc Richelle, "Prelude: The Spectrum of Musical Creativity," in *Musical Creativity: Multidisciplinary Research in Theory and Practice*, Irène Deliège and Geraint Wiggins eds., (New York: Psychology Press, 2006), 1–6. See also Georgina Born, "On Musical Mediation: Ontology, Technology and Creativity," *twentieth-century music* 2 (2005): 16, where Born writes: "The social and distributed nature of creativity is more obvious in large-scale, bureaucratized, highly capitalized cultural industries such as film and television than in the individual production of music and art," and on page 24 where she refers to "creative agency" as being "distributed in time" and "distributed between persons." In Nicholas Cook, "Beyond Creativity", in *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, David Hargreaves, Dorothy Miell and Raymond MacDonald eds., (Oxford: Oxford University Press, 2012), 451, Cook mentions the distributed nature of creativity by writing that "creativity emerges from this book [his paper is a review summation of the book] as having exactly the opposite characteristics [to being individualistic, composition being the highest expression, removed somewhat from this world] ... it is a fundamental attribute of humanity, it revolves around social interaction, it is most strongly expressed in performances ... , it is embedded and embodied in the practices of everyday life." Later, on page 452, Cook declares his overview: "This book, then, locates the core of musical creativity in social interaction ... ," referring also to Keith Sawyer's work on the 'combinatorial explosion' through interaction and group creativity in jazz (to be found in Keith Sawyer, *Explaining Creativity: The Science of Human Innovation*, Oxford: Oxford University Press, 2006). Cook also declares that "[he meant] the term (creativity) to relate to an indefinite number of related concepts or behaviors."

⁵⁸ Csikszentmihalyi, Mihaly, *The Systems Model of Creativity: The Collected Works of Mihaly Csikszentmihalyi*. Volume 1, Berlin: Springer, 2014, *eBook Collection (EBSCOhost)*, 53–56.

2.3 Psychology and the Normative in Music

A study of the psychology of music may be deemed separate to that of the psychology of creativity. But how they then relate to each other depends on categories used. A focus on the psychology of creativity in art music composition could be then seen as moving a number of steps away from the psychology of creativity. However the presuppositions of psychology prevail over such delineations anyway, together with the way creativity unfolds in the social context. An overview of how psychological research approaches the topic of creativity is given before the musical context is then introduced.

A new approach to understanding creativity, seen at the time as a major new initiative, came from Joy Guilford's presidential address in 1950 to the American Psychological Association. It marked a milestone in reviving interest in creativity from a psychologist's point of view. He states:

... abilities of ... creative people ... to a noteworthy degree ... depend on motivational and temperamental traits ... [such that] the psychologist's problem is that of creative personality.⁵⁹

The address identifies creativity as attributable to people through their personalities and connected in some way to their intelligence. Guilford extends the scope of Wallas' approach by including humans, but then classifies a type of person as creative according to a statistical or psychological basis, rather than personal attributes. The approach is scientific but by virtue of being psychometric, it limits scope to creativity being based on things that can be measured.

A number of volumes about creativity have been published, each attempting to give its own summative definition of creativity,⁶⁰ many of which rely significantly upon the

⁵⁹ Joy Guilford, "Creativity," *American Psychologist*, 5 (1950): 444–454. This is the address of the President of the American Psychological Association at Pennsylvania State College, September 5, 1950.

⁶⁰ Robert Sternberg, ed. *The Nature of Creativity* (Cambridge, UK: Cambridge University Press, 1999). Marc Runco, *The Creativity Research Handbook* (Cresskill, USA: Hampton Press, 1997). Robert Sternberg, ed. *The Nature of Creativity: Contemporary Psychological Perspectives* (Cambridge: Cambridge University Press, 1998). Robert Sawyer, *Explaining Creativity* (New York: Oxford University Press, 2006). James Kaufman and Robert Sternberg, *The International Handbook of Creativity* (Cambridge: Cambridge University Press, 2006). Tudor Rickards, Marc Runco and Susan Moger, *The Routledge Companion to Creativity* (London: Routledge, 2009). James Kaufman and Robert Sternberg, *The Cambridge Handbook of Creativity* (New York: Cambridge University Press, 2010). Kerry Thomas and Janet Chan, eds., *Handbook of Research on Creativity* (Northampton, MA: Edward Elgar, 2013). Eric Shiu, *Creativity Research: An Inter-Disciplinary and Multi-Disciplinary Research Handbook* (London: Taylor and Francis, 2014). Chris Bilton and Stephen Cummings, *Handbook of Management and Creativity* (Cheltenham, UK: Edward Elgar, 2014). Christina Shalley (Christina Ellen), Michael Hit and Jing Zhou, *The Oxford Handbook on Creativity, Innovation, and Entrepreneurship* (Oxford, New York: Oxford University Press, 2015). David Parker, on *The*

psychological approach. Typical of summary statements made is one by Robert Sternberg, in *Handbook of Creativity*,⁶¹ who has brought together a range of perspectives on creativity and its elucidation. The emphasis is, as for Guilford, mainly on psychology. In the opening chapter, a general definition of creativity is given:

Creativity is the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints) [references inserted here].⁶²

Various other ways of arriving at definitions for creativity are suggested via the chapter headings such as pragmatism, psychodynamics, psychometrics, social via personality and with attribute confluence. Sternberg concludes his overview chapter on problems and paradigms with sentiments shared in other summative works. They are to avoid mystical, pragmatic and un-disciplinary approaches and, instead, to adopt the mainstream psychological research paradigms of science. The special case for creativity being an extraordinary result of ordinary processes and structures is regarded by Sternberg as an error of judgment that should be replaced by [consistent] study of creativity in its own right.

In these summative works, the term creative is used as if it had identified an intellectual value. In that respect, psychological research into education and learning places value into creativity for its powers to enhance the learning process. Berys Gaut,⁶³ in support of a creative route to learning, addresses the question of educating for creativity and puts forward two points. Imitation is not necessarily incompatible with creativity, and there are lots of examples where taught creativity can be found. With respect to the second point, he uses mathematics and fiction writing as illustrative examples and emphasizes the role of heuristics. Recognition is given to heuristics as actually ungrounded epistemically and his analytics is not applied to mainstream arts. Similarly, David Elliot takes the praxis route to musical education,⁶⁴ which is extended by Margaret Barrett into treating the subject matter as part of a formal system as in the

Handbook of Research on Creativity, Book Review, *Cambridge Journal of Education* 7 (2015): 396–400. Vlad Petra Glaveanu, Alex Gillespie and Jaan Valsiner, *Rethinking Creativity* (London: Routledge, 2015). Michael Krausz, Denis Dutton, Karen Bardsley eds., *The Idea of Creativity* (Netherlands: Koninklijke Brill N V, 2009), which supports the person, product, process theory of creativity.

⁶¹ Robert Sternberg, ed. *Handbook of Creativity* (Cambridge University Press; 1999).

⁶² Robert Sternberg and Todd Lubart, “The Concept of Creativity: Prospects and Paradigms,” 3–15, in *Handbook of Creativity*; Robert Sternberg, ed.; (Cambridge University Press; 1999), 3.

⁶³ Berys Gaut, “Educating for Creativity”, 265–287, in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014), 265–287.

⁶⁴ David Elliot, *Musical Matters: A New Philosophy of Musical Education*,” (New York: Oxford University Press, 1995).

research on creativity derived from Csikszentmihalyi's work.⁶⁵ Formal systems are predictable pedagogy. In the same vein, each of the approaches by Odena and Welch⁶⁶ or Elliot and Barrett look for pedagogy, one that assumes creativity in musical composition can be effectively taught in a methodologically formal way. Eleni Lapadiki, a music educator, identifies issues at stake here when writing:

While music creativity has been a component of music education research for decades, some of the themes arising from professional composers' experiences of their creativity, such as the significance of the unconscious, the apprehension towards discovering one's own musical language, or the personal and social tension between tradition and innovation, among others, have not been adequately recognized in the literature of music education. ... By doing this, I strongly believe that musical creativity in general and composing in particular run the risk of becoming a predictable academic exercise, which merely demands problem solving skills on the part of the student composer. ... [L]earning about the creative concerns of the composers chosen for examination ... may help music educators imbue a new refreshing aura of boldness, surprise, and a sense of breaking through old rules and stepping into new territories in their music composition teaching.⁶⁷

This cautionary note again raises the significance of experiencing surprise and the breaking of rules in music.

In support of Gaut, and typical of many educational approaches, Yu-Sie Lin has proposed a conceptual framework for the way creativity plays a role in education. The

⁶⁵ Margaret Barrett, "'Creative Collaboration': An 'Eminence' Study of Teaching and Learning in Music Composition," *Psychology of Music* 34 (2006): 195–218. See also Margaret Barrett, "A Systems View of Musical Creativity," in *Praxial Music Education: Reflections and Dialogues*, ed. David Elliot, (New York: Oxford University Press, 2005), 177–195. Here Barrett explains her praxial view of musical creativity, concentrating more on teaching children, to be a "convergence of skills" (page 4) and a "context-dependency of all music practices" (page 8). She also raises the debate as to which, composing or performing, is the more important in fostering a young person's musical creativity. Barrett favours composing while recognising that David Elliot favours performing.

⁶⁶ See Oscar Odena and Graham Welch, "A Generative Model of Teachers' Thinking on Musical Creativity," 430, where their Figure 4 shows cyclic transition and transformation portraying an accumulation of creativity. Odena and Welch have created what they term an 'emotional and physical environment', concentrating on the interaction of teacher and pupil.

⁶⁷ Eleni Lapadiki, "Learning from the Masters of Music Creativity: Shaping Compositional Experiences in Music Education," *Philosophy of Music Education Review* 15 (2007): 110. Being problem problem-orientated is actually a reliance on definition; we cannot proceed further otherwise; there is no room for the poetic. Use of the poetic can overcome (to some extent) the inexpressibility of musical matters in an extra-musical way.

emphasis is stated to be two-fold: creativity *can* be developed,⁶⁸ and all individuals have the potential to be creative.⁶⁹ These premises are aligned with educational policy statements that assert we can all learn somehow and that creativity must be used as an inclusive, not an exclusive, term. This viewpoint downplays the consideration that policy could also be formed by reference to idealism rather than by rational argument. It is possible that creativity in educational settings could be selectively researched in support of pre-existing beliefs about how we learn. These inclusive educational premises do not align with the properties already identified as of interest in this thesis. They are the basis of pedagogy and ease of learning; pedagogy creates well-worn pathways to understanding, and ease of learning gives access to the many irrespective of personal ability.

The general use of the word creativity in the musical context has been explored by Pamela Burnard.⁷⁰ Burnard's main thrust is to see musical creativity through the philosophical framework offered by Bourdieu.⁷¹ Bourdieu's approach is three-fold involving phenomenology, objectivity and the theory of practice. Burnard attaches significance to Bourdieu using the categories of "... field, habitus, capital and practice to understand contemporary creative musical practices". The main theme of her work is all about working collectively. Burnard's emphasis on collective practice is to see musical creativity as a cooperative affair, with strong interaction between participants. In this way, Burnard then says that making music is possible only through being cooperatively or collectively creative, in accord with her interpretation of what musical creativity is.⁷² However, and relevant to this thesis, Burnard claims that: "What is central, then, is to

⁶⁸ Paul Landormy and Willis Wager, "Maurice Ravel (1875–1937)," *The Musical Quarterly* 25 (1939): 434. Maurice Ravel comments that "the will to develop can only be sterile." Development is reasonable.

⁶⁹ Yu-Sie Lin, "Fostering Creativity Through Education—A Conceptual Framework of Creative Pedagogy," *Creative Education*, 2 (2011): 149–155, at 150.

⁷⁰ Pamela Burnard, *Musical Creativities in Practice* (Oxford: Oxford University Press, 2012), 18. See also Keith Sawyer, "Group Creativity: Musical Performance and Collaboration," *Psychology of Music* 34 (2006): 148–165.

⁷¹ Pierre Bourdieu, *Outline of a Theory of Practice*, trans. R. Nice. (Cambridge: Cambridge University Press, 1977).

⁷² Pamela Burnard, *Musical Creativities in Practice*, Oxford: Oxford University Press, 2012, 8. Burnard says: "The presence of music is not a necessary condition for having creativity, but having creativity is a necessary condition for having music. Therefore, to understand music we need to understand what constitutes the changing nature of musical creativity." This statement does not recognize the case of composing music without being creative. See also Pamela Burnard, "The Practice of Diverse Compositional Creativities," 11, in David Collins, ed. *The Act of Musical Composition: Studies in the Creative Process*, (London: Ashgate, 2012), 111–138.

understand how contemporary classical composers think about and practice their own forms of musical creativity.”⁷³

An understanding as to why Burnard sees contemporary art music composers from this point of view comes from her pluralistic viewpoint where no single creativity for all musics is expected to exist. A significant part of Burnard’s objections to present-day use of the term is based on what she calls the ‘power of personal myth-making’.⁷⁴ Hence the concept identified by Lydia Goehr of an ‘Imaginary Museum of Musical Works’⁷⁵ is described as “... a fetishisation of composition, mythologized as a fixed thing, deeply rooted in history.”⁷⁶ For Lydia Goehr, musical works appear to have developed some form of ontology in the early nineteenth century that may not be justifiable when considering that it is only in performance and hearing the sounds time-dependently that any form of objectivity could be claimed as present. Burnard illustrates what she sees as the problem of myth-making with reference to Mozart’s alleged response to the unknown Baron when asked how Mozart composed.⁷⁷ Much of the account concerning Mozart is seen by Burnard to be reported as in creating a myth rather than recording and preserving factual information. As pointed out by Burnard, caution about factual accuracy of these memoirs and biographies is important. However, an exaggerated caution can mask sentiment or intent in the writing, when we could detect the ideas about the creative spirit these writers had. Both Johann Friedrich Rochlitz and Edward Holmes reveal to us they had personal ideals about how composing took place, which are actually process-orientated. The extension into what they would regard as creative as we understand the word today is more difficult to infer.

⁷³ Pamela Burnard, *Musical Creativities in Practice*, Oxford: Oxford University Press, 2012, 125.

⁷⁴ Pamela Burnard, *Musical Creativities in Practice*, Oxford: Oxford University Press, 2012, 22. “Thus we see the power of personal mythmaking working through statements about artists, in the cultivation of public opinion.” (needs more)

⁷⁵ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay on Musical Philosophy*. (Oxford: Clarendon Press, 1992).

⁷⁶ Pamela Burnard, *Musical Creativities in Practice*, (Oxford: Oxford University Press, 2012), 2.

⁷⁷ Mozart is claimed to say: “Nor do I hear in my imagination the parts successively, I hear them all at once. What a delight this is! All this inventing, this producing, takes place in a pleasing, lively dream.” The original source of the quote is in Johann Friedrich Rochlitz, *Allgemeinem Musikalische Zeitung*, xvii (1814-15), 561-6, cited by Burnard as in Brewster Ghiselin (ed), *The Creative Process: A Symposium*, (Berkeley and Los Angeles: University of California Press, 1954), 34, relying on Edward Holmes, *The Life of Mozart Including His Correspondence*, (New York: Harper and Brothers, 1845), 329 or (London: Dent, Everyman’s Library; New York: Dutton, 1912) which can be traced through Maynard Solomon, “On Beethoven’s Creative Process: a Two-Part Invention,” *Music & Letters* 61(1980): 272–283, back to the memoirs of Rochlitz. Holmes writes in a style that does not always quote sources, as occurs concerning the letter of response to the unknown Baron (page 326), which is full of anecdotal material that is not referenced.

Burnard's Chapter 6 on "Composed Musics" describes creativity in the diversity of composing all types of music. She tells of coming to grips with evidence from composers by saying:

In my early attempts of such an analysis I ended up with a mountain of text after trying to present a comprehensive picture of 20 composers, using small chunks of dialogue. The result was a misrecognition of their practices and creativities. I have therefore settled for illustrative discussions of selected composers who share a 'feel for the game', using these as examples of professional composers endowed with demonstrable mastery and achievements in three distinct contexts.⁷⁸

Burnard selects three contemporary composers for scrutiny: Donnacha Dennehy, Liza Lim and Robert Davidson. Conclusions are drawn from verbatim quotes from each composer, usually in support of creativity permeating all aspects of composing, including co-operative efforts that are socially interactive. She draws attention to the difficulty of representing these composers comprehensively and treats their creativity as if it were another way of referring to them as active in composing. Her views on musical composition expand the use of the word to include a collective attitude to the diversity found in musical activity as a normal practice. Her reasoning thereby differentiates her goals from the aims of this thesis, which is to see creativity through the unusual and exceptional normally emanating from a single person and then try to understand the reasons for this. Nevertheless, Paul Feyerabend has raised his own objections to creativity being seen as existing as an attribute of only one single person,⁷⁹ but he still gives it human connections. Feyerabend's objections rest on the premise that culture does not need individual creativity. He refutes the following three assertions: developments of concepts result from the user's conscious actions, abstract and unusual concepts are exclusively the results of individual creativity, and humans could be the start of a causal chain.

Properties of creativity that are necessarily associated with learning methods become less appropriate for consideration in our context. As mentioned, in education, pedagogy is important for making an intellectual pathway that learners can follow. The use of the term creative in this context recognizes building intellectual progress or capital, but not as something necessarily unusual or surprising. If we are to agree with the

⁷⁸ Pamela Burnard, *Musical Creativities in Practice*, Oxford: Oxford University Press, 2012, 125.

⁷⁹ Paul Feyerabend, "Creativity—A Dangerous Myth," *Critical Enquiry* 13 (1987): 700–711.

psychological researchers, such as in the tradition of Wallas through to Gaut, Feyerabend and Burnard, creativity would be an ordinary consistent property shared amongst a group of humans, and not necessarily embedded in one or even a few. It would be a consistent type or characteristic of persons (not of a person) including social and cooperative attitudes or pressures toward what is to be produced (product or action orientated), and how to relate to other human beings successfully in this context. We are, by their estimation, citizens more than individuals, showing creativity in ordinary ways, much more than being self-contained and maybe brilliant individuals, e.g. geniuses.

Putting together the motivations of those involved in psychology and its extension into education and learning, we see that normativity is important coupled with well-established pathways to success (howsoever success is defined), with some recognition that plurality plays a role in categorizing how humans behave. Those motivations form the basis for their research into creativity. This normative psychological modelling is close to process modelling, reviewed previously, in that some formula to guarantee success in recognizing creative manifestation is assumed to come from consistency of evidence. The search for consistency should then make research results particularly applicable to the learning environment, exemplified in the assumption that we could all be exceptionally creative by application of the same principles. This viewpoint downplays the consideration that policy might have been formed by idealism in the first place, rather than by rational argument.

These inclusive educational premises do not align with the properties already identified as of interest in this thesis. The use of the word creative, as referring to a general categorizable attraction and judgement of an art work, is not what is looked for. In the musical context, the impact is seen more through the experience of phenomena described as unexpected, unusual, inexplicable, thought disrupting, surprising and new, breaking out of any prescribed way of explaining the appreciation of such a work or composer. A basis for assessing creative content cannot rely on a method that looks for consistency of effect which might then be further reified in being measurable. It is likely to employ aesthetic qualities, and refer us to concepts such as beauty, the sublime, value, taste and style, rather than any analytic measures where meaning depends upon consistency. Properties of creativity that are necessarily associated with learning methods are seen to be inappropriate for consideration in our context.

3 Conjunctive Concepts

An initial discussion of what it means to talk of art music composition as creative started with considering creativity to be communicable and shared. In discerning how research has approached understanding creativity in general, special considerations applying to musical matters have also been noted. Discussion on how to make creativity communicable and shared took the form of involving concepts in making this possible. At root, concepts coopt words for communicability. In historical terms, the origins of the word creativity reach back to roots in muses and daemons, where the astounding and even the miraculous could be invoked by way of explanation. The *On-Line Etymology Dictionary*¹ derives the original meaning of creativity from late fourteenth-century Latin, and the word *creare* meaning to make, bring forth, produce, beget or bring into existence. *Creare* also has meanings similar to *crescere*, which means to arise or grow.² With these generic meanings in mind and in noting how music might call for specific ways in which creativity takes place, we turn now to consider how creativity can be related to other concepts.

Using wording such as creative, creation and creativity does not rule out an overlap with the meaning of other concepts. Invention, innovation and discovery make cognition and practical outworking important. Insight, inspiration, intuition and imagination make links to being reasonable non-apparent. Genius and talent are types of extraordinary persons who might be assessed as creative. Invention speaks of bringing into being something that may not have existed previously, where teleology and utility can dominate when claims of achievement through legal rights are made. Innovation speaks of revealing or making something new but begs the question for whom it is new. Discovery speaks of finding something that already exists; it does not ‘bring into existence’ from nothing, i.e. from *ex nihilo*, for there is the presupposition that an ‘other’ has placed something that is now in existence to be discovered. Insight speaks of having the power to penetrate to the heart of the matter in whatever is trying to be understood as essential or axiomatic. Inspiration speaks of some near instantaneous realization of a way

¹ See <http://www.etymonline.com>.

² Joyce Robinson, “Webster’s Dictionary Definitions of Creativity,” *On-line Journal of Workforce Education and Development* 3 (2010). See also Calvin Taylor, “Various Approaches to and Definitions of Creativity,” in *The Nature of Creativity Contemporary Psychological Perspectives*, ed. Robert Sternberg (Cambridge: Cambridge University Press, 1988), 99–124.

forward as the Eureka moment, maybe attributable to a Muse-like influence. Intuition speaks of discovering (or is that inventing or creating?) a way forward without the need for rules or reasons. Imagination captures the possibility of conception in the mind before some objective manifestation takes place.

All these words describe human conceptual modes of thought and action, noting also that genius or talent describe types of persons who may have exceptional abilities. Creativity includes instances of all the concepts, properties and types mentioned, e.g., genius is seen by some as the highest achievement of creativity.³ Creativity is recognized concomitantly as a finished product, a process and a human attribute, the manifestations and categorizations for each conception being disparate and potentially conflicting. The conflict may be resolved to some extent by differentiating between thought and action, but that is at root Cartesian and may not be sustainable. Some discussion about the relative significance of, and relationships between, these concepts is needed in the musical context.

In an attempt to discern whether musical works are discovered, invented or created, Charles Nussbaum debates the efficacy of terms such as ‘kinds’, ‘types’ and ‘tokens’.⁴ Nussbaum concentrates more on performance, not composition, as being the prime manifestation of music. The common link made between discovery, invention and creation is the sense of newness that is encountered from all of them. Nussbaum agrees that the term invention brings something new into existence but discovery does not. In a musical context, he sees invention differing from creation by virtue of kind.⁵ Inventing the incandescent light bulb is different in kind to composing (creating) a new symphony, whereby musical creativity breaks normative and predictive connections. Edison’s invention of the light bulb came out of a progression of understanding in science and Edison got there first, but others could also have done so. There is a developmental temporality attached to invention and also to discovery. In contradistinction, Beethoven’s *Symphony No.5* (1808) or George Crumb’s *Black Angels* (1971) emerged from particular

³ Peter Kivy, *The Possessor and the Possessed* (London: Yale University press, 2001), 243. Kivy thinks genius is creativity at the highest level.

⁴ Charles Nussbaum, “Kinds, Types and Musical Ontology,” *Journal of Aesthetics and Art Criticism* 61 (2003): 273–291. See also John Fisher, “Discovery, Creation, and Musical Works,” *Journal of Aesthetics and Art Criticism* 49 (1991): 129–146. Fisher has also entered into the debate and tried to show, unlike Peter Kivy, that musical works are created, not discovered. Kivy would have us believe that musical works have Platonic properties (see Peter Kivy, “Platonism in Music: Another Kind of Defense,” *American Quarterly Review* 24 (1987): 245–252.)

⁵ John Huber, “Invention and Inventivity as a Special Kind of Creativity, with Implications for General Creativity,” *Journal of Creative Behaviour* 32 (1998): 58–72. Huber treats invention as a special kind of creativity.

Zeitgeists too, but there is scant plausibility in saying this means that someone else would logically and reasonably be expected to have written them at that time or even later on, on a basis that made it 'bound to happen sometime'. They were new at the time and remain unique.

Discovery is linked to what is meant by the concept of newness by an attachment to that of making progress in understanding. If we experience the new, there is an assumption that newness reveals the potential of gaining new knowledge. In that respect, we may have been taught and learnt from canon and forebears. If progress is defined in this way, it means little in creative terms because creativity does not make progress. The newness is for the person who might attribute human creativity to its manifestation, as a phenomenon attracting attention by being encountered for the first time. As for the creative person producing the new, the newness does not have to be substantiated as, or by reference to, a universal property. It is problematic to relate the newness to causal sources, for the act of perceiving the new automatically suggests that no connections with previous experience and knowledge is being made. The art music composer is someone who is capable of creating a 'new' world in each and every musical offering, one that needs no reference to previous music, though connections may be discerned as present in different ways. The musically creative is to some extent present in a newness of the world it has the power to invoke.

Three contexts are now discussed where creativity is used in association with other concepts. They show how understanding can take place when creativity in music composition comes under scrutiny. Firstly, genius and inspiration are examined when seen as the epitome of creative behavior. Secondly, intuition coupled to expertise is examined as routes to possible (maybe structural) understanding. Thirdly, beauty and imagination are viewed as possible routes into the more aesthetic properties of creativity. Finally, seeing creativity in philosophical terms is reviewed.

3.1 Creativity, Genius and Inspiration, as Behavior

A commonly held conception of creativity depends upon the behavior and output of those, such as Mozart, appearing more gifted or able than others, often described as 'the inspired genius'. As already mentioned, Kant has a definitive role for a genius and is arguably the first philosopher to define what he thinks genius consists of:

... genius is (1) a talent for producing that for which no definite rule can be given: ... and that consequently originality must be its primary property. (2) Since there may also be original nonsense, its products must at the same time be models ... and serve that purpose for others, i.e. as a standard or rule of judging. (3) It cannot indicate scientifically how it brings about its product, but rather gives the rule as nature. Hence, where an author owes a product to his genius, he does not himself know how the ideas for it have entered into his head, nor has he it in his power to invent the like at pleasure, or methodically, and communicate the same to others in such precepts as would enable them to produce similar products. ... (4) Nature prescribes the rule through genius not to science but to art, and this also only in so far as it is to be fine art.⁶

The prescription asserts genius is talent to give rise to the original. It makes product in the form of ideas and models not brought into being by the application of rules, but finds the rule for doing so from the genius' nature, in the sense of the power of production (both what and how) being inexplicable. Indeed genius must be active to give rise to fine art, not agreeable art that only gives rise to pleasure. There is no direct link made between genius and creativity in Kant's text because the latter word, unlike for genius, is used imprecisely to indicate general activity. However, Bradley Murray, writing an Introduction to Kant's work, thinks that Kant: "presents an account of artistic creativity or genius that has turned out to be very influential in the way in which we have come to think of the work of artists,"⁷ automatically making genius co-existent with creativity.

A commentary by Johann Friedrich Rochlitz on how Mozart practiced the art of composing, written soon after Mozart's death, tells of him being able to conceive of a musical work in his mind before, almost in one go, pouring it out into a score ready for performance. The veracity of the report has been called into question yet is still widely published and relied upon in the literature.⁸ Doubts about this reporting rest in some way

⁶ Immanuel Kant, *Critique of Judgment*, Volume 2, Analytic of the Sublime, 1790, translated by James Meredith, (Oxford: The Clarendon Press, 1911), accessed via Creative Commons Attribution-Non Commercial 4.0 International Licence, Section 46, 307.

⁷ Immanuel Kant, *Critique of Judgment*, Volume 2, Analytic of the Sublime, 1790, 3.

⁸ Maynard Solomon, "On Beethoven's Creative Process: a Two-Part Invention," *Music & Letters* 61(1980): 272–283. Solomon writes: "There is an extensive pattern of fabrication in Rochlitz's contributions to the Mozart literature that would lead a prudent observer to reject the whole. Nevertheless, many of his characterizations and reports remain inextricably woven into the fabric of Mozart biography; even Jahn, despite his dismay at finding that Rochlitz was contributing to the formation of an 'unhistorical fantasy portrait' of Mozart, did not refrain from utilizing and accepting a good deal of his testimony. And it

on suspecting writers at that time portrayed their own version of how they thought musical composition took place ‘in’ Mozart. The phenomenon is reported as if it were some form of exceptional creative musical ability, perhaps based on a Platonic ideal the writer attributes to Mozart as a person. The writer seems to claim some knowledge of Mozart’s intentions, such as through personal interaction, listening to the music or interpretation of score and text. Rochlitz was actually present at events involving Mozart. The prose is adulatory as if this phenomenon is to be valued and revered, in trying to support a view that Mozart was a creative genius. In contrast, a reading of the correspondence between members of Mozart’s family at the time gives little or no indication that family members adulated Mozart to such an extent as Rochlitz. It is hard to find any references to Mozart being seen as creative, by using words such as genius, inspiration and so forth, even in an oblique way.

Casting Mozart as a genius, exhibiting phenomena of exceptional human creative capability that is hard or impossible to explain, is a possible reasoning. However, Mozart’s abilities can also be seen as an extreme structural capability⁹ in producing music that is explicable within the possibilities of current musical understanding. This ability can be seen as able to handle complexity well and search out a wide range of possibilities. By this second reasoning, Mozart continued to work out more permutations of a given harmonic system and, in that way, his compositions are predictable in a finite search space, and potentially computable. Yet both abilities are judged creative and may even be said to be synergistic to each other.

must surely give pause to the sceptic that crucial passages from Rochlitz's writings on Mozart-including his moving portrait of the composer's burning creativity and disturbed mental state in the months preceding his death-are reproduced in Nissen's *Biographie W A. Mozart*, issued under the supervision and apparently bearing the approval of Constanze Mozart. See Deutsch, *Schubert: Memoirs*, p. 331. Jahn, *Mozart*, i, p. xi, iii. 161-3. To his credit, Rochlitz never attempted to print this account, although several of its details were used in his anecdotes, e.g. *Allgemeinem Musikalische Zeitung*, i (1798-9), 54.”

⁹ The description here is in agreement with that proposed in Erich Hertzmann, “Mozart’s Creative Process,” *The Musical Quarterly* 43(1957):187-200. Hertzmann has significant doubts about the authenticity of Rochlitz’s reporting. Hertzmann describes Mozart’s creative abilities in terms of a process and, in citing many of Mozart’s autographs, notes Mozart’s exceptional gift for conceiving and remembering measures of melody and harmony in his head before committing them to score in a convincing finished form. Hertzmann also claims Mozart stays within conventional musical practice of his day by saying: “He was, as we know, no revolutionary; he spoke the musical language of his time. He made liberal use of musical ideas of others, the urge for originality being as alien to him as to any composer of his time. The creeds of the Enlightenment are reflected in his formal designs, which never overstep conventional boundaries, and his graceful and charming melodies are late flowers of the style galant.” (page 199) In addition to use of autographed scores, Hertzmann relies on the translation by Emily Anderson of Mozart’s correspondence with his family: see Emily Anderson, *The Letters of Mozart and His Family* (London: MacMillan, 1938).

Aaron Kozbelt has attempted a scientific assessment of Mozart's creative and aesthetic success throughout Mozart's lifetime. Kozbelt writes:

... results suggest Mozart became more creative and perspicacious as his career progressed, even after the onset of compositional maturity.¹⁰

By way of a simple example, Mozart's music continues to be described as creative using instances such as the switch to the key of Eb Major for just a few bars in the last movement of the G Minor Piano Quartet K478, whence to then revert to G Major to end in strict harmonic convention. Eb Major and G Major are remote from one another harmonically, although Eb Major is the relative minor of the stated key of the whole work. Here we have a 'creative' move that would have been a rare permutation of keys in a Zeitgeist that didn't yet recognize its validity. It hits us as being disobedient to the then current harmonic practice, but systematically findable in the finite possibilities of evolving 18th century harmony rules. In that sense, the work lends itself well to analytic scrutiny, but the harmonic move is still rated provocative today.¹¹

In a way a paradox has been set up. A rational and analytic explanation as to why a Mozart composition could be called creative through reflection as analysis, is feasible by making this harmonic move preferred as one possibility amongst many-but-finite moves, i.e., part of a formal system. Any such move is predictable and not new to the initiated. But it is also tenuous to claim such a specific harmonic move should be preferred over and above so many other similar possibilities. Analytic predictive powers to select other harmonic moves as 'just as' creative in the same way are not evident. No principle or rule has been found to make that prediction possible on the grounds of logic and reason, but maybe by convention. The impact of hearing the music for the first time and appreciating Mozartian creativity (should it be deemed to exist) as newness or as disruption in suspending the final cadences, comes from listening to it unfold live in performance. It is the immediate effect upon us in real time, not even as reflection, that is important. How can musical creativity be seen as both logical, predictable and thereby learnable in

¹⁰ Aaron Kozbelt, "Factors Affecting Aesthetic Success and Improvement in Creativity: a Case Study of the Musical Genres of Mozart," *Psychology of Music* 33 (2005): 235.

¹¹ Kevin LaVine, Program note, *Concerts from the Library of Congress*, The Elizabeth Sprague Coolidge Foundation, USA, Friday, November 4, 2011. LeVine describes this episode in K478 as follows: "... but not before making a musical "detour" into an unprepared cadence on E-flat Major instead of the expected tonic of B-flat Major – a moment when one has the distinct impression that Mozart is enjoying a sly joke at our expense! – before the music regains its senses and proceeds directly to its high-spirited conclusion." The reviewer may have had in mind the works of Shostakovich where political correctness governed his scope for composing. Yet Shostakovich's music is creative in still managing to express his personal views about composing, free of political control in a system so rigorously enforcing it.

reflection, yet not so in hearing it for the first time and subsequently when trying to form (universal) rules for its production?

This paradox is present in all music by virtue of the fact that ‘new’ music demands an adjustment to its impact upon us in which we often try to rationalize our understanding of it as a performer or listener. As the composer, a double adjustment has to be made, in bringing forth something tangible in the recognition that no precedents are mandatory for doing so and, as already mentioned, the sound itself being new even to the composer at a first hearing, notwithstanding claims of being able to audiate well. Does that then make Kant’s genius *the* precursor to a present-day understanding of why and how we use the word creative musically?

In partly answering such a question, Peter Kivy thinks genius is creativity at the highest level.¹² Kivy reflects upon what the dialogue in Plato’s *Ion* means for understanding genius and being inspired within the culture of *mousike*.¹³ For Kivy, genius could be an extreme form of craft or *techne*, Platonic words used to indicate specialist knowledge about our subject matter. In Greek classic texts, the word *mousike* is prominent as the art of the Muse, a combination of poetry, dance and music, and embracing all cultural activities.¹⁴ For Plato, poetry is perhaps the major constituent of his *mousike* and the context in which he places his reasoning.

From Plato, we learn that to have ‘art’ is to be a specialist, practicing by rational method where art underpins the culture of *mousike*. To have non-art is to be irrational and inspired. Ion speaks rationally about Homer but cannot do so about other poets because Ion is inspired by Homer alone and is taken over by him (possessed). Being able to know by rational means is seen to conflict with being inspired which defies rational explanation. In order to resolve the conflict, Kivy takes an interest in bright ideas¹⁵ that he thinks:

¹² Peter Kivy, *The Possessor and the Possessed* (London: Yale University press, 2001), 243.

¹³ Peter Kivy, *The Possessor and the Possessed* (London: Yale University press, 2001), 2. Kivy reminds us that the “inspiration theory of creativity is a very old idea in Western thought,” an idea based on suppositions such as bright ideas which themselves suggest that a theory is not possible.

¹⁴ Penelope Murray and Peter Wilson. 2004. *Music and the Muses: the culture of 'mousikē' in the classical Athenian city*. Oxford: OUP. In the Abstract, we read: “... *mousike* lay at the heart of Greek culture, and was often indeed synonymous with culture. In its commonest form, it represented for the Greeks a seamless complex of music, poetic word, and physical movement, encompassing a vast array of performances - from small-scale entertainment in the private home to elaborate performances involving the entire community.” See also: Babette Babich, "Mousike techne: The Philosophical Practice of Music in Plato, Nietzsche, and Heidegger" (2005). *Articles and Chapters in Academic Book Collections*. Paper 23.

¹⁵ Peter Kivy, *The Possessor and the Possessed* (London: Yale University Press, 2001), 11. ‘Bright Ideas’ becomes the substance of Inspiration.

are not generated by acts of will through the application of some method.

Bright ideas just happen to people. People who get them are patients [the inspired], not agents [of the philosophical type].¹⁶

‘Act of will through the application of method’ is called into question as if a rule base or pedagogy is not important. The patient has no choice in the matter nor can explain what is happening through some rational explanation.

Plato, interpreted by Kivy, infers that the act of creating music, by analogy with poetry, has properties that could involve inspiration and irrationality as prime constituents. But then Kivy mentions that Plato did not think all this activity to be in any way special but simply a form of the magnetic ring metaphor.¹⁷ To then use the word inspiration as Plato chooses, to describe creative properties, gives creativity a role limited to mimesis and ordinariness. Plato’s concept of inspiration contradicts a current use that describes someone who has a near instantaneous bright idea that nobody has apparently ever thought of before.

Andrew Bowie calls for caution about making assumptions on these word meanings:

The failure to see that the history of a philosophical problem [in this case reliance on the rational or the irrational] is itself part of what that problem *is* vitiates significant amounts of contemporary philosophy. The assumption that what Plato meant by art is the same as what we, in the light of modernism, Dada, and so on, mean is, for example, simply untenable, though some analytic aestheticians seem unaware of this. There is however, a further important twist here, on which Adorno repeatedly insists¹⁸: if there were no continuity at all between Plato’s concerns and ours, even the claim

¹⁶ Much confusion can arise in using the terms patient and agent. In present-day parlance, normal patients must help themselves to carry out physician instructions well, and agents are always deemed to act on behalf of the other (not themselves) in providing service and information. These two definitions are opposed to those inferred in Platonic texts where the patient is wholly mesmerized by the Muse, and in philosophy where the agent acts on her own initiative.

¹⁷ Peter Kivy, *The Possessor and the Possessed* (London: Yale University press, 2001), 10. The magnetic ring metaphor emphasizes that attachment to and proximity with the Muse is the way that knowledge is passed on or dispensed, and mentioned in Plato’s *Euthyphro*.

¹⁸ Adorno, Theodor. *Philosophy of New Music*. Translated, edited with an Introduction by Robert Hullot-Kentor. (London: University of Minneapolis Press, 2006), 78. Adorno comments on the continuity of form this way: “To date, official music theory has made no effort to clarify precisely the concept of “continuation” as a category of form, even though without the contrast between “event’ and “continuation”, the major forms of traditional music – including Schoenberg’s – cannot be understood.”

that what he meant by art differed from what we mean would be incomprehensible.¹⁹

Bowie insists that we should look for continuity and consistency of understanding through the ages. The consistency problem that we are then faced with is that, all in the same breath, the word creativity can speak of generating something *ex nihilo*, of being inspired by the other as the source, or self-generated as in: “I created that”. These concepts as root causes or essences of creativity are mutually contradictory seen through modernist rational analytic eyes.

In the context of creativity in musical composition, Geraint Wiggins²⁰ questions whether inspiration can be defined. He argues for a psychological approach yet highlights that composing (which is creating by implication for him) involves a combination of abilities—from inspiration through to hard graft. He links into Boden’s conceptual spaces to propose two cognitive mechanisms at work. One relies on experiential (implicit) input, the other upon explicit theoretical learning. He then develops a computerized model he regards as having a close relationship with perception. The aims are to “see the truth” and to move “towards an objective account of spontaneous creativity,”²¹ where he sees inspiration at work as part of a mechanistic cognitive framework. He proposes that technique and inspiration are not to be seen in opposition, so that: “biased random sampling, followed by selection, is precisely the cognitive mechanism proposed,” and within which they cohabit.²² These perceptual points of view are discussed further on in the thesis.

However Kivy sees inspiration as a Platonic view of a genius, possessed by some external divine power, requiring the subject to be child-like in attitude and openly interested and investigating of all possibilities: the ‘bright ideas’ syndrome. We know Mozart, marked out as a genius by Kivy, seems to be a vexatious mix of both child-like and childish properties, a mix Mozart retains for his whole life. The child-like view of

¹⁹ Andrew Bowie, *Adorno and the Ends of Philosophy*, (Cambridge UK: Polity Press, 2013), 7.

²⁰ Geraint Wiggins, “Defining Inspiration? Modelling the Non-conscious Creative Process,” in Dave Collins, ed. *SEMPRE Studies in The Psychology of Music: The Act of Musical Composition: Studies in the Creative Process*, (London, GB: Routledge, 2016), 232–252.

²¹ Geraint Wiggins, “Defining Inspiration? Modelling the Non-conscious Creative Process,” 250, in Dave Collins, ed. *SEMPRE Studies in The Psychology of Music: The Act of Musical Composition: Studies in the Creative Process*, (London, GB: Routledge, 2016), 232–252.

²² Geraint Wiggins, “Defining Inspiration? Modelling the Non-conscious Creative Process,” 250, in Dave Collins, ed. *SEMPRE Studies in The Psychology of Music: The Act of Musical Composition: Studies in the Creative Process*, (London, GB: Routledge, 2016), 232–252.

genius is set by Kivy in contrast to one of Longinus,²³ where genius is endowed by nature and not nurture. Longinus bestows on the recipient extraordinary powers of achievement, but largely achieved by the breaking of rules.²⁴ These rules are those abided to by other aspirants in the same discipline. A third explanatory view of genius is also given by Kivy and set in contrast to Plato's 'being inspired' and Longinus' 'breaking of rules'. The 'sheer grunt' view suggests genius could be achieved simply by much hard work. It is widely accepted that to achieve professional status in any art or science, at least ten thousand hours of practice seems to be required.

Kivy says he does not understand genius by any logical and reasonable method. Even in the more logically plausible explanation for genius, attributable to Longinus, it is important to note the achievement is made possible largely by flouting the very rule-and-regulation system put in place to guide the novice through to expert. Some form of step functional break away from that methodical path is necessary for genius to both flourish and then be evident. Put another way, it may be futile to think of genius as a property that can be described by rational and logical methods.

Insofar as genius is connected to being creative, we have here support for our initial choice of properties that make art music creativity different and interesting, such that extraordinary and high achievement resists explanation by logical and rational means. This choice stands in contrast to many explanations which attempt to see creativity as rational expertise and potentially present in most human activity.

Kivy actually supports a traditional view of genius too whereby "Fine art is the art of genius."²⁵ His views about genius have settled upon, as Kant puts it:

Every art presupposes rules which are laid down as the foundation which first enables a product, if it is to be called one of art, to be represented as possible. The concept of fine art, however, does not permit of the judgment of beauty of its product being derived from any rule that has a concept for its determining ground, and that depends, consequently, on a concept of the way in which the product is possible,²⁶

²³ Longinus was the first writer of a treatise on the sublime: Dionysius Longinus, *On The Sublime*, (Cambridge: Cambridge University Press, 1907).

²⁴ Peter Kivy, *The Possessor and the Possessed* (London: Yale University Press, 2001), 14. Longinus' view also includes "ability to achieve sublimity in writing. And it is *power*, not skill, ..."

²⁵ Peter Kivy, *The Possessor and the Possessed* (London: Yale University press, 2001), 248, 249. (Kant, *Critique of Judgment*, Section 46).

²⁶ Immanuel Kant, *Critique of Judgment*, Section 46. Quoted by Peter Kivy, *The Possessor and the Possessed* (London: Yale University Press, 2001), 249.

as mentioned previously, putting the fine arts²⁷ at the highest level of achievement and not rule-bounded.

Kivy identifies with Kant when choosing to try and bridge the gap between rational thought and an understanding of creativity and genius, one where concepts such as bright ideas or inexplicable rule creation are used. In so doing, he defers to rational understanding of the relationship between creativity, genius and inspiration. But then Kivy concludes in believing that the achievement of genius is a matter of degree and that such inspired people move and breathe amongst the ‘less endowed’ and are somehow separate from them.²⁸ It is hard not to see Kivy’s conclusion as supporting a view that creativity, insofar as it involves genius, is a preserve of an elite and actually quite mystical in concept. In this context, genius is creativity *in extremis* and epistemically beyond us. At the same time, by implication, Kivy gives weight to the significance of experiencing creativity through the properties highlighted in this thesis, for bright ideas are both disruptive and new, but he does not expand upon this point.

3.2 Creativity, Expertise and Intuition, as Understanding

David Cope is a contemporary composer who has used computation to try to understand expertise by way of form and essence in classical musical works. Cope has composed works based on characteristics and idioms thereby discovered. He would claim his works are genuinely indicative of his own creativity, expressed as expertise of how to compose in a way linked to a particular composer. He identifies what he is doing as trying to understand the creativity of the composers under scrutiny. He calls his own efforts to compose, in the light of what he discovers, creative. In his research, concentrating more on tonal music, he tries to discover what makes music composed by such as J. S. Bach and Frederick Chopin readily identifiable.²⁹ Cope’s studies extend into trying to compose music based on what these studies, aided by computation, bring to

²⁷ Kivy actually makes a case for music not being one of the fine arts, specifically claiming that absolute music is much better described as decorative than meaningful; see Peter Kivy, “Is Music an Art?”, *The Journal of Philosophy* 88 (1991): 544-554. We could then say, in reverting to the older understanding of music as not Art (but decorative accompaniment to words), he is not intending music to be included in what he is talking about when explaining genius. He is intending us to view music as a pure decorative art such that it means only in a non-semantic way.

²⁸ Peter Kivy, *The Possessor and the Possessed*, (London: Yale University Press, 2001), 252.

²⁹ David Cope, *The Algorithmic Composer*, (Madison, USA: A-R Editions, 2000), 26.

light.³⁰ In this context, the issue of fraud or plagiarism has to be dealt with. The help received from computation, a method he conceived of and put into practice by himself, does not in his terms render his efforts in any way fraudulent or imitative.

In wishing to give due recognition to the creativity of a composer, mimicry, pastiche and other forms of artificiality can generally be identified by good scholarship. This can reduce doubts about a work such that it was, say Mozart, who composed it and thereby exhibited what might be seen as prolific creative ability. In examining his output, it could be said that Mozart built up an expertise throughout his composing of the hundreds of works attributed to him. Identifying how that expertise is linked to or accumulates into being creative in ways other than by analytic comparisons, such as of scores and performances using 21st century ‘eyes’, is difficult.

Performances of Cope’s compositions have met with an ambivalent reception. Even before some works were performed, one critic expressed ‘horror about the very idea of the event.’³¹ The critique appeared in print *before* the concert took place and must have made some expert prejudgment as to what he would experience as an effect on him, and then imagined it to be horrific. The critic made no claim to have been present at the concert; it is known the critic did not come.³² David Cope openly declares that, as composer of some works, the compositions are significantly aided by computational analysis whereby it is the computer algorithm that has supplied some analytic essence for the new work. Reactions by composers to Cope’s music are recorded on YouTube³³ in a guessing game as to whether one could tell which works were aided by computer algorithmic analysis. The context is set up as an experiment to test whether a computer could exhibit creativity, a context relevant to how we judge the value and authenticity of musical offerings. Some participants are adamant that creativity, by definition, cannot emanate from computers. The axiomatic position is that creativity is an exclusive human property and no computer could have creative, or any other, intentionality. Participants in the test could put their judgment, by whatever means, into practice. However, they often choose wrongly as to which works performed had been composed by or with computerization. In one way, this is an exercise in seeing whether a particular expertise

³⁰ David Cope, *Computer Models of Musical Creativity*. See also David Cope, “Rules, Tactics and Strategies for Composing Music,” in David Collins, ed. *The Act of Musical Composition: Studies in the Creative Process*, (London: Ashgate, 2012), 255-280.

³¹ David Cope, *Computer Models of Musical Creativity*, 345. The concert was advertised to be one where Cope’s works were played and clearly identified as to how they had been composed.

³² David Cope, *Computer Models of Musical Creativity* 345.

³³ See URL: <https://www.youtube.com/watch?v=Rm1-yGIA6Is>

or essence of the composer's works has been captured and could be reproduced or simulated. If it is possible to then compose using expertise that is attributed to a particular composer, some form of algorithmic ability figures in the composition of both the new work and the 'original' works analyzed. In that sense, it becomes predictable,³⁴ learnable and derivative. That this conjecture is possible comes from composers developing methods of composing, which *are* then detectable by Cope as recurring patterns in the music. The use of a dominant thirteenth harmonic cadence is well-known to be Chopinesque. It is the derivative nature of somehow capturing and using such expertise musically that intimates this expression of expertise *is* rational in nature, imitative and perhaps fraudulent.

Cope emphasizes that the source of the creativity in art as music is important for some listeners to the point that, without it being human, the creative authenticity is suspect and thereby the music is devalued. He also refers to his programs 'creating' output and it looks like he has used the word in its colloquial sense, alluding to the possibility that machines can be creative in some way. But lastly he refers to music being valued on the basis of *who* created it, not *what*. For Cope, the issue is one of prejudice, as to whether there are conditions under which we believe it is not possible for the offering to be creative. Such a belief seems to be based on a definition that says only humans can be the generic source of the creative.

Margaret Boden conducted a similar exercise on testing for creativity when assessing paintings, relying upon the use of a Turing Test.³⁵ In her case, computer-generated visual art was judged as passing the test in being indistinguishable from human effort. Her conclusion is that it is not possible to classify art as being creative by whether or not it was humanly generated. Cope says:

Given this need to know [about the source of the music], the music my programs create is often seriously disadvantaged, once the manner of its creation is known. Created or simply produced as output, this music will never have lasting value for such listeners ...³⁶

³⁴ This is a classic case of a computer algorithm, searching a finite space of possibilities according to set criteria devised by a human, and then returning predictable musical solutions that satisfy chosen criteria.

³⁵ Margaret Boden, "The Turing Test and Artistic Creativity," *Kybernetes* 39 (2010): 409–413. See also Margaret Boden, "Creativity and Artificial Intelligence: A Contradiction in terms?" 224–246, in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014), where she debates whether machines can be creative and assumedly have intelligence too.

³⁶ David Cope, *Musical Creativity* (Madison, USA: A-R Editions, 2005), 345.

Whatever is perceived in the music and the paintings could not be claimed as human in origin, if described as computer generated *unless*, causally speaking, the argument is put differently. We might choose to recognize it was human ability that preset all the conditions in place for how the computer analyses took place. In discussing the source of creativity in the compositions produced by David Cope, albeit aided by computerization, the disclosure of non-human origins to the product actually made people change their judgment, some even feeling tricked.

The creativity that is judged to be present may not rely upon the validity of its source but upon the effect it has upon us as an aesthetic phenomenon. If this were the case, experiencing the ‘genuine’ effect upon us is all that would matter.³⁷ But genuine in the musical context may rely on verifying that it comes from human origin anyway, as found in Cope’s research. For Cope is also examining the validity of the notion of artificial creativity in the context of music composition. The persons taking part in his experiments, along with his own proclivities in deciding upon what are to be creative traits to find and highlight, makes his context one of what we ‘think’ is creative in music. His participants have shown that the authenticity (genuineness) of having a human composer³⁸ is important but susceptible to deception. Rationally, participants who could not distinguish between musical works of pure human origin and those significantly aided by computational analysis should have admitted to their inability. But they would rather change their opinion to rationalize their judgment. As already mentioned, Cope says this is a matter of prejudgment³⁹ and becomes for the listener more a philosophic challenge about conformity rather than an aesthetic experience.

Cope offers a view that, when judging music composition for its creative content, both the source and the effect are taken into consideration. We hear a Chopinesque work and, in hearing it and our minds working upon the sonic features in live performance, we still decline to give it credence until satisfied as to its origins and provenance. A generic characteristic of the properties we look for is to find human origins so that authenticity or sincerity can be established.

³⁷ Stanley Cavell, “Music Discomposed,” in *Must We Mean What We Say?* (London: Cambridge University Press, 1976), 189.

³⁸ James Parsons, “When is a Work of Music Real?” 143-163, in Anna-Teresa Tymieniecka, “The Aesthetic Discourse of The Arts: Breaking the Barriers,” *Analecta Husserliana* (London: Kluwer, 2000), Volume LXI: xiii. Parsons quotes Rousseau who says: “... music is dependent on the human heart.” and claims music relates man to man and “authorship impinges on value given to a work.”(155-156)

³⁹ David Cope, *Computer Models of Musical Creativity* (Madison, USA: A-R Editions, 2005), 351.

If music that is creative is to be of human origin, intuition, as a property distinct from calculative or algorithmic reason (which *are* computable) comes under scrutiny.⁴⁰ Intuition is neither algorithmic nor thereby machine-like. If humans who are intuitive are not functioning like machines, questions necessarily follow as to how intuition can build towards and become part of an expertise that appears consistent and thereby regarded as creative.

The Dreyfus's line of argument claims intuition is an acquired skill as humans learn and transition from being novices to experts. This is a variant on the earlier work of Benedetto Croce in the early twentieth century who treated intuition as a distinct and fundamental form of cognition.⁴¹ According to the Dreyfuses, the novice learns rule-based behavior and even context-free learning.⁴² The advanced beginner relates what has been learned to be applied situationally. The competent person ranks chosen ways forward into a hierarchy to prioritize effort. These first three stages are seen as slow, detached problem-solving with conscious choices of both goals and decisions.⁴³ In the final two stages of proficiency and expertise, they point more to unconscious thought, using words such as 'effortlessly' and 'notice'.⁴⁴ The final stage, called expertise, is said to come from arational behavior, which implies it could be unpredictable and of human origin.⁴⁵ For the Dreyfuses, it is "intuitive play that characterizes expertise."⁴⁶ The full transition from novice to expert, seen as a form of progress, is given anthropomorphic properties in that only humans can play,⁴⁷ a state of mind that is both non-teleologic and non-reasonable.⁴⁸ There is room here for spontaneity and unpredictability. The opposite, the application of rules and logic, is well-known to be the heart of calculative reason, employing agreed language constructs.⁴⁹

⁴⁰ Hubert Dreyfus and Stuart Dreyfus, *Mind over Machine* (Oxford: Basil Blackwell, 1986), 15.

⁴¹ Joseph Margolis, "Aesthetic History," *Oxford Companion to Philosophy*, (Oxford: Oxford University Press, 1995), 11.

⁴² It could be argued that it is not possible to have context-free learning because it is impossible not to be situated in a context in a world that affects how and what we learn.

⁴³ Hubert Dreyfus and Stuart Dreyfus, *Mind over Machine*, 27, 28.

⁴⁴ Hubert Dreyfus and Stuart Dreyfus, *Mind over Machine*, 28, 29.

⁴⁵ Hubert Dreyfus and Stuart Dreyfus, *Mind over Machine*, 36.

⁴⁶ Hubert Dreyfus and Stuart Dreyfus, *Mind over Machine*, 25.

⁴⁷ Elizabeth Picciuto and Peter Carruthers, "The Origins of Creativity," in *The Philosophy of Creativity*, ed. Eliot Paul and Scott Kaufman (Oxford: Oxford University Press, 2012). The authors proposed that the origins of creativity are in childhood pretense (pretend play) as the precursor to good creativity in later life. Their work used the GENEPORE (generate and explore) technique that is specifically aimed at problem solving, not other forms of exploration.

⁴⁸ Alistair Borthwick, *Music Theory and Analysis: The Limitation of Logic* (London: Garland Publishing, 1995).

⁴⁹ At this point, it is important to note musical creativity may be the most abstract of creativities, since music is not necessarily language. In Daniel Thompson, "Beyond Duality: Stasis, Silence and Vertical

There is a sense in which to be conscious of something means the subject matter is actively being dealt with in a move towards to the next goal as a form of progress. The attitude of play comes more into its own in the final two stages, for the Dreyfuses only to re-emphasize how creativity that includes intuition as expertise takes us more towards an unconscious and uncontrollable human activity. To play is to abandon a sense of provocation or purposeful progress and aligns well with taking an aesthetic viewpoint. To some extent in support of the Drefuses' proposal, Roy Bauminster, Branden Schmeichel and Nathan Dewall try to understand where creativity enters in by saying: "creative impulses originate in the unconscious but require conscious effort to edit and integrate them into a creative product."⁵⁰

An inherent assumption about expertise that appears reasonable is one that, given the right training, we can all learn to become experts. If so, any use of expertise in being creative must be regarded as reasonable too. The Dreyfuses' explanation casts doubt upon this reasonable route by saying it is intuition that leads to expertise and that intuition does not lend itself to rational explanation. The Dreyfus' argument is made from an aesthesis point of view, one of thinking about the role of an expert, not actually acting it out or being poietic. If a mind-body (Cartesian) dualism is upheld, then there may be no common apologetics for the validity of poietic and aesthetic views on expertise. However, the views of Merleau-Ponty, discussed in section 4.5, puts the case that there is no real separation between mind and body. We then have a body-subject or 'lived-body' experience that does not differentiate them apart.

In adopting the Dreyfus' stance, we see that Plato's *Euthyphro*⁵¹ also highlights the problem of the nature of expertise, one that undermines rational principles being the source of expertise. But here it is making sense of actions, not thoughts, that is important. In discussing piety, Socrates asks Euthyphro for the principles by which experts carry out their work only to have Euthyphro cite situations in which he detects pious acts but not

Listening", in *Current Musicology*, ed. Daniel Thompson "Special Issue Composers" 67, 68 (1999): 501, Thompson quotes Jonathan Harvey as saying: "The experience of music affords a person the chance to think without language, without snipping the experience into discrete 'segments' wrapped up into 'signifiers' and free of the consequent machinery of negation, polar oppositions such as subject/object"; the source of the quotation is Jonathan Harvey, *In Quest of Spirit: Thoughts on Music* (Berkeley: University of California Press, 1999), 48. This work is based on his thesis: Jonathan Harvey, "The Composer's Idea of His Inspiration," PhD dissertation, University of Glasgow, 1965. In Michael Spitzer, *Metaphor and Musical Thought*, 54, Spitzer lays out his own understanding of the strong connection between music and metaphor.

⁵⁰ Roy Bauminster, Branden Schmeichel and Nathan Dewall, "Creativity and Consciousness: Evidence from Psychological Experiments", 185-199, in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014).

⁵¹ Hubert Dreyfus and Stuart Dreyfus, *Mind over Machine*, 105.

the rules used. Euthyphro keeps insisting that Socrates should observe him in action to understand what a pious act is.⁵² In the absence of being given principles, Socrates' rejoinder to Euthyphro is to conclude no knowledge of expertise has been found, except knowledge of ignorance. It is Socrates who then proposes that Euthyphro had once known the rules, simply forgotten them, and needs philosophical help to recall them. Socrates' proposal carries with it the assumption that what takes place *is* governed by rules, but no form of substantiation for this view is on offer. Socrates does not mention that his means of building knowledge has been narrowed down into a rule-based method alone. Experience of observation and osmotic learning within which intuition can play a role do not get mentioned.

Edward Feigenbaum, a leader in artificial intelligence research attempts to embody intelligence as expertise in machines. He studies expertise with a view to creating computer-based expert systems.⁵³ He has become frustrated when being told by experts that the rules he suggests to build expert systems do not work in practice. He then concludes: "At this point, knowledge threatens to become ten thousand special cases."⁵⁴ Feigenbaum also narrows his conception of expertise down into a rule-based facility necessarily when trying to encapsulate the essence of expertise into computation as an expert system. His concept of knowledge is exclusively limited to a formal system. If expertise is encapsulated in this way, its role in being creative may no longer exist. For if, as Euthyphro suggests, experiencing another person in action intuitively is the way (the method) to convey the essence of expertise, reflection upon the experience becomes a key part of communicating concepts, rather than acquiring the knowledge through applying rules and principles. The Euthyphro method of learning about expertise moves the epistemic dialectic from objective reason to immanent experience. Euthyphro's 'method' sits well with a view that having a musical mentor under which the novice is guided and influenced is a successful way for expertise to be passed on from one generation to the next.

Euthyphro, the Dreyfuses and Feigenbaum are all highlighting the way the concept of creativity can be seen to involve expertise and intuition. Feigenbaum considers the only route to encapsulating expertise is through rule-based methods where heuristics are

⁵² Plato, *Ion*, trans. Benjamin Jowett, *The Essential Plato* (The Softback Preview, 1871, 1999), 473–502.

⁵³ Edward Feigenbaum has been an early leader in the scientific push to encapsulate expertise in (computational) algorithmic form.

⁵⁴ The original source of the comment is in: Edward Feigenbaum and Pamela McCorduck, *The Fifth Generation* (New York: Addison Wesley, 1982), 82.

themselves turned into rules. The Dreyfuses are more circumspect and admit to the route to becoming an expert disappears into unconscious motivation inaccessible to further investigation, and unreasonable (non-rational). They base the later stages of the route on the freedom to play rather than be purposeful, giving a link between intuition, creativity and the properties of interest in this thesis. But their aim is process orientated so that some form of pedagogy becomes the ‘correct’ platform from which to enable being an expert. The Dreyfus’ explanation of expertise is seen only in terms of being relevant to solving problems. This emphasis differentiates their ideas away from creativity in music composition that does not limit itself to just solving problems. But Cavell’s notion of problem solving can also be seen as part of a composer creatively setting his/her own boundary conditions within which to work. Euthyphro takes a view in contrast to Feigenbaum and the Dreyfuses. There is a transfer of expertise with no defined learning mechanism other than to come alongside the expert to experience what is going on as action. This syndrome is put into practice in many musical scenarios and differentiates action from knowing.

If creativity is to be linked to expertise and also to intuition, the role of humans as the source of creativity could be tacitly acknowledged along with the properties of originality and authenticity as also part of being creative. Cope’s research shows that, in music (and maybe in other arts), human generation has to be verified even before considering whether creativity is present. Once intuition is invoked as the means for understanding expertise, that link into being an expert is not rational. The extension, into considering that to be musically creative necessarily involves being expert, requires firstly that intuition epitomizes expertise at its highest levels as claimed by the Dreyfus’ and then that such expertise plays a significant role in being musically creative, not just creative in a general sense.

3.3 Creativity, Beauty and Imagination, as Aesthetics

Stanley Cavell makes some observations about what modern art music reveals to him. In an essay called “Music Discomposed,”⁵⁵ written in the late 1960s at a time when debate over the validity of avant garde art was prominent, he claims the avant garde of the 1960s was out of touch with their audience in that:

⁵⁵ Stanley Cavell, “Music Discomposed,” in *Must We Mean What We Say?* (London: Cambridge University Press, 1976), 180–212.

the procedures and problems it now seems necessary for composers to employ and confront to make a work of art at all *themselves* insure that their work will not be comprehensible to an audience.⁵⁶

The formality that modernism espoused is also its undoing in removing its human intentionality, rendering irrelevant such critical questions as “What did *they mean* by that?” because the human element has been removed. Cavell believes the causal connection between human artists, as intentional beings, and their work is broken by adopting the tenets of modernism. His own version of intentionality in humans is not one of making statements and achieving goals as in the teleology of modernism. He thinks it is celebrating the human ability to be intentional. Cavell’s essay also mentions that he thinks art objects move us like people do because we give to them value as if we detect that a human agent gives rise to them; “They are felt as made by someone.”⁵⁷ In his explanation, they—art objects and particularly music—become intentional into art, and unlike Kant’s claim, not of nature.⁵⁸ However, being art, he regards their primary assessment as aesthetic and, according to Kant, involves beauty and the sublime.

In one sense, Cavell is suggesting that as human beings we thrive on an uncertainty derived from evolution to survive. It is our innate attention to the unexpected and unpredictable that excites us as the risk of being human so that we can detect human creative intentionality⁵⁹ in this way too. To embrace the Kantian ‘purposiveness without purpose’ of an aesthetic viewpoint, Cavell differentiates art (as reflective) from nature and just the survival instinct (largely reflexive) in the following way. Art comes from being forced—or free⁶⁰—to choose our own dangers and threats to exploit. He sees the source of our inventiveness, Cavell’s word for creativity, as in the way we fashion solutions, ‘taking one’s own chances’ to overcome the self-made dangers. Success is now seen in how well we do that. The opposite, failure, then becomes the lack of coherence in how we do this, not the usual ‘rule-breaking followed by remorse or recompense’.⁶¹

Inventiveness in art, seen from this perspective in Cavell’s terms, has actually taken on a form of creativity. Success in being creative now involves validating some form of human authenticity but with risk. For him, modern art lays bare the condition of art altogether because it:

⁵⁶ Stanley Cavell, “Music Discomposed,” 187.

⁵⁷ Stanley Cavell, “Music Discomposed,” 197.

⁵⁸ Stanley Cavell, “Music Discomposed,” 197.

⁵⁹ It could be said that human intentionality is a tautology where only the word intentionality is needed.

⁶⁰ If no teleology is needed, it is one’s own un-forced initiative that is at work.

⁶¹ Stanley Cavell, “Music Discomposed,” 199.

forces out into the open [albeit unwittingly] the issue of sincerity, depriving the artist and his audience of every measure except absolute attention to one's experience and absolute honesty in expressing it.⁶²

There is, phenomenologically speaking, risk of a lack of authenticity or honesty being present in what we perceive. Call it fraud or no-art. This risk implies two properties [essences] are being tested for validation. The first is one of sincere human origin [the artist] to the instance we experience. The second is that the recipient [the audience] of art becomes just as accountable as the producer for experiencing art creatively with authenticity.

Cavell concludes that art is assessed specifically for having built-in human sincere intentionality. To find these properties would rule out fraud as a form of failure. The causal connection is made between art as humanly genuine, opening the way to assessment that might call the art creative, and no-art, which is fraud and a failure to even merit its assessment in terms of creative content. The effect of authenticity is not that we can necessarily name the composer or form or genre. It is that we come away with the perception that someone created this artwork sincerely, a sincerity that is palpable to the performer and listener. Cavell's human involvement as artistic creativity is meant to be understood phenomenologically. He says:

The emphasis [in being creative] is not on copying a *particular* object, as in forgery and counterfeit, but on producing *the effect* of the genuine, or having some of its properties.⁶³ [original italics]

A recursive argument is invoked where: "Describing one's experience of art is itself a form of art."⁶⁴ This viewpoint puts subsequent description almost on a par as evidence with art (in our case, music) itself.

In agreement with Cavell, I see that detecting creativity requires a creative act to do so. The importance of Cavell's position is in its conclusion that points directly at modernism's inadequacy to provide what modernism purports to achieve, i.e., a reasonable basis for experiencing creativity in art. Put another way, the reasoning methods underpinning modernism, firstly derived from the Enlightenment, and continuing in the analytic method, are unlikely to help us understand our desire to call art

⁶² Stanley Cavell, "Music Discomposed," 211.

⁶³ Stanley Cavell, "Music Discomposed," 189.

⁶⁴ Stanley Cavell, "Music Discomposed," 192.

(in our context, music as composition) creative. Of course this conclusion leaves open as to what does help us understand such matters.

Cavell suggests that the aesthetic standpoint is much preferred, one in which the phenomenal effect of the given is readily embraced. He also says that artistic endeavor is actually circumscribed clearly by the setting of constraints, whether they be self-imposed or externally imposed. The judgment that might follow could then use such constraint references as a means to assess the success or otherwise of the artistic work as creative.

Another writer whose views on creativity link in to artistic endeavor that emphasizes the identification of constraints is Jerrold Levinson.⁶⁵ He quotes from Jon Elster's book *Ulysses Unbound: Studies in Rationality, Pre-commitment and Constraint*.⁶⁶ The book addresses a number of creativity issues of interest to music. Levinson quotes Elster's interest in dividing up creative constraints in the arts into types of chosen, invented and imposed. He quotes the example of Georges Perec using a self-imposed constraint to write a novel in which the letter e is never used, similar to committing to say Rondo or twelve-tone form in music. These sentiments about how creativity might operate in the arts are close to those of Cavell. The musical composer exercises a creativity that both chooses and has to then submit to boundary conditions on how the artistic work is conceived. This aspect of creativity is close to the role of genius as portrayed by Kant. Levinson does not completely identify with Elster's stance. Elster thinks the artist, by being able to choose, benefits from such constraints,⁶⁷ i.e., there is a kind of optimization. Elster's maximizing of artistic and aesthetic value is similar to system optimization as proposed by Csikszentmihalyi. Elster also regards the constraints as divisible into pre-constraints and those determined throughout the work's conception, which can interact with one another. Levinson admits to there being a 'ring of truth' in this but finds the link can be made too constraining, a pre-commitment that is 'unnecessarily inflexible'.⁶⁸ When Elster does not include originality in creative activity or aesthetic value, Levinson parts company. However, both are in general agreement with the notion that artistic creativity operates within constraints, some of which are self-imposed, and that artistic value derives from these choices of boundary conditions. Levinson says that not to include originality is not to recognize achievement. Levinson is

⁶⁵ Jerrold Levinson, "Elster on Artistic Creativity," in Berys Gaut and Paisley Livingston, *The Creation of Art*, (Cambridge: Cambridge University Press, 2003), 235.

⁶⁶ Jon Elster, *Ulysses Unbound: Studies in Rationality, Pre-commitment and Constraint*, (Cambridge: Cambridge University Press, 2000).

⁶⁷ Jerrold Levinson, "Elster on Artistic Creativity," 238.

⁶⁸ Jerrold Levinson, "Elster on Artistic Creativity," 237.

more restrained than Elster about highlighting constraints and would rather any constraints be perceived independently by others. For, unlike Elster, Levinson concedes we have no way of knowing which constraints lead on to artistic value and which do not. Hence Levinson expresses the constraints of twelve-tone music to be an “indirect prod ... an orthodoxy against which to rebel,” and not just “constraint(s) that fetter[s] rather than abet[s] creativity.”⁶⁹ He makes his point with respect to the ‘original’ visual art work but does not expand his version of originality into the musical context, where each performance and critique can be regarded as an original. Musically, the composer’s ‘original’ creativity has given rise to the opportunity for an indefinite number of original performances and linguistic critiques, simply by the changes in artistic constraints adopted as composers, performers or listener/critics.

Cavell’s interest in the aesthetic as a preferred way to understand creativity in the arts, enables beauty and imagination to play major roles as criteria for aesthetic judgment. They also become indicators of any quest for human authenticity. The founder of aesthetics, Alexander Baumgarten, talks of a doctrine of sensible or sensuous cognition, as opposed to intellectual cognition, as a way to understand the arts. He calls aesthetics: “the science of the beautiful” as his way of distinguishing the properties of the senses and logic apart, but does so within Enlightenment principles.⁷⁰ In his era, all sensible cognition is regarded as indistinct and formless. Both Kant and Herder accede to Baumgarten’s cognitive distinction but develop it differently. They develop their ideas from those of Leibnitz’ concept of beauty, taken over by Baumgarten who, through sensible cognition, recognized beauty as being sensible perfection. Angelica Nuzzo, who supports Cavell’s views on the limitations of modernism, examines the commentary that both Kant and Herder make on *Aesthetica*,⁷¹ Baumgarten’s seminal work with which the discipline of aesthetics is normally agreed to begin.⁷² Nuzzo encapsulates the different way each of them tries to resolve the distinction:

It is ... a *methodological* difference. For Kant, the human body as the site of sensibility plays a pivotal role in a transcendental foundation of aesthetics:

⁶⁹ Jerrold Levinson, “Elster on Artistic Creativity,” 249.

⁷⁰ Alexander Baumgarten, *Reflections on Poetry*, trans. Karl Aschenbrenner and William Holther (Berkeley: University of California Press, 1954). For further explanation, see *Rethinking Kant: Volume 3*, Oliver Thorndike, ed., (Newcastle, UK: Cambridge Scholars Publishing, 2011), 181.

⁷¹ Alexander Baumgarten, *Aesthetica*, (Frankfurt an der Oder 1750-1758). No English translation could be found.

⁷² Angelica Nuzzo, “Kant and Herder on Baumgarten's *Aesthetica*,” *Journal of the History of Philosophy*, (2006), 44(4): 577-597.

aesthetics differs not only from logic but also from psychology and from anthropology. This is precisely the point that Herder cannot accept. ... Aesthetics is, for Herder, the true foundation of a philosophical anthropology.⁷³

Kant is transcendental whereas Herder is historical, but both of them accentuate that we are dealing with embodiment that is human and subject to the critique of authenticity and genuineness. Yet, as Paul Bruno would put it, “Kant could not abide a detached, free-floating expressive individual that Herder so adored.”⁷⁴ Kant’s reliance on extending reason, not abandoning it, prevails. Herder’s practical approach to aesthetic judgement is addressed later on in the thesis.

We now concentrate upon the beautiful, Kant’s main gatekeeper to having aesthetic experience and (for him) judgment, in our context of musical creativity. Kant’s notion of aesthetics is one of the pleasure of experiencing the beautiful and the sublime. In his *Observations*,⁷⁵ the essential difference between the two is captured in the sentence: “The sublime touches, the beautiful charms.”⁷⁶ Kant’s ideas rest upon an imagination that leads to understanding the beautiful, and an imagination that detects the sublime by way of a reasonable conclusion, all the while favoring reason leading to universality. In the *Critique of Judgment*, he says:

... aesthetic judgement in its estimate of the beautiful refers the imagination in its free play to the understanding, to bring out its agreement with [understanding], ... so in its estimate of a thing as sublime it refers that faculty to reason to bring out its subjective accord with ideas of reason ...⁷⁷

We take from Kant that he thinks imagination is doing the work of forming concepts in the mind as to what is being experienced. Once concepts have formed, they are, in a manner of speaking, communicable to others and have form, even though Kant is interested in cognition rather than form under the remit of being able to judge. Kant does not think beauty can be conceived from cognition by reason, for it is the ‘free play of imagination’ that helps us to understand beauty.

⁷³ Angelica Nuzzo, “Kant and Herder on Baumgarten’s Aesthetica,” 579.

⁷⁴ Paul Bruno, *Kant’s Concept of Genius*, (Continuum, USA: 2010), 145.

⁷⁵ Immanuel Kant *Observations on the Feeling of the Beautiful and Sublime*, (1764), trans. John Goldthwaite, (Los Angeles: University of California Press, 1965), 2:209.

⁷⁶ Johann Herder also mentions charm as the effect beauty has upon us whereas Kant’s sublime deals with an effect upon us so great as to appear without bounds and perhaps ineffable.

⁷⁷ Immanuel Kant, *Critique of Judgment*, Volume 2, Analytic of the Sublime, 1790, Section 25: 256.

In a similar light, in Chapter III of his *On The Musically Beautiful*, when trying to describe what is beautiful about music, Hanslick claims:

Music simply requires to be taken in as music, and can only be comprehended on its own terms, enjoyed in its own right.⁷⁸

Hanslick's *tönend bewegte Formen* (musical forms set in motion by sound) concentrates attention on the immediacy of experiencing the music. He forges a link between the experience of beauty and *Geist*, the untranslatable term from German Idealist Philosophy mainly attributed to Hegel, in which something of a mind type⁷⁹ is present and without which no experience of beauty is possible, according to Hanslick. However, Hegel's *Geist* is searching for what is termed absolute knowledge which implies understanding beauty has a Universalist content.

Hanslick, through Lippman's translation, appears lucid and direct on his views about music as an aesthetic experience, and thereby finds beauty in musical ideas:

Melody ... is pre-eminently the source of musical beauty. Harmony, with its countless modes of transforming, inverting and intensifying, offers the material for constantly new developments; while rhythm, the main artery of the musical organism, is the regulator of both, ... What is to be expressed with all this material? ... Musical ideas ... [which are] not only an object of intrinsic beauty but also an end in itself, not a means for representing feelings and thoughts.⁸⁰

This quote encapsulates Hanslick's philosophical views about music and what he might regard as creative in musical composition. It steers away from emotion being representative of any musical essence or representation. It embodies expression in ideas that have some objectivity in aesthetic beauty as per Kant. It functionally relates the triune properties of melody, harmony and rhythm to each other, using concepts that are central to musical debate at that time. Hanslick makes us aware of what he thinks is creative composition by referring to "musical material in the hands of a creative genius [being] as plastic and pliable as it is profuse."⁸¹ The text at this point is full of creative

⁷⁸ Eduard Hanslick, *The Beautiful in Music*, trans. Gustav Cohen, Seventh Edition, (London: Novello and Company, 1891).

⁷⁹ Robert Solomon, "Hegel's Concept of 'Geist'", *The Review of Metaphysics* 23 (1970): 642–661. On page 422, Solomon refers to the nature of Geist as "some sort of general consciousness, a single "mind" common to all men."

⁸⁰ Eduard Hanslick, *On the Musically Beautiful*, Chapters II and III, translated by Edward Lippman, in *Musical Aesthetics: A Historical Reader*, Volume 2, The Nineteenth Century, Part IV Chapter Nine, (New York; Pendragon Press, 1988), 265–307.

⁸¹ Eduard Hanslick, *On the Musically Beautiful*, 292.

allusions, with wording such as ‘free imagination’, ‘the invention of some definite theme’ and so forth, but he uses the term creativity more in a colloquial sense than a technical one. He proposes that:

The manner in which a creative act takes place in the mind of a composer of instrumental music gives us a very clear insight into the peculiar nature of musical beauty.⁸²

It is at this point his focus on instrumental music emphasizes how he thinks its structure reveals the essence of musical beauty, one that identifies the creativity present in the music.

He proposes that ‘a philosophical foundation of music’ requires the concepts associated with musical elements (that he regards as significant) to be determined (defined), which he openly declares to be ‘a strictly scientific framework’ within which to work.⁸³ The concepts are then later to be designated the source of laws of musical construction as well as of beauty,⁸⁴ without mention of a conceptual incompatibility between beauty being aesthetic and laws of musical construction being scientific.⁸⁵ However, Hanslick naturally refers, like Baumgarten, to the ‘science of aesthetics’ as it is understood by him to be a scientific discipline in an Enlightenment Zeitgeist. But whilst relying on his view that aesthetics can be handled scientifically, Hanslick then downplays mathematical structure within music by saying:

Creations of inventive genius are not arithmetical sums ... Mathematics merely controls the intellectual manipulation of the primary elements of music ... [which are outside the domain of aesthetics].⁸⁶

From both Kant and Hanslick we might conclude that the perception of beauty in music, from Kant, requires imagination of a particular type, and, from Hanslick, to be solely dependent on what the form of the sound takes.⁸⁷ The concept of imagination admits to itself (imagination) having freedoms that cannot be circumscribed by types. The Hanslick concept of music, being solely dependent on the form of the sound, is

⁸² Eduard Hanslick, *On the Musically Beautiful*, 296.

⁸³ Eduard Hanslick, *On the Musically Beautiful*, 296.

⁸⁴ Eduard Hanslick, *On the Musically Beautiful*, 298.

⁸⁵ Eduard Hanslick, *On the Musically Beautiful*, 300. The conceptual incompatibility may be explained by noting Hanslick refers to a science of aesthetics such that contemporary thinking still regarded aesthetics as a science.

⁸⁶ Eduard Hanslick, *On the Musically Beautiful*, 303.

⁸⁷ Eduard Hanslick, *On the Musically Beautiful*, 32. Hanslick says: “Every art comprises a range of ideas which it expresses after its own fashion, in sound, language, colour, stone, etc. A work of art, therefore, endows a definite conception with a material form of beauty.”

actually translated by him into little room for anything but physics-like explanations as being valid. This means both Kant and Hanslick's contributions to understanding creativity in musical composition via beauty and imagination are contained within scientific and rational bounds.

Kant stresses that we require imagination to experience the beautiful. Dustin Stokes⁸⁸ explores the links that can be made between the two and says imagination is always necessary for, but different from, creativity. This position is based on a definition for truth-boundedness that stems from adopting Kantian precepts in the *Critique of Judgment*, which also involves defining genius (Kantian creativity).⁸⁹ Here imagination is free in aestheticism to wander in an unstudied way, almost play-like as for Kivy, away from the initial concept that provoked imaginative thought in the first place. If information coming to mind is truth-bounded, then cognitive states can accurately and eventually represent it and its use in the world. If not so, then Stokes thinks that the information can be manipulated (Stokes' word for changeable). Thus imagination as it plays a role in judging the presence of beauty is judged manipulative by Stokes and non-truth-bounded.

Stokes own theory rests on imagination's ability to cognitively manipulate. Whilst he explains, then uses, many recognized arguments for the choice of categories, e.g., non-truth-bound cognition is needed for creativity since creativity involves novelty, the arguments seem to sit independently of one another rather than be part of a unifying standpoint. Stokes says, in defense of this cumulative, but not necessarily integrated, approach:

Taken together, this provides a powerful explanation ... imagination is important if not necessary for creative thought.⁹⁰

At one point, he voices worries in admitting, with one, that: "the present account misses the core of creativity; the non-deliberate and unconscious stuff is where the action is!"⁹¹

⁸⁸ Dustin Stokes, "The Role of Imagination in Creativity", 157–184, in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014), 157.

⁸⁹ Immanuel Kant, *Critique of Judgment, Book 2: On the Sublime*, translated by James Meredith, (Creative Commons Attribution Non-Commercial 4.0 International Licence), Section 49, 316. We read: "The mental powers whose union in a certain relation constitute genius are imagination and understanding. Now, since the imagination, in its employment on behalf of cognition, is subjected to the constraint of the understanding and the restriction of having to be conformable to the concept belonging thereto, whereas aesthetically it is free to furnish its own accord, over and above that agreement with the concept, a wealth of undeveloped material for the understanding, to which the latter paid no regard in its concept, but which it can make use of, not so much objectively for cognition, as subjectively for quickening the cognitive faculties, ..."

⁹⁰ Dustin Stokes, "The Role of Imagination in Creativity," in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014), 179.

These final points indicate some acceptance of the challenge to being definitive in this arena. Derek Matravers notes Stokes' cautious conclusions by saying:

[this essay] is a welcome addition to the rather scarce philosophical literature on the subject (the scarcity is pointed out by Stokes). One thing that is striking about this essay is how little Stokes is prepared to assert about creativity. He argues convincingly that our best bet is to treat creativity as a process Even setting his ambitions low, Stokes has difficulty in finding anything substantial to say. Agency is a necessary condition for being a creative process. Is novelty? Yes, in some degree and in some respects. (I can here state that I do not think there is any chance at all of specifying the respect in which novelty is relevant to creativity in a non-circular manner. I am baffled by those theorists who accept the implications of their theories that Haydn was a more creative composer than Mozart ...).⁹² Stokes goes on to say that some conception of value might be useful, and that incorporating a criterion involving cognitive change "looks promising". None of this is to criticise Stokes; in fact, just the opposite. My strong suspicion is that his severely limited conclusions are a feature of the debate: there simply might not be much that is *philosophically* interesting to say about creativity, which is an interesting conclusion in itself.⁹³

If Stokes and Matravers are deemed credible, this still renders the philosophical debate surrounding the nature of creativity nascent or ill-formed. The rational link between creativity and imagination is not well established by them (and admitted), even when quoting from musical contexts. They both eventually return to relying upon a process-orientated view of creativity, albeit aided by agency, novelty, value and cognitive change. Yet their arguments are put in a way that wants to recognize the role of the unconscious, a freedom of imagination to wander (or to play) and the presence of the aesthetic, all of which undermine a rational approach.

⁹¹ Dustin Stokes, "The Role of Imagination in Creativity," 177.

⁹² Matravers is effectively saying creativity and optimization are incompatible concepts.

⁹³ Derek Matravers, Review of Dustin Stokes, "The Role of Imagination in Creativity", 157-184, in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014), to be found at URL: <https://ndpr.nd.edu/news/24239-new-waves-in-aesthetics/> (2009).

Berys Gaut also discusses the links between imagination and creativity in the remit of looking for a *Philosophy of Creativity*.⁹⁴ Kantian ideas, especially those linking into concepts are quoted:

For Kant imagination is the faculty to intuit even when an object is not present, and he distinguishes between reproductive imagination (for instance, memory images) and productive imagination, ‘the authoress of voluntary forms of possible intuitions’, which is a free use of the imagination (Ak 5: 240).

Gaut notes that Kant only illustrated via poetry and the like, and then concludes:

While richly suggestive, Kant’s claims about the connection between creativity and imagination are frustratingly elusive.

Gaut questions the accuracy of Picciuto and Carruthers’s⁹⁵ assertion that creativity and imagination are conjoined to start in child pretend play, on the grounds that this link could also be present in kittens pretend playing with a ball of wool; yet kittens may know nothing of creativity. He considers empirical evidence from autism that shows a causal connection between pretend play and creativity. No such roots to being creative are assumed by Gaut. He gives other examples such as: “the vehicular claim, has argued for a connection model of creative imagination: creativity consists in making connections by the use of imagination between disparate domains.”⁹⁶ This positive allusion is to the literature on connectionist theories. Our brains are deemed to work at the neuronal level on the principle of parallel distributed processing.⁹⁷ For these arguments to be valid, intelligence and consciousness must consist completely within a mechanistic view of what creativity might be.

Gaut tries to answer two questions: is a traditional linking of creativity to imagination correct and can anything be said about how it works?⁹⁸ His traditional view

⁹⁴ Berys Gaut. “Creativity and Rationality.” *The Journal of Aesthetics and Art Criticism*. 70(2012): 259–270.

⁹⁵ Elizabeth Picciuto and Peter Carruthers, “The Origins of Creativity,” in *The Philosophy of Creativity*, Eliot Paul and Scott Kaufman eds., (Oxford: Oxford University Press, 2012).

⁹⁶ Berys Gaut. “Creativity and Rationality.” *The Journal of Aesthetics and Art Criticism*, 70 (2012): 259–270.

⁹⁷ Gaut is almost tapping into the connectionist view of intelligence at this point as initiated by David Rummelhart and James McClelland, *Parallel Distributed Processing*. Volumes I and II. (Cambridge, Mass.: Bradford Books, MIT Press, 1986).

⁹⁸ Berys Gaut. “Creativity and Imagination,” in Berys Gaut and Paisley Livingston, eds., *The Creation of Art* (Cambridge: Cambridge University Press, 2003), 148.

is that creativity requires originality, to be regarded as valuable, and involves flair.⁹⁹ His conception of imagination is not always truth-bounded, does not always require imagery, and can be propositional, experiential or dramatic. Gaut wishes to distinguish between imagination as a source or as a vehicle for creativity. In so doing, he opens up the possibility that metaphor-making is a creative activity, one aided by vehicular imagination. Source imagination, he claims, may have no connection with being creative at all. If this were so, there would be no case to be made for creativity *ex nihilo*.

Gaut's views eventually settle upon thinking traditional views of the links between creativity and imagination are correct, but he recognizes there is more work to be done with the sentiment that he hopes he has 'at least shown that there is a rich and interesting set of issues to be investigated here.' In then proposing: "metaphor-making ... displays ... imagination in being creative, in bringing together previously disparate domains ... The creative product here illuminates the creative process,"¹⁰⁰ Gaut relies on the product, process, behavior categorization of creativity already mentioned, where an abstract definition of creativity—not a description or an experience—is sought. He does not say how originality, value and flair are arbitrated if used as evidence of creative content.

So with respect to art music composition, Cavell supports the human-ness of being creative and actually celebrates the intentionality that thereby flows. In reaching back to Leibnitz, Baumgarten, Kant and Herder, a thread of belief in the human authenticity built into aesthetics remains, but tinged with a scientific *Zeitgeist* from which these writers project their views. Creativity in the musical context has to be inferred from mention of words like genius and imagination. Cavell, Levinson and Elster all emphasize that this human connection gives rise to a paradoxical freedom of constraint in the artistic context. Kant's claim that such involvement needs to be judged (not assessed, described or other means), using imagination in terms of the beautiful and the sublime, is modified by Hanslick. Hanslick chooses instrumental music as the epitome of music, which can be aesthetically beautiful but should be assessed on a quasi-scientific basis. Stokes, like Kivy, reminds us of the play-like nature of imagination and the way it is not truth bounded and probably rooted in the unconscious. Matravers detects that making links between creativity, beauty and imagination is ill-formed philosophically at present but a worthwhile pursuit. Finally, Gaut accedes to the Kantian method of aesthetic judgement

⁹⁹ Gaut, in reaching for the word flair, has brought us back to intuition, in that the dictionary definition of flair is intuitive discernment. Flair speaks of the uniquely attractive, or a special ability.

¹⁰⁰ Berys Gaut. "Creativity and Imagination," 170.

via beauty and imagination . But he tends to handle creativity in a categorizable way, ending up in objective definitions that require more definitions to make any advancement of understanding, such as in defining flair.

Whilst these reflections on links between creativity, beauty and imagination could appear disparate in emphasis, the researchers have continued the debate on how experience of and attitudes to music composition as creative have tried to be categorized. The desire for an understanding of creativity as part of human authenticity forms part of that debate. It also links in to the way aesthetics enables addressing this human condition without a constraining Enlightenment reason prevailing,.

3.4 A Philosophical Approach

In order to address aspects of creativity that seem to require a wider remit than science and psychology, philosophical thinking about creativity, as a more persuasive yet focused approach, has determined recent literature. The previous discussions looked at how creativity has been handled as a concept in its own right and then in conjunction with other concepts. They have shown that the unexpected, unusual, and like effects, are treated as peripheral by the writers and not normally taken into consideration as offering insight into the subject matter, except by Margaret Boden.

However, Berys Gaut and Paisley Livingstone observe that study of creativity in the philosophical aesthetics of art is neglected due to the dominance of formalism and structuralism. The critic has become the arbiter of creative content, focusing almost entirely on ends as product.¹⁰¹ They give a philosophical summary of creativity as editors to their book and note that the effect of acceding to this viewpoint is to remove human intentionality from art. This is close to Cavell claiming the dehumanizing of art by modernism. In focusing on the ‘state of debate’, they pick out issues of interest to be to find a correct (truth-bounded) interpretation of an art work, where that may be derived from, and what type of thing an art work is. In discussing whether Kivy’s contention that discovery and selection might prevail over creative notions they point to the middle way of Levinson:

... Jerrold Levinson’s contention [is] that musical works are initiated types, that is, they are sound structures (or more precisely sound/performing means structures) that are indicated by a composer at a time or in a specific cultural

¹⁰¹ Berys Gaut and Paisley Livingstone, eds., *The Creation of Art*, (Cambridge: Cambridge University Press, 2003), 4.

context. There is little agreement, however, as to whether such a position allows for artistic creation in a suitably robust sense: Levinson contends that it does, while Kivy, Predilli, Currie, and others contest the point.¹⁰²

They run through and mainly depend upon definitional arguments, aesthetic values, creativity as process, along with the place of rules and tradition, but there is no significance given to the disruptive.

Elliot Paul and Scott Kaufman have gathered together research on the topic under the rubric of ‘integrating philosophical insight with empirical research’.¹⁰³ The contributions range over topics such as aesthetics, art, science, ethics, mind and education. The editors have chosen not to incorporate creativity research as a topic in its own right. Their attempt to demonstrate some form of integration via philosophy presupposes in some way the task is possible. We may recall, musically, Schopenhauer suggests that art music composers can be seen as philosophers in their own right.¹⁰⁴ Paul and Kaufman’s editorial efforts, calling upon a range of experts, are helpful in seeing what the challenges in treating general creativity philosophically might be. Each expert applies philosophy to creativity in a specific context but shows there are few integrating factors. The Introduction is probably the most telling part of the book where the editors declare their intentions. They highlight, to them, the key issue. Philosophers tend to ignore what the scientific literature offers. The first few pages are compendiums of scientific research already done, where Paul and Kaufmann support the view that creativity is, as has already been mentioned, essentially having the triune properties of product, process and personal behavior. They add that creative product must have both newness and value¹⁰⁵ as properties.

If the remit for taking a philosophical approach to understanding creativity is widened, Christopher Peacocke addresses the creative musical scene by focusing on the word style.¹⁰⁶ He says that a discernment of style is for him the necessary precondition for understanding music composers’ outputs. Nominating style as important makes the

¹⁰² Berys Gaut and Paisley Livingstone, eds., *The Creation of Art*, 8.

¹⁰³ Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014).

¹⁰⁴ Arthur Schopenhauer, *The World as Will and Idea*, (London: Everyman, J. M. Dent, 1995), 163, where Schopenhauer quotes Leibnitz’ objective phrase of “[music as the] unconscious exercise in arithmetic whereby the mind does not know it is counting”, and reworks it into: “music is the unconscious exercise in metaphysics in which the mind does not know it is philosophizing.”

¹⁰⁵ Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014), 6.

¹⁰⁶ Christopher Peacocke, “Musical Style and the Philosophy of Mind,” in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014).

aesthetic properties of phenomena the key to understanding. Yet he wants empiricism to form the basis of his solution. This is summed up in the phrase: “It also seems to me that the expressive-perceptual account is explanatorily and teleologically fundamental.”¹⁰⁷ His theory about the importance of style in determining the creativity in a musical composition is picked up through the expressive-perceptual duality. This is then reduced to saying it is the critic, not the composer or performer, who has the vantage point for determining the creativity present. He claims that vantage point is justified through the perceived consistency with which style in music can be defined. Carman and Taylor also point out how the philosophical treatment of style, via phenomenology, could render style ubiquitous, naturally making style a candidate for an essence.¹⁰⁸

Style has the properties of being intangible and, in potentially not being reducible to anything else, could be regarded as an essence. Peacocke thinks few have ventured into the topic of musical style as being philosophical in nature. Peacocke likens the task to one of computer vision analysis where “it makes no sense to address the question of how the content of a perception [of musical style?] is computed without a specification of what it is that is computed.”¹⁰⁹ This empirical approach is taken as if one were applying an algorithm, but he has also made the significance of perceiving music through phenomena an important consideration. His focus invokes creativity as product by him saying: “But we know we should not be satisfied with a theory that fails to explain the distinctive aspects of the products of creative activity.”¹¹⁰ Peacocke’s viewpoint takes us away from recognizing the significance of the properties of creativity declared of interest in this thesis, if style is to be defined in some strong consistent manner.

Bence Nanay claims his own philosophical approach is advantageous because there is then no privileged recipe for creativity but a rudimentary necessary-and-sufficient condition, given as:

¹⁰⁷ Christopher Peacocke, “Musical Style and the Philosophy of Mind,” 94.

¹⁰⁸ Taylor Carman and Mark Hansen, *The Cambridge Companion to Merleau-Ponty*, (Cambridge, UK: Cambridge University Press, 2006), 24, Footnote 25. Carman and Hansen say of the connection between Pierre Bourdieu and Merleau-Ponty that: “By his own admission, Pierre Bourdieu owed an enormous debt to Merleau-Ponty’s account of the ubiquity of style in human behavior and cultural practices. Bourdieu’s notion of *habitus*, for instance, is a direct descendent of Merleau-Ponty’s concepts of motor intentionality and the global coherence of bodily and artistic styles.” Bourdieu worked on a ‘theory of practice’ using phenomenology.

¹⁰⁹ Christopher Peacocke, “Musical Style and the Philosophy of Mind,” 82.

¹¹⁰ Christopher Peacocke, “Musical Style and the Philosophy of Mind,” 83.

a mental process is creative if and only if it produces an idea that is ver[i]dically experienced and something we have not thought to be possible before ... and not learned from someone else.¹¹¹

The selection of some already-discussed characteristics of creativity appears to make the approach part phenomenological. He wishes creativity to be a process in the mind and subjective yet he makes an ‘idea’ into a product. That idea, according to Nanay, is veridical, i.e., real, actual and truthful. The condition also seeks newness in an almost absolute sense without discussing the challenge of how, and by whom, the newness is produced or perceived. Nanay’s approach is truth-bounded, limiting scope for the properties of interest in this thesis to become credible. Whilst mental processes as some form of genesis to creativity are claimed to have merit, Nanay does not develop this phenomenological argument further.

Margaret Boden has already been mentioned in connection with a scientific model of creativity. Her later research¹¹² summarizes previous published work and broadens her approach to creativity to encompass philosophical views. Boden defines creativity here as: “the ability to generate creative ideas ... where a creative idea is one that is *novel*, *surprising* and *valuable*,”¹¹³ which moves her views about creativity nearer to those under consideration in this thesis. This definition is given support from her previous thoughts on P and H creativity and notions of combination, exploration and transformation in being creative. Boden debates the necessity of consciousness and intentionality playing a role in being creative and claims this question must remain open. She states:

the question of whether a computer [for her a non-human embodiment of intelligence] could ever be creative is currently unanswerable, because it involves several highly contentious philosophical questions.¹¹⁴

Boden picks out properties of interest to this thesis but does not extend her consideration further into their creative properties.

Berys Gaut offers his own philosophical view on creativity, where he thinks the neglected ‘rich psychological literature’ should be consulted.¹¹⁵ This view relies upon

¹¹¹ Bence Nanay, in “An Experiential Account of Creativity,” in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014), 24.

¹¹² Margaret Boden, “Creativity and Artificial Intelligence,” in Eliot Paul and Scott Kaufman, eds., *The Philosophy of Creativity* (Oxford: Oxford University Press, 2014).

¹¹³ Margaret Boden, “Creativity and Artificial Intelligence,” 227.

¹¹⁴ Margaret Boden, “Creativity and Artificial Intelligence,” 242.

¹¹⁵ Berys Gaut, “The Philosophy of Creativity,” *Philosophy Compass* 5 (2010): 1034–1026.

Plato's *Ion* to argue that inspiration is a kind of madness, and upon Kant in *Critique of Judgment* (in Sections 43–50) to link creativity to imagination. Gaut's historicity calls first on Poincaré, then Wallas, then Ward (with the GENEPORE algorithm). He is in effect seeing creativity as mainly process and social-science orientated. He questions whether creativity is a virtue, rational, opposed to tradition, and fully Darwinian in a similar manner to propositions from Dean Simonton about the BSVR process. He attempts to include all walks of life, not just the arts. By so doing, issues then arise, such as the roles of inspiration and discovery, rules, predictability and computability, many of which are under discussion in this thesis. Originality and value get scrutinized as insufficient grounds for recognizing creativity on their own because creativity is deemed the property of agents. Philosophically speaking, this renders this type of agent with the capacity and the ability to choose. In this scenario, creativity, seen as emanating from the agent, could be *ex nihilo*. Gaut picks on these issues to show the relevance of a psychological approach to them. His definition for creativity is:

Putting this together, creativity is the capacity to produce original and valuable items by flair [Gaut's special word – it is defined as intuitive discernment in the *Chambers* dictionary]. So creativity requires a three-part, not the standard two-part definition; and it is a particular exercise of agency. As such it is open to agents, whether human or not, that have the requisite capacities.

In this definition, Gaut tries to provide a universal philosophical approach, one that he thinks can have roots in psychology, but not limited to humans. However, he has also shown how such an attempt is difficult to make plausible. Creative activity, described by the word flair gives us yet another word to add to the number trying to describe constituent or essential properties. Flair is like a catalytic agent as the third and missing ingredient to bind the properties of 'original' to 'valuable' together. Invoking the agency component can begin to explain how an agent embodies intentionality, and maybe consciousness, to enable being creative. But agency can also be non-human in his context without addressing whether creativity is essentially a human capacity or not. For Gaut, product is important such that invention is linked to a utility that dominates teleology, i.e., the product has to be purposefully useful. When using the word valuable, it is not explained whether the value comes from utility or aesthetics. Yet Gaut says creativity cannot be teleological by saying: "we cannot know the end in advance," as if aesthetics might dominate all discussion of creativity or that knowledge of creativity is ineffable

(unknowable in this context). But later Gaut uses architectural examples to weaken this position, e.g., an architect can imagine the whole before getting immersed in the parts, as if the building as a known structure determined all else that follows. As with other creativity definitions quoted, applicability is focused on trying to be universal. But the definition does not identify clearly what is being looked for as manifestations of creativity.

Creativity research as a topic in its own right is process orientated. Christian Julmi and Ewald Scherm review the specific interface between creativity research and phenomenology and come to conclusions in saying:

The phenomenological method is suited in general for researching into the creative process, because this represents a significant and unique human experience (Bindeman, 1998; Nelson, 2011) and it is the task of phenomenology to deal with people's subjective experience: phenomenology seeks to make explicit the implicit structure and meaning of human experiences. It is the search for 'essences' that cannot be revealed by ordinary observation. Phenomenology is the science of essential structures of consciousness or experience. (Sanders, 1982, p. 354).¹¹⁶

Julmi and Scherm's statement brings out their choice of salient points. Phenomenology is deemed suitable for creativity research as expressed through a 'process' model but no mention of other possible manifestations of creativity are made. Unique human experience, which is largely subjective, figures significantly as evidence for them. Since they see phenomenology as the science of essential structures of experience, they are actually advocating that phenomenology *is* a science. However, they broach a three-fold view of creativity of interest to art music composition that weakens the assumption that phenomenology is necessarily science. Corporeal creativity has properties of being felt, stimulated and atmospheric. Hermeneutic creativity has properties of adapting and arranging. Analytical creativity is supposed to reduce situations to their essence from a constellation of individual significances. All three ideas about the nature of creativity as phenomenological can be applied to art music composition. Corporeal (of the body, senses) addresses effects we experience when listening to or playing music. Hermeneutic (meaning) addresses the interpretive nature of how we make sense of what we hear.

¹¹⁶ Christian Julmi and Ewald Scherm, "The Domain-Specificity of Creativity: Insights from New Phenomenology," *Creativity Research Journal* 27 (2015): 152.

Analytic (algorithm) addresses the notion that we are trying to find the reasonable, logical and coherent that, if seen as phenomenological, could be eidetically reduced into essences. The last type of creativity has to reconcile essences, that are intuited without reason, with analytic and thereby reasonable grounds for any conclusions arrived at.

As with reviewing conceptual models of creativity, discussion here notes how creativity is handled philosophically but again shows diversity in what aspect of creativity is regarded as central to understanding it. The ways and means noted could help us understand what it means to be moved to call an art music composer's role and portfolio creative but would still largely depend upon rational and logical grounds.

3.5 An Integration via Disruption

The discussions, on how creativity relates to other concepts in a musical context and how it can be understood philosophically, contain evidence which can be interpreted to see disruption as an integrating factor that links them all together. That disruption reveals there is minimal rational explanation available for the stances taken. When considering genius and inspiration, Kivy reaches for bright ideas as a kind of essence to being creative. He notes that Longinus explains genius as the ability to break (pedagogic) rules—far from abiding by them—and then concludes genius is creativity *in extremis*, mystical and epistemically beyond us. As already mentioned, bright ideas, rule breaking and the mystical are seen as disruptive and new. Since creativity has links to intuition and expertise, Feigenbaum's expert systems give the impression that creativity could be reduced to 'rules used by experts in problem solving', rules that lend themselves readily to rational resolutions in computability. But rule-based methods are often only useful heuristics that have stood the test of time in being tried out and eventually regarded as rules. This is inductive (not deductive) rule validation. Even the Dreyfuses' route to becoming an expert disappears into playfulness at its most sophisticated levels, making further investigation, using logic and reason, inexplicable. They also regard all knowledge building as only for solving problems. Cavell might say that solving a problem *is* part of a composer creatively setting his/her own boundary conditions within which to work. But that situation is plausible only if composers 'disrupt' their thought patterns to find a new way of prescribing their compositions. Euthyphro's view of an osmotic transfer of expertise lends itself well to many learning scenarios in performance. It is highly intuitive, rationally inexplicable and most probably disruptive of the novice's

pre-conceived notions. Cope shows that originality and authenticity emanating from being human are also part of being creative in music, but with the fickleness and fallibility of being human disrupting consistent judgment of evidence. When beauty and imagination are linked to creativity, aesthetics enables addressing this human condition without Enlightenment reason prevailing, notwithstanding Kant always trying to relate understanding to a judgmental power. Philosophically, the concept of creativity is seen as diverse in what could be regarded as central to its understanding. But philosophy would still rely upon rational and logical grounds for validation.

We see that there is a significant integrating connectivity evident between creativity and other concepts through the perception of disruption. This points to the need of further examination of how phenomenology and aesthetics may provide another approach to understanding musical creativity. This may then shed light upon finding a better way of describing creativity in musical composition, and is addressed next.

4 Creativity through Phenomenology

The earlier chapters have brought to light that creativity in music is often understood in a way that communicates and shares conceptually. In so doing the presence of the intellectually disruptive, encountering the unusual, unreasonable, illogical, unexpected, surprising, bright ideas, ineffable, paradoxical, newness and provocative, is often regarded as aberrations. There is a general bifurcation into two approaches to current understanding. In searches for explanation, a reliance upon pre-determined boundary conditions such as truth, consistency, optimization, predictability (problem solving), and authentication (absolutism) are brought into play by ways of determinate presuppositions or axioms.¹ In searches for description, the emphasis changes in relaxing those constraints by using aesthetic concepts such as style, taste, form, genre, value and context. Musically speaking, boundary conditions can be self-imposed, truth about what the music means is often indeterminate, and perception coupled to intuition are significant in giving rise to evidence and understanding, but not necessarily to knowledge.

Plausible forms of explanation and description, involving interpretation, rely upon evidence, in the main, as well as other means. Aesthetic interpretations tend to weaken this reliance when the difference between reason and intuition is recognized. An approach to understanding creativity in art music composition needs to be plausible. To that end, two observations about linguistic evidence are considered important, as conjunctive to *prima facie* evidence in hearing music being performed live. Pamela Burnard has already pointed out in her research that composers are articulate in what they wish to say in providing information about composing music creatively. That evidence is suffused with their own judgment, description and interpretation and often expressed aesthetically. As becomes clear when asked, composers are continually referring to the effect their music may have on others and themselves. In addition, composers' thoughts may not be rational or expressible in the normal way via spoken language. The way composers express themselves extra-musically can appear obtuse or hard to follow. If considered as description, their thoughts need not give rise to expressions bounded by truth or reason. When discussing phrases from interviews with composers, some of them

¹ This sentence actually suggests what the notions of philosophical logic are when handling creative subject matter via explanation alone.

(the phrases) can be unintelligible on a first hearing, or may even remain so. This type of evidence neither creates ‘problems to be fixed’, nor the need to optimize or be truth-bounded, aesthetically speaking. Art music composers are thus articulate but potentially unintelligible when using standard modes of interrogation.

There is an immediacy to creating music² that demands it being experienced aesthetically in the moment. At root, immediacy concentrates on the front end of interacting with the world, making phenomenology a good candidate for handling musical creative affairs as both performed music *and* through speech or writing.³ In a response to the music, a quest to understand creativity in this context, relies on that moment of capture, not only as a sound impact, as for Johann Herder, but in speaking about that musical impact as well. To grasp essential content, at some point we choose to revert to spoken language as the working dialectic in reflection, and accept that the immediacy of perception lives on in the choice of words to describe it. As mentioned at the start of this thesis, there is an interplay between experiencing music as performed and talking or writing about it in reflection.⁴ If coming to grips with composers’ creativity is asserted as readily possible with expression through words alone, there would be no need of the music in the first place. However describing music and its effect upon us verbally is an essential communicative step.⁵

Because of the immediacy with which music is experienced, there is a distinction to be made between what is evident (as noticed by us or we surmise by others) and evidence (what is perceived, from which inference and intuition are made). The former has not reached the stage of a general acceptance but still has a realness to the observer, whereas the latter is part of a proposed objectivity (maybe as mind objects or concepts) from which the inference or intuition is made. Put another way, evidence has reached the stage of being absorbable by interpretation into part of a theory, whereas ‘it’ may be evident to

² The phrase ‘creating music’ cannot but be ambiguous as to what is referred to. The distinction between a composer’s creativity and that of the performer who ‘realizes’ the music in sound is not being debated here.

³ Judy Lochhead, “Can We Say What We Hear? Jankélévitch and the Bergsonian Ineffable,” in *Journal of The American Musicological Society*, 65(2005): 235, where Lochhead says: “... words are *implicated* in a broader notion of how music affects us as listeners, performers and creators.”

⁴ Judy Lochhead, “Can We Say What We Hear? Jankélévitch and the Bergsonian Ineffable,” 231–241, links two philosophers together in their approaches to understanding music. Bergson bases his metaphysics on dualities such as absolute and relative knowledge, to then regard some knowledge as ineffable. For Jankélévitch (page 231), Lochhead then claims: “music listening and performing engage a form of absolute knowledge through intuition.”

⁵ James Hepokoski, “Ineffable Immersion: Contextualizing The Call for Silence”, in “Colloquy: Vladimir Jankélévitch’s Philosophy of Music”, *Journal of The American Musicological Society*, 65(2005): 215–256, on page 230, where he says: “In the final assessment, the disparaging of interpretive conversation about music—that wondrous art—must be regarded as a rearguard, regressive posture.”

one person but not evident to others, preventing any claim to common ground or universality being made at this stage of encounter. Some transfer from being evident into evidence has to take place in the discourse to make matters communicable.

This chapter explores understanding creativity in art music composition through perceptive and aesthetic properties, provoked by the immediacy of experiencing live music. Firstly Kantian views about aesthetic judgment shows it to be overtly judgmental requiring rational conclusions. The significance of perception and interpretation are then brought to the fore when the immediacy of the impact of sound is recognized and how irrational the context becomes. A phenomenological view of musical creativity is taken into consideration that reaches back to Herder and Hanslick in that it is the sound(s) of music which affect us. Musical evidence is then considered to be both vague and incomplete by reference to themes explored by Bergson and Jankélévitch. This then leads to a scrutiny of how the work of Merleau-Ponty and his body-subject is relevant to musical creativity studies.

4.1 Aesthetic Judgement and Experience

In *Contemporary Music: Theoretical and Philosophical Perspectives*,⁶ Helmut Lachenmann meets with composers to discuss just what composing consists of. In his reflections on what he learns, he says:

Composing as a way of fabricating magic in music is rather easy. There are a lot of composers whom I wouldn't call real composers but more or less talented arrangers of magical situations. ... This is the quandary: magic as a medium of familiar safety, even of irrational collective ecstasy, or magic as a medium of reflection, dominated and 'suspended' by a creative spirit? At any rate, in what we call 'art' in music, the composer, with his creative and innovative energy, has to evoke and dominate the magic.⁷

A creative composer evokes and then dominates the property of magic, unlike a talented arranger who 'fabricat[es] magic in music'. This speaks, according to Lachenmann, of 'suspending' or interrupting a normative line of thought as a disruptive act; this is achieved by a creative spirit. Lachenmann's music is well known in creating (inventing)

⁶ Max Paddison and Irène Deliège, eds., *Contemporary Music: Theoretical and Philosophical Perspectives* (Farnham, UK: Ashgate, 2010).

⁷ Abigail Heathcote, "Sound Structures, Transformations, and Broken Magic: An Interview with Helmut Lachenmann," in *Contemporary Music*, eds. Max Paddison and Irène Deliège (Farnham, UK: Ashgate 2010), 343.

all manner of different ways of making sound on instruments. The sounds provoke, disturb and generally disrupt all notions of what, conventionally speaking, is heard from these instruments as art music. He is saying it is magical in defying explanation of its achievement, but a creative spirit can control it somehow.

From a different point of view, John Hospers includes and grapples with the philosophical problems surrounding creativity, as part of an address to a meeting of The American Society for Aesthetics. After contemplating numerous ways to explain creativity, he then discards them all. He returns to making emotion and feeling of particular significance in art but also casts the significance as a form of magic, concluding:

But the source of the magic cannot be encapsulated into any general set of rules, nor anything whatever that could be seized upon by other artists to guide them in the creation of something of enduring value. Dare we say that any and all general rules for creating good art must be relegated to the trash-heap of aesthetic theory?⁸

Hospers is attacking all forms of rule-based methods as inadequate to give a theoretical basis to aesthetic aspects of creativity. He says his view on what is magical, as it is encountered in art, is that its aesthetic content cannot be fully grasped. Both Lachenmann and Hospers have used the word magic differently but ended up highlighting the need to rethink how we understand creativity in art music composition when aesthetic judgment is invoked. Even using judgment may need substituting through intuited or similar terms. Later in the thesis (section 4.5), the ideas of Merleau-Ponty are reviewed in connection with removing a mind-body dualism to creative manifestation. He refers to the magical, in his case, to be the inexplicable transformation between things and spectacles⁹ as if some inexplicable link had been forged between perception and substance.

The essence of art music composers being creative resides somewhere in the context of an experience of the music. In a positive sense, we find our expectation provoked in ways we could not have imagined or anticipated (it is called magical above), even if reflection might try to later, perhaps successfully, rationalize our thoughts. If we employ a spatial metaphor, we have to get to the creative places the composers wish to encourage us into. This may well be for the first time, taking us as performers and

⁸ John Hospers, "Artistic Creativity," *The Journal of Aesthetics and Art Criticism* 43 (1985): 254.

⁹ Maurice Merleau-Ponty, *L'Oeil et L'Esprit*, (Paris Galimard, 1964) 33–34, or "Eye and Mind" trans. Carleton Dallery, in *The Primacy of Perception*, James Edie ed., (Evanston, USA: North Western University Press, 1964), 162.

listeners with them, to be positioned as insiders or co-creators, more than just detached spectators. Unless some commodification argument has to intervene, this positioning comes from being invited in by an aesthetic experience as much as for any other form of appreciation. Once there, both performers and audience can (dialogically) have a significant effect upon how a composer's musical work happens in performance; they are all related.

Kant makes a major attempt to define aesthetic judgment, an interest taken up in his third critique and linked to his desire to see order in our experience that could be then be the basis of a rational approach to knowledge. Kantian objectives are not as for Plato. Platonic Ideas are necessarily outside of experience as ideals but Kantian notions of understanding are transcendental extensions to experience on the basis that we grasp what the conditions are for how we understand in the first place, i.e., the rules or conditions are *a priori* of our subjective experience and, in a way, objective.

Kant's transcendental idealism provides a grounding principle in self-consciousness for all experience and knowledge in asserting that human reason itself is capable of finding 'unity in diversity' in knowledge.¹⁰ The three major critiques are related. The *Critique of Pure Reason* attempts to show we can have objective knowledge even when it is conditioned by subjective experience. The *Critique of Practical Reason* shows as a fact that we can exercise 'moral reasoning' to make moral judgments even though we are bound by natural laws. The *Critique of Judgment* aims to unite the first two critiques as theoretical and practical parts to reason that ground the aesthetic experience in perceiving beauty and the sublime. There are but a few references to music in this last critique.

Kant, in wanting to judge an aesthetic experience through beauty and the sublime, distinguishes between two types of beauty: purposeless pure beauty, and conditional teleological beauty. The subject matter is only understood in the latter.¹¹ In making this delineation,¹² Kant is incidentally debating the meaning attributable to instrumental

¹⁰ Robert Sinnerbrink, *Understanding Hegelianism* (Stocksfield, UK: Acumen, 2007), 7.

¹¹ Immanuel Kant, *Critique of Judgment*, Section 16.

¹² Immanuel Kant, *Critique of Judgment, Book 2: On the Sublime* (Creative Commons Attribution Non-Commercial 4.0 International Licence), Section 16, 229, where he claims: "There are two kinds of beauty: free beauty (*pulchritudo vaga*), or beauty which is merely dependent (*pulchritudo adhaerens*) The first presupposes no concept of what the object should be; the second does presuppose such a concept and, with it, an answering perfection of the object... they [designs of no intrinsic meaning attached to 'free beauty'] represent nothing—no object under a definite concept—and are free beauties. We may also rank in the same class what in music are called fantasias (without a theme), and, indeed, all music that is not set to words."

music. The two different types of beauty contrast non-conceptual thought to a conceptual thought that has form or ideals to aim for. It would appear Kant regards instrumental music or any music without a theme as non-conceptual and thence exhibiting free or purposeless beauty. As free beauty, music would then have powers of expression yet to be decided or different from the usual language-based means of communicating, i.e., music is literally inexplicable if judged to exhibit free beauty.

In the *Critique of Judgment*, in order to justify his own view concerning aesthetic properties, Kant notes that music has an aesthetic effect (charm) far distant from explanation via the rigour of formal science. He says: “But mathematics, certainly, does not play the smallest part in the charm and movement of the mind produced by music.”¹³ He also talks about attaching value to musical endeavours through the ‘agreeableness’ we experience from it.¹⁴ He proposes instrumental music is most probably non-conceptual and exhibiting free beauty, according to his categories. Therefore, epistemically it cannot, for him, be anything but the lowest form of art, i.e., it has little or no knowledge embedded in it. Yet music’s agreeableness to Kant means music is still to be valued in producing that effect.

Nominating (intuiting) properties can attach value to aesthetic experience. Their presence is then assumed to indicate value is present. Anna-Teresa Tymieniecka searches for what is to be valued in aesthetic experience. She refers to an ‘aesthetic discourse’ of the arts that automatically suggests there is a sharing and communication aspect to artistic endeavor anyway. In describing some arts as plastic, Tymieniecka draws attention to experience as both spatial and temporal, subjective and objective. She points to Roman Ingarden’s attempts to find foundation in being, similar to Heidegger’s *Dasein*. Ingarden’s aesthetic experience and judgment is derived from each layer of the structure of an aesthetic object. Tymieniecka’s concern is that Ingarden seems to dwell more on ontological matters rather than phenomenological ones. Merleau-Ponty’s attempts to overcome the limitations of Cartesian duality will bring this bias under further consideration later.

The Geneva School is noted to address two issues at once with a linguistics approach. The issues are to try and ground experience in both the work of art *and* the

¹³ Immanuel Kant, *Critique of Judgment*, Book 2: *On the Sublime*, 329.

¹⁴ Immanuel Kant, *Critique of Judgment*, Book 2: *On the Sublime*, 329 where he says: “music, then, since it plays merely with sensations, has the lowest place among the fine arts—just as it has perhaps the highest among those valued at the same time for their agreeableness.”

mind of the perceiver. Tymieniecka sees Ingarden and the Geneva School as at the forefront of aesthetic discourse, yet she also sees limitations and concludes:

In our times ... Not only may no consensus on aesthetic criteria be expected, but in this disarray of values, no objective horizon of reference for criticism is possible.

In agreement with Tymieniecka, I am not wanting to establish or codify the objectivity (ontology) of what we experience, or to circumscribe how value in art is determined. The source of whatever gives rise to an experience for us can be bracketed out as per Husserl, if desired. With this emphasis in mind and seeking to portray it adequately, Tymieniecka describes aesthetic experience of art in architecture as to:

go around it, inside and out, and it is only in the temporal succession of our perceptions and their coming together in an aesthetic object as the artistic work that we ‘perceive it’ aesthetically.¹⁵

Tymieniecka’s imagery can be co-opted into the musical scene where we can say it is the performers in conjunction with the composer who take listeners on a semi-guided tour through a musical sound structure, for all to perceive aesthetically. We might not be aware of the structure (form, genre) but only the effect it has had on us. It is somewhere on this semi-guided tour that the music’s effect provokes us to reach for the word creative through the properties we have highlighted. This imagery specifically recognizes the serial moment-by-moment context of musical experience (not necessarily a judgement) made ostensibly within frameworks of taste and style. The frameworks may be well known to us but are (maybe unconsciously) bracketed out, to use Husserl’s notion. The effect is to experience the music in a way that invariably contains thoughts indicating the unexpected, the new, and surprising, as highlighted of interest in this thesis.

In so doing, there is an Enlightenment pressure to then conclude we might have missed something or not properly understood that which we are experiencing and trying to interpret. To do that would then be a case of not seeing the wood (the pleasure of the beauty of our experience now seen as an intuited essence that even description cannot completely account for) for the trees (the individual and multiple structural formalities we logically infer and might expect to ‘explain all’). But there is really a change of dialectic taking place almost like a Kuhnian paradigm shift, one that moves the focus

¹⁵ Anna-Teresa Tymieniecka, “The Aesthetic Discourse of The Arts: Breaking the Barriers,” *Analecta Husserliana* (London: Kluwer, 2000), Volume LXI: xiii.

onto evidence as phenomenology, not ontological substance. We are provoked to move directly onto perception in a search for essences of creativity in art music composition aided by intuition. Perceptions may now be playing a significant evidential role when trying to understand what to work with.

4.2 A Phenomenalist Viewpoint

Herman Parret touches upon why a phenomenalist approach to understanding creativity associated with music could be important when he says:

The musician more than any other artist “provokes perception” and, in so doing, he provokes “dreaming/reflecting.” Therein lies the creativity of the musical artist.¹⁶

For Parret, a distillation that can be extracted from perception appears to be initiated in dreaming and reflection, two properties distant from any fact or principle. Parret also claims that the creativity of the art music composer normally has to be perceived through the filter of the performer, not directly, an issue already discussed. This perception points to music engendering an integrating effect upon our understanding, i.e. it is the composer, performer *and* listener/critic who all contribute something to agreed views of what is meant by the music being called creative.

Johann Gottfried Herder opens up a phenomenalist way of describing art music composition as creative, yet he is known more for anthropological, empirical and utilitarian ways of philosophizing; he is a practical man. According to Friedrich Osterman, as interpreted by Frank Shaw, Herder:

sees “Erkenntnis” (cognition) as a creative act, thus blurring the distinction between man as the 'cognizer' of reality and the reality which is 'cognized'. Man, for Herder, perceives reality just as God first perceived it, namely in the act of creating it. It is this creative ("schopferisch") element of Herder that forms the subject of Ostermann's study,¹⁷

integrating man with reality. Kant is seen as keeping the cognitive subject and reality apart in a dualism such that cognition does not give access to the thing in itself. However Merleau-Ponty will be seen to continue with Herder's unifying theme. Herder's writing comes at a time when Baroque precepts of imitation and the theory of affections are

¹⁶ Herman Parret, “Kant on Music and the Hierarchy of the Arts,” 260.

¹⁷ Friedrich Osterman, *The Idea of Creativity in Herder's Kalligone* [*Die Idee des Schopferischen in Herders Kalligone*] Munchen: A. Francke Verlag, 1968). Frank Shaw, Review of: Friedrich Osterman, *The Idea of Creativity in Herder's Kalligone*, *Philosophy and History*, 4 (1971): 34.

giving way to Romanticism. Argument on whether it is at all possible to have access to the thing itself remains active.¹⁸ In contrast to the formalism of the Baroque, the feelings invoked by music are now regarded as vague, unfulfilled (infinite longing), personal and maybe uncategorizable; the creative in music speaks in untranslatable ways yet communicates somehow. Herder's empirical (practical) approach is portrayed in the *Stanford Encyclopedia of Philosophy* so as to make:

lexical straightjacketing of language ... inimical, not only to lexical creativity and inventiveness, but thought itself because thought is essentially dependent on and confined in its scope by language, thereby to creativity and inventiveness in thought itself.¹⁹

This view by Michel Forster has constrained Herder's views into classifying thoughts about music and its meaning as only expressible 'essentially' through linguistic terms as a Derridian dependence of thought upon transactions via language constructs. But musical creativity is not limited by such a presupposition.

When Kant explains what he thinks the essence of music to be as:

a beautiful play of sensations that are externally produced, and yet must also be generally communicable; which fine art then can be nothing other than the proportion of the various degrees of the attunement (tension) of the sense to which the sensation belongs, [similar to] that of vision, that is, into music and the art of color,²⁰

he does it by making musical tone analogous with color, in a desire to find universal explanations external (objectively) to ourselves. Kant does not concern himself with feelings because the basis of cognition is some extension of the rational when forming an understanding. For Kant, knowledge is literally and only built outwards from a start in rational thought. Herder then takes issue with Kant. Herder's dislike of the color analogy and Kant's 'play with sensations' provokes him to say:

¹⁸ Timothy Sprigge, "Arthur Schopenhauer," in *The Oxford Companion to Philosophy*, Edward Honderich, ed., (Oxford: Oxford University Press, 1995), 804. Sprigge writes that Arthur Schopenhauer's distinction of only having access to representation rather than the thing itself meant that: "music alone depicts the Will in its various grades as it is in itself rather than as manifested in the phenomenal world."

¹⁹ Michael Forster, "Johann Gottfried von Herder", *The Stanford Encyclopedia of Philosophy* (Summer 2015 Edition), Edward Zalta, ed., URL <http://plato.stanford.edu/archives/sum2015/entries/herder/>, Section 2.

²⁰ Immanuel Kant, *Critique of Judgment*, Para. 53, Section 3.

Miserable music that does this; toneless heart that in all music hears only a play with sensations,²¹

This is regarded by Michael Forster as a caricature of distracting public polemics.²² The analogy, with the sensations that lead to us understanding color, is not apt according to Herder. He declares the musical evidence is least of all susceptible to being generally communicable because of its vagueness and incompleteness.²³ As such it may not be reducible to Kant's conception of knowledge. He also takes issue with Kant's remarks that rate music as the lowest of the fine arts. Kant reduces music to a 'pleasurable art' in being dismissed by the claim: "Hence it [music] demands, like every enjoyment, frequent change, and does not endure repeated repetition without creating boredom."²⁴ For Herder it is precisely the effect or sensation sound has upon us that puts him on a course to understand music through aesthetic eyes, turning his back on the inherent sterility of any scientific approach.

At the heart of Herder's understanding of music is the proposition that the tone (the sound itself) is powerful, affecting us in a way independent of word and gesture to the point of experiencing reverence and love.²⁵

Herder counters Kant's objective and cognitive stance by reaching back to the debate between Rameau and Rousseau, in the tension that exists between them as they deal with the reason-versus-experience debate of the Enlightenment. Jean Philippe Rameau, as music theorist, thinks musical expression and poetics are important and seeks to understand the fundamentals of music, such as through relating musical intervals to partial harmonic ratios.²⁶ When trying to align experience with reason, he validates his understanding of music through science. In his *Traite de l'harmonie* (1722),²⁷ music is

²¹ Johann Gottfried Herder, "On Music," *Kalligone: On the Beautiful in Art*, Part II Section 2 Chapter IV, trans. Edward Lippman in *Musical Aesthetics: A Historical Reader*, Volume 2, The Nineteenth Century, (New York; Pendragon Press, 1988), 42.

²² Michael Forster, "Johann Gottfried von Herder", *The Stanford Encyclopedia of Philosophy* (Summer 2015 Edition), Edward N. Zalta, ed., URL <http://plato.stanford.edu/archives/sum2015/entries/herder/>, Section 2.

²³ Johann Gottfried Herder *Kalligone: On the Beautiful in Art*, 34.

²⁴ Johann Gottfried Herder *Kalligone: On the Beautiful in Art*, 41, referencing Immanuel Kant, *Critique of Judgment*, paras. 52 and 53.

²⁵ Johann Gottfried Herder *Kalligone: On the Beautiful in Art*, 38.

²⁶ Thomas Christensen. *Rameau and Musical Thought in the Enlightenment*. (Cambridge: Cambridge University Press, 2004). On page 34, we read: "Rameau insisted that raw emotions that are the product of unmediated experience need to be filtered through reason in order to be effectually captured and expressed by the artist."

²⁷ Jean-Philippe Rameau, *Treatise on Harmony*, trans. Phillip Gossett, (New York; 1971) xxxiii xxxv. See Simon Miller, "Towards a Hermeneutics of Music," 5–26, in *The Last Post: Music after Modernism*, Simon Miller, ed., (Manchester, UK: Manchester University Press, 1993), 10 for detail on Enlightenment thinking including Kant.

mainly understood through the harmonic line. In him being known as both theoretical and argumentative, sadly: “... the people would not believe that someone who discoursed so learnedly on intervals, scales, chords—a *savant*, a *philosophe*—could write music that they would want to hear.”²⁸

On the other hand, Jean-Jacques Rousseau concentrates on the importance of the melodic line, not the harmony, and regards conveying emotion as the functional root of music.²⁹ Rameau and Rousseau are diametrically opposed to each other and on opposite sides of the debate in the War of the Buffonists (*querelle des bouffons*).³⁰ Rousseau writes disparagingly: “... the French have no music and cannot have any: ...”³¹ Rousseau’s *Music Dictionary* (1767–68) definition of imitation³² is cited by Julia Simon as showing Rousseau believed that:

music has the ability to tap the emotions of listeners through a kind of mimesis. ... Rousseau claims this is accomplished through a number of features in music, but especially by accent and melody.³³

Kathleen Hirt discusses the opposition between emotion and mechanization in music in the nineteenth century.³⁴ She draws attention to the way the Rameau-Rousseau rift can be seen as efforts to separate emotion and passions away from reason, through the work of August Wilhelm Schlegel that tried to stop the Enlightenment subsuming feelings into its mechanistic universe.³⁵ The rift, Hirt says, is healed somewhat by Johann

²⁸ Donald Grout and Claude Paliska, *A History of Western Music*, Sixth Edition, (New York: Norton & Company, 2001), 381.

²⁹ Tracy Strong, *Jean Jacques Rousseau* (Lanham, USA: Rowman and Littlefield, 2002), 92. Strong says: “Rousseau argues that in the theater we (as audience) may have “pure” emotions at the spectacle in front of us, from which we are kept by the fourth wall of the stage, but that is only because the emotions do not really affect us. In an important sense, they are not really ours.” See also Clifford Orwin and Nathan Tarcov, eds., *The Legacy of Rousseau* (Chicago: University of Chicago Press, 1997), 25, where they comment: “As for music, he [Rousseau] argues that it gains in scope to the extent that it abandons direct imitation. ... his very brief discussion of music consists of an exhortation to composers and critics to perfect the poorly cultivated resource of music, which can stimulate passions and even sensations in the absence of the objects that usually produce them.”

³⁰ A war-of-words between the French and Italian musical intelligencia championed by Rameau and Rousseau respectively. It was brought to head on the occasion of an Italian opera company visit to Paris. The debate pitted the merits of ‘old fashioned French opera’ against Italian ‘opera comique’.

³¹ Donald Grout and Claude Paliska, *A History of Western Music*, Sixth Edition, (New York: Norton & Company, 2001), 442. Grout and Paliska quote Rousseau from his “Lettre sur la musique française” (1753), trans. in SRev, p908; 5: 174.

³² Jean Jacques Rousseau, B. Gagnebin, ed., *Oevres Complètes* (Paris: Gallimard, 1959–1995).

³³ Julia Simon, “Rousseau,” in Theodore Graycik and Andrew Kania, eds., *The Routledge Companion to Philosophy and Music* (London: Routledge, 2011), 327.

³⁴ Katherine Hirt, *When Machines Play Chopin: Musical Spirit and Automation in the Nineteenth Century*, (Berlin: De Gruyter, 2010), 2.

³⁵ Katia Hay, “August Wilhelm von Schlegel”, *The Stanford Encyclopedia of Philosophy* (Summer 2017 Edition), ed. Edward Zalta, URL = <https://plato.stanford.edu/archives/sum2017/entries/schlegel-aw/>. Hay says: “Schlegel’s aim is not to conceptualize a particular canon of beauty, but much more, as a

Forkel's insistence that music must imitate emotions but by elevating nature first so that emotions are part of nature.³⁶ Hirt pinpoints the end of the eighteenth century as the time when the separation of mind from body causes problems in developing an understanding of music. However we need to note that music requires a reconciliation between aesthetic understanding of its links to emotion and passion *and* the mechanistic techniques of instruments upon which to make sound.

At this time, Herder favors the importance of melody over harmony as a phenomenological effect where his interest is in how each tone, sometimes seen as a timbre, affects the listener. Herder tries to fixate upon what true music is in declaring that:

a mere decomposition of the tones, that is, harmony, tires ... because it is always the same thing ... [but] true music, however, that is melody, the buoyant line of the whole course of tones, becomes precisely through its repetition more enjoyable; ... to the point of rapture.³⁷

The Enlightenment disputation as to whether harmony as reason (Rameau) or melody as experience (Rousseau) is the more important for carrying the sense of musical argument, is changed by Herder. In a re-interpretation of Kantian 'tones' that border on formal definition via objective physics, Herder then makes a phenomenalist acclamation: "[music] exceeds in charm all dreamed of beautiful forms."³⁸ Here Herder holds onto the notion of the beautiful, through Kant's currency of charm, experienced aesthetically in melody made up of tones, as the most important aspect of appreciating music. It is 'rapture'-ous, notwithstanding his views being influenced by the Romantic Zeitgeist of his time. He embellishes beauty with the property of charm as if charm is the effect we experience and beauty could be the essence we subsequently intuit. Herder positions the debate as one of understanding music and its creativity (albeit seen as the product of genius) through aesthetic properties such as beauty and charm with an incomplete rapturous comprehension. Admitting to having an incomplete understanding could be seen as temporary inexplicability. But it is more likely to be ineffability of our subject matter, and is dealt with next.

means of elevating oneself above all partial views, to find an approach that may enable the comprehension and enjoyment of the different ways in which art is manifested throughout history."

³⁶ Katherine Hirt, *When Machines Play Chopin: Musical Spirit and Automation in the Nineteenth Century*, 8.

³⁷ Johann Gottfried Herder *Kalligone: On the Beautiful in Art*, 42.

³⁸ Johann Gottfried Herder *Kalligone: On the Beautiful in Art*, 43.

4.3 Dealing with the Ineffable

For Kant and Parret, an understanding of creativity in art music composition rests upon a search for consistency or universality. Their knowledge seeks a form of authority, the grounds for which make it reliant upon being self-evident and truth-bounded. If knowledge is made this way and is causal, it forces into the intellectual open the presence of what is seen to be ineffable³⁹ and thence what to do with it. Herder's point of view prepares the way for Henri Bergson and Vladimir Jankélévitch as they call upon words such as ineffability and charm in trying to understand music. These words indicate the need to come to terms with the paradox of expressing the inexpressible as we transform musical experience into communicable concepts.⁴⁰ The ineffable, often confused with aberration, is now to be regarded as musically significant. I propose that the ineffable remainder is a prime source of what is creative in music⁴¹ simply because, in its ineffability, it is inexhaustibly re-interpretable.⁴²

Ted Cohen, addresses the ineffable nature of creativity with respect to Kant's views. For Kant, beautiful objects (and maybe other entities) are the product of a genius' capacity for generating aesthetic ideas. Cohen identifies with Kant in saying that how we judge something beautiful (as free beauty) is inexplicable. But to be inexplicable is not

³⁹ The ineffable remainder is mentioned in many diverse ways. In Michael Spitzer, *Music as Philosophy: Adorno and Beethoven's Late Style*, 272, Spitzer concurs with and quotes Theodor Adorno saying that: "Objects do not go into their concepts without leaving a remainder." In Max Paddison, *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music*, 75, Paddison writes: "Arising out of the tension between mimesis and rationality, between expression and construction—the dialectic of Subject and Object within the work—is the 'remainder' (*das Mehr*), the riddle of the [musical] work." In Pierre Boulez, *Orientalisms: Collected Writings*, 83, André Breton is cited by Pierre Boulez as referring to the work of art resisting interpretation by having an "indestructible kernel of darkness." In Beverly Lanzetta, *The Other Side of Nothingness: Towards a Theology of Radical Openness* (Albany: State University of New York Press, 2001), 118, Lanzetta employs this phrase theologically in a search for open solutions. In Herbert Simon, "Explaining the Ineffable: AI on the Topics of Intuition, Insight and Inspiration," *Proc. 14th Int. Joint Conf. On Artificial Intelligence 1* (1995): 939–948, Simon debates the role and place of a 'remainder' in science.

⁴⁰ The question as to whether music is itself conceptual or non-conceptual is put aside (almost bracketed) in the exploration of what, by way of conceptual communication, takes place as we share about creativity in music.

⁴¹ David Walters, "Artistic Orientations, Aesthetic Concepts, and the Limits of Explanation: An Interview with Pierre Boulez," in *Contemporary Music*, eds. Max Paddison and Irène Deliège (Farnham, UK: Ashgate, 2010), 311. Walters recorded Boulez as saying: "Yes. It is very difficult to explain music; if you explore really deeply into the composition, you have to describe it in terms of technique—there is no other way. ... The how [beyond knowing practically how the work is constructed] you cannot discover; you can give some intuitive reasons, but you cannot give any explanation any more."

⁴² Lois Fitch and John Hailes, "Failed Time, Successful Time, Shadowtime: An Interview with Brian Ferneyhough," in *Contemporary Music*, eds. Max Paddison and Irène Deliège (Farnham, UK: Ashgate, 2010), 328. Ferneyhough said: "No concrete work, in whatever medium, can ever aspire to fulfilling the totality of demands that philosophical abstractification imposes simply because it is part of its definition as art work that it is particular, its character carved out of the numinous mass of the possible. It would be a very deluded composer who, persuaded by agenda-laden philosophical rhetoric, set out to compose according to such precepts. Alas poor Yorick; dead on arrival!"

necessarily to be ineffable, for perhaps later in time that inexplicability may be overcome with further knowledge. Cohen then reaches for metaphor as one way to overcome the inexplicability and thereby links his thoughts to those of Michael Spitzer in *Metaphor and Musical Thought*.⁴³ Experiencing the music itself is substituted with relying upon metaphor as a figure of speech.

Cohen doubts whether induction can be claimed to work under ineffable or paradoxical circumstances. For if any part of a concept is ineffable, induction could not be invoked to support understanding of that part. Kant claims aesthetic ideas are uncontainable in concepts and cannot be used to judge the presence of beauty anyway. In aesthetic terms, I am in agreement with Cohen concerning induction, for when I say this particular flower is beautiful, it is not meant to infer that all of this type of flower or even flowers in general are beautiful.⁴⁴ Neither is such a claim inductively refutable by finding a flower which is not regarded as beautiful. Cohen ends his essay with the sentiments of Pamela Burnard. He broadens Kant's concept of genius to claim inductively that there must be a little of this (genius) in all of us, thereby making us all creative in some way.

In trying to seek any measure of explanation of facts, not just description in the context of aesthetic judgment, we cannot then do experiments on watching composers compose and thereby be creative. It would change the behavior that we examine and turn them into animals in an observational zoo, along with all the artificiality that zoos promote. An understanding of what we experience (as phenomena) in music is invariably descriptive, from which value judgments are formed as to why we might value that experience. A focus on the phenomenal rather than the factual relies more on indeterminate description than determinate explanation of fact (truth). The ineffable is thereby not eliminated but readily embraced under these circumstances.

With that focus, Henri Bergson and Vladimir Jankélévitch explore the significance of the ineffable and its connection to knowledge about music. Ineffability for Bergson comes from the possible infinitude of meanings that absolute knowledge affords, *not* ignorance. Ineffability is then contextualized as not that we can't know but that there is too much to know. Bergson goes on to differentiate relative from absolute knowledge in that the former is created from analysis and the latter from intuition. Relative knowledge does not allow for any knowledge becoming by *ex nihilo*, i.e., it is causal in some way. In

⁴³ Spitzer, Michael. *Metaphor and Musical Thought*, Chicago: Chicago University Press, 2004.

⁴⁴ Ted Cohen, "The Inexplicable," in Berys Gaut and Paisley Livingston, *The Creation of Art* (Cambridge: Cambridge University Press, 2003), 139, and Note 2, 146.

the same way, Jankélévitch says: “Music does not allow the discursive, reciprocal communication of meaning [relative knowledge] but rather an immediate and ineffable communication; [absolute knowledge] ...”⁴⁵ Bergson then goes on to use intuition to talk of creation by life forces as his concept of creative evolution,⁴⁶ a view that is anti-Darwinian⁴⁷ and supports creativity being seen as *ex nihilo*. In addition, Jankélévitch actually emphasizes creativity being *ex nihilo*, so that pedagogy need play no role in being creative, when he says:

To create, one must create: ... not just that creation always begins with itself but also, and as a consequence, that there is no recipe for learning to create. The creator sets down essence conjointly with existence, possibility at the same time as reality.⁴⁸

Jankélévitch then expands upon what it means to create *ex nihilo* by saying essence and existence co-habit one another. His extension into this claim is that to ‘be’ is to live with possibilities all around us when adding: “... the states of mind and feelings, are as innumerable in the process of creation as are the musics to which they could give rise.”⁴⁹ It is interesting to note Jankélévitch resorts to referring to creativity as a process at this point. Judy Lochhead sums up Jankélévitch’s viewpoint as:

... the reality of life is creative—not mechanistic—and these forces of creativity are actively producing continuous novelty (the new). It is only through creative activity that living beings can realize the absolute knowledge of intuition.⁵⁰

Bergson and Jankélévitch infer that creativity produces the new coming via intuition, not analysis, and most importantly, it can have the character of being absolute knowledge. This stance actually admits to the possibility of knowledge being arrived at *ex nihilo*. In the musical context, Jankélévitch then says:

⁴⁵ Vladimir Jankélévitch, *Music and the Ineffable*, trans. Carolyn Abbate, (Princeton University Press, 2003), 8. See also page 61 where he says: “Music is then neither a ‘language,’ nor an instrumental means to convey concepts, nor a utilitarian mode of expression ... is not purely and simply expressive ... independent of all ideation: music is not emotionally ‘moving’ except in that it is literally ‘moving’.”

⁴⁶ Keith Pearson, John Mullarkey, Melissa McMahon, eds. *Henri Bergson: Key Writings*, (London: Continuum, 2002).

⁴⁷ The major tenet of Bergson (he received a Nobel Prize for it) was that Darwinism does not have any explanation as to how, mechanically speaking, fit new species are generated. Bergson uses life forces (*élan vitale*), the presence of which do not have any explanation attached as to how they operate, essentially opening the door to facing up to dealing with the ineffable.

⁴⁸ Vladimir Jankélévitch *Music and the Ineffable*, 29.

⁴⁹ Vladimir Jankélévitch *Music and the Ineffable*, 63.

⁵⁰ See Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell, (New York: Henry Holt, 1913), Chapter 3, and Judy Lochhead, “Can We Say What We Hear? Jankélévitch and the Bergsonian Ineffable,” in *Journal of The American Musicological Society*, 65 (2005): 232.

Music ignores such concerns [as coherence and reduction that should lead to relative knowledge via analytics] since it does not have ideas to line up logically with one another. Harmony itself is less the rational synthesis of opposites than the irrational symbiosis of the heterogeneous.⁵¹

Jankélévitch's 'symbiosis of the heterogeneous' directly downplays thoughts of seeing (reaching for) structure and pre-determined form in music. Instead, it seems he looks for synergy between the constituents a composer might choose to work with, a kind of abandonment of the strictures of structural thought. As part of an exploration of feelings, Jankélévitch also invokes the concept of *charme* (French spelling) with a recognition that:

Technical analysis is a means of refusing to abandon oneself spontaneously to grace which is the request the musical Charm [Jankélévitch's spelling at this point!] is making.⁵²

Charm is linked to beauty, Kant's criterion for aesthetic content, by Jankélévitch when he says: "is *charme* not the very operation of beauty [?]... *charme* makes beauty not only *actual* but *efficacious*."⁵³ [original italics] This rhetorical question is reinforced by Carolyn Abbate saying in her 'Jankélévitch's Singularity' Introduction:

... *charme* ... is an aesthetic phenomenon to which we react not passively but actively, by being changed, changing ourselves.⁵⁴

Jankélévitch thus ties together the ineffable, inspiration and *charme* in saying:

... the musical mystery is not what cannot be spoken of, the untellable, but the ineffable. ... [it] cannot be explained because there are infinite and interminable things to be said of it: ... the ineffable, thanks to its properties of fecundity and inspiration, acts like a form of enchantment: ...⁵⁵

from which the basis of understanding has now been changed to one of experience, not fact.

James Hepokoski responds to Jankélévitch's insistence on music being ineffable and his subsequent call for silence⁵⁶ rather than critique. Performing music is to affect us

⁵¹ Vladimir Jankélévitch *Music and the Ineffable*, 19.

⁵² Vladimir Jankélévitch *Music and the Ineffable*, 102.

⁵³ Vladimir Jankélévitch, *Le Je Ne Sais Quoi et Le Presque Rien*, (Paris: Seuil, 1980), 113.

⁵⁴ Vladimir Jankélévitch *Music and the Ineffable*, xviii.

⁵⁵ Vladimir Jankélévitch *Music and the Ineffable*, 72.

⁵⁶ Edward Pearsall, "Anti-Teleological Art: Articulating Meaning through Silence," in *Approaches to Meaning in Music*, Byron Almen and Edward Pearsall eds., (Bloomington: Indiana University Press,

through *charme* to convey absolute knowledge as a direct cause-and-effect argument. Hepokoski accedes to modernism failing to recognize the significance of incommensurability. Modernism has no ability to circumscribe charm or represent the immediate, or any, human experience. He then regards Jankélévitch's call for silence as excessive. He answers the question "... [does] one ever approach the captivating force of music in an unmediated way [?]" negatively, and therefore says, in agreement with Carl Dahlhaus:

... the meaning accumulated by music in its secondary, literary mode of existence, does not leave untouched its primary mode, the realm of composition.⁵⁷

Discussion on trying to decide where and how creativity manifests in music is now seen as giving some importance to meaning derived from linguistic description coupled with experiencing live music. Such a stance necessarily involves embracing (not discarding) any ineffability that might be heard when listening to music and read into the words and phrases used to describe it. That ineffability is fecundity not ignorance. Whilst we can take in the words off the page at leisure, live music relies upon temporality for its reality and is the subject of the next section.

4.4 Lived Time

Temporal aspects of how we experience music are central to our perception of it and form part of a phenomenal approach to its meaning and understanding. With respect to how time works, Bergson differentiates lived time away from time as measured. Bergson's lived time is the immediacy of experience. He calls this *durée* such that music unfolds in *durée*, not necessarily in measured time. Jankélévitch adds that: "Music, like movement, or duration, is a continuous miracle that with every step accomplishes the impossible."⁵⁸ The significance of *durée* in our quest to understand creativity in art music composition is then summed up by Michael Gallop in saying:

The instant of creativity—the coming of the creator's pure event—cannot be witnessed in the ordinary flow of time; put otherwise, *the pure creativity of*

2006), 41–61. Pearsall proposes that silence is not absolute silence. For him, silence is actually an anti-teleological event that suspends time, similar to Bergson's *durée*.

⁵⁷ James Hepokoski, "Ineffable Immersion: Contextualizing The Call for Silence," 230, in *Journal of The American Musicological Society*, 65(2005): 215–256. Found in Carl Dahlhaus, *Esthetics of Music*, trans. William Austin (Cambridge: Cambridge University Press, 1995), 62.

⁵⁸ Vladimir Jankélévitch *Music and the Ineffable*, 18.

*the instant never appears as a product of factual experience, in a simple empirical present.*⁵⁹ [original italics]

Bergson's *durée*, lived time as opposed to analytic time, where time, especially musical time, is not linear, is described thus:

Pure duration (*durée*) is the form which the succession of our conscious states assumes when our ego lets itself live, when it refrains from separating its present state from its former states. ... [it] forms both the past and the present states into an organic whole, as happens when we recall the notes of a tune, melting, so to speak, into one another. ... even if these notes succeed one another, yet we perceive them in one another, and that their totality may be compared to a living being whose parts, although distinct, permeate one another just because they are so closely connected? ... think of it as a mutual penetration ...⁶⁰

This passage talks about musical notes blending together in time, a theme to be continued by Merleau-Ponty when he talks about mind and body blending, and then body-subjects infecting or blending their effects with body-subjects. This attitude continually favors understanding through the continuous (co-penetration to blur separate entities) over the discrete (the exclusivity required by difference) and is Gestalt-like. Jankélévitch extends this continuous theme into a musical context when saying:

... music creates a unique state of mind, ... ambivalent and always indefinable. Music is ... inexpressive ... in that it implies innumerable possibilities of interpretation, because it allows us to choose between them. These possibilities co-penetrate one another instead of precluding [as with] impenetrable bodies [that] exclude one another ...⁶¹

Jankélévitch is anticipating Merleau-Ponty's formation of the body-subject that invades and penetrates. Bergson, in agreeing with Hanslick, says it is the sound itself that affects or penetrates or infects us, but:

⁵⁹ Michael Gallope, "Jankélévitch's Fidelity to Inconsistency," in *Journal of The American Musicological Society*, 65(2005): 237.

⁶⁰ Henri Bergson, *Time and Freewill*, trans. F. Pogson (London: George Allen and Unwin, 1910), 100–101." In Henri Bergson, *Time and Freewill*, found in *Henri Bergson: Key Writings*, Keith Pearson and John Mullarkey, eds. (London: Continuum, 2002), 60, Bergson also perceives of musical time as a qualitative experience of succession rather than a quantitative knowledge measurement of time, by saying: "if we interrupt the rhythm by dwelling longer than is right on one note of the tune, it is not its exaggerated length, as length, which will warn us of our mistake, but the qualitative change thereby caused in the whole of the musical phrase" Quoted from Henri Bergson, *Time and Freewill*, trans. F. Pogson (London: George Allen and Unwin, 1910), 101.

⁶¹ Vladimir Jankélévitch *Music and the Ineffable*, 74.

If musical sounds affect us more powerfully than the sounds of nature, the reason is that nature confines itself to expressing feelings, whereas music suggests them [feelings] to us.⁶²

Then later, he amplifies this by saying:

It follows from this analysis that the feeling of the beautiful is no specific feeling, but that every feeling experienced by us will assume an aesthetic character, provided that it has been suggested, and not caused.⁶³

from which, according to Bergson, music only suggests feelings of beauty, not expresses them, because music is experienced aesthetically. To express feelings of beauty requires some explanatory connection between feelings and expression but, aesthetically speaking, we can do no more than describe with imprecision.

In contemplating if it is more appropriate to use lived time than measured time in this musical context, Carolyn Abbate first chooses live performance as the real way to experience music.⁶⁴ She then discusses how musical performance and language description are both used to understand creativity in the musical context. Her two states, drastic (the act and the doing) and gnostic (the reflective and knowledge-building) speak of Jankélévitch insisting that:

... real music is music that exists in time, the material acoustic phenomenon. ... Yet, as he [Jankélévitch] wrote, ‘composing music, playing it, and singing it; or even hearing it in recreating it—are these not three modes of doing, three attitudes that are drastic, not gnostic, not of the hermeneutic order of knowledge?’⁶⁵

Both Abbate and Jankélévitch pinpoint the way the drastic in performance can give rise to a knowledge distant from that expressed in the analytic *and* hermeneutic. Yet the composer sits at the front end of all of this and has to ask for her (the creative composer’s) gnostic (intellectual and semiotic) offering to be energized into some form of drastic (physical) reality and then assessed as creative. In this scenario, there is a definitional divide created between the demands of the drastic and the gnostic, one which suggests a reliance upon Cartesian duality. In addition, discussion of the drastic and gnostic raises yet again the issue whether there is any difference in approaching an

⁶² Henri Bergson, *Time and Freewill*, 15.

⁶³ Henri Bergson, *Time and Freewill*, 17.

⁶⁴ Carolyn Abbate, “Music—Drastic or Gnostic?” *Critical Inquiry* 30 (2004): 505–536.

⁶⁵ Carolyn Abbate, “Music—Drastic or Gnostic?” 505, quoting from Vladimir Jankélévitch, *Music and the Ineffable*, 77.

understanding of musical creativity from a poietic or aesthetic point of view. We will see that Merleau-Ponty's body-subject can overcome such a need to differentiate.

In expressing views about music as it includes thoughts about creativity, a move to understanding it has to face up to inescapable conditioning. We are trying to express the inexpressible, deal with the ineffable (as too much choice, not ignorance), the ambivalent and the undefinable, and must put aside a search for 'discovering the universal' as pertains for rational and logical thought. Instead, we need to treat musical sound as something that penetrates our very existence to the extent that it blurs the discrete ontological boundaries (including temporal ones) that normally help us chart our epistemic way. We are thus faced with accepting that music works in *lived time*, expanding and contracting to allow our sense of immediacy to last as long as our consciousness chooses. To do so allows existence and essence to cohabit: for the real to exist alongside the possible. This line of thought feeds directly into relying on immediate perception as the 'front end' of coming to understand creativity in the musical context. Experience as evidence is seen to take place in lived time, not measured time, and with ineffability endemic to understanding. Forms of knowledge abstraction, disinterestedness or detachment as the product of reflection are subsumed into what it means to be a creative musical human being. We turn now to the work of Merleau-Ponty to see if it can provide more insight into the presence of creativity in art music composition when dispensing with Cartesian duality of mind and body.

4.5 Merleau-Ponty and the Creative 'Body-Subject'

There is a holistic nature to our encounter with music; it can take us over, it can change our moods and emotions, it 'speaks' in ways normal language has no way of saying. Thinking of music as holistic is in some ways Gestalt-like if it also recognizes that we are unable to show how the parts make up the whole in a reasoned explanation. Description in its inherent incompleteness is often more appropriate. To think of musical creativity as an experience that we perceive (irrespective of the role played as composer, performer, listener or critic), is to say there is an experience *within* embodiment taking place.

As the previous chapters have been trying to show, many precepts adhered to by both scientific and philosophical disciplines seem unhelpful or irrelevant when contemplating what we think is creative in music. Concepts, categories and structures can

impede in the forth-telling of what is experienced, and what is then conceived creatively in music. They actually force into exclusivity the sensory from the cognitive as if some Cartesian dualism prevails.

Making a deliberate division between body and soul (Cartesianism) renders the soul (mind, intellect, and psyche) axiomatically separate from the body (soma) that has been stripped of any power to be a source of knowledge. Merleau-Ponty's views about phenomenology address problems he sees that arise from such exclusivity. Thoughts on creativity are woven into his views, although he does not concern himself with the concept openly. His focus on Cartesian dualism makes epistemological headway in understanding creativity, but only as an implicit adjunct to that focus. Brentano, Heidegger and Jean Paul Sartre could also be called upon to shed light on coming to terms with 'being' in the musical world as a practical issue concerning creativity, as well as experiencing it, but this is put aside for the moment.

There are a number of views on what Merleau-Ponty intended in his writing which are embraced in my choice of description of how he addresses creativity issues. The views that follow on what Merleau-Ponty puts forward come mainly from *The Structure of Behavior*⁶⁶ and *The Phenomenology of Perception*,⁶⁷ views that are regarded as relevant to musical creativity and composition.

Phenomenology's two reductions are normally invoked as a two-step method that is hoped will intuit essences. Phenomenal reflection, by bracketing out the world, reduces the quest for understanding to one of relying only upon the given-ness of what we perceive: how things appear to us or show themselves. Eidetic reduction then takes us from facts and experiences to essences by a free play of our imagination in intuition. We *must* intuit essences.⁶⁸ This intuition cannot be exhaustive; it will only get us so far in understanding. Whereas Husserlian intuition takes the form of idealism that tries to complete, Merleau-Ponty insists incompleteness⁶⁹ prevails and is similar to agreeing with

⁶⁶ Maurice Merleau-Ponty, *The Structure of Behavior*, trans. Fischer, (London: Methuen, 1965).

⁶⁷ Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. Colin Smith, (New York: Humanities Press, 1962).

⁶⁸ A helpful way of checking the efficacy of intuiting essences is to recognize that if it is inconceivable that A is not a feature of B (an awkward double negative), then A is an essence of B.

⁶⁹ Maurice Merleau-Ponty, *The Phenomenology of Perception*, 6, says: "We must recognize the indeterminate as a positive phenomenon. It is in this atmosphere that quality arises. Its meaning is an equivocal meaning; we are concerned with an expressive value rather than with logical signification. The determinate quality by which empiricism tried to define sensation is an object, not an element, of consciousness, indeed it is the very lately developed object of scientific consciousness. For these two reasons, it conceals rather than reveals subjectivity." See also the description by Taylor Carmen and

Bergson and Jankélévitch, where incompleteness shows itself as the ineffable. It is important to see the ineffable not as a problem but as a potential source of possibilities.

With regard to the first step, Merleau-Ponty posits that pre-reflectivity—full of affects of the body, pre-subjective and with possibilities—must precede reflectivity in any attempt to reconcile the subjective (intellectual and internal) with the objective (distinct and external). As already mentioned, Merleau-Ponty calls it magical to perceive capabilities, this time of the pre-reflective body. This impersonal body-subject exists in the world but does nothing but ‘be’ prior to thought and reflection taking place. So the body (not as a physical body in the Cartesian sense) becomes a platform from which a personalized “I can” is launched,⁷⁰ thence to think (reflect), to experience, to play, to move. Any discussion of creativity is deemed as human in origin. The pre-reflective body grounds creativity in the body’s ambiguity of what “I can” may give rise to. Using the word creative in this context is to imply production to be *ex nihilo* because the pre-reflective state comes before anything else is. For the musical context, musical pre-reflectivity shows the body and the world in a relationship, depending on one another for existence (interpenetration, invasion, infection) or as one of interrogation and resonance with the other. That dependence is worked out as if music becomes the dialectic medium for the interaction, one that is riddled with indeterminacy, unlike a Derridian exchange through the significance of defined language constructs.

The need of the pre-reflective state is to ground a one-ness in and with others, but not at a purely intellectual or subjective level, where empathy and understanding come from explanation via similar brain states and the like. The grounding is at a body-subjective level in a world full of possibilities. This sets up a dialogue, between this body-subject and the world in which it finds itself and impinges with, such that localization of effect is fuzzy or ambiguous. It is the relationship between body-subject and world that gives credence or essence or validity to both. It does not come from some independent existence of either as for science, where each is external to the other. The possibilities now consist of a spreading of self, the I, into other entities to affect them. They recognize spreading effects invading or infecting them, rather than thinking of the I as a distinct entity that affects and influences other Is. For this to be possible, the

Mark Hansen, *The Cambridge Companion to Merleau-Ponty* (Cambridge: Cambridge University Press, 2006), 10, where they summarize: “phenomenological inquiry instead finds embodied agents immersed in worldly situations in virtue of perceptual and affective attitudes whose contents are themselves often conceptually indeterminate.”

⁷⁰ As to whether there is any recursive and cyclic content to pre-reflection, this is not explored in this thesis.

concepts of communication and relationship could be considered *a priori* or essences underlying such facility of the body-subject. Merleau-Ponty leaves unresolved how it might be possible, if at all, to reflect upon the pre-reflective state and other such conundrums but they will not be central to the discussion that follows.

Humans now have an existence, an ontological being, in which no division between bodily and non-bodily notions can be entertained. We *are* by virtue of being body-subjects not body-objects, and are that particular combination that is called human. The concept of Cartesian mind-body dualism is nullified. Merleau-Ponty then pushes the integrated body-subject concept forward to the point that bodies can take on all former subjective properties such as consciousness, intentionality and knowledge repository. This extension personalizes creativity, should it be regarded as present. He uses the word *praktognosia*⁷¹ in which motility (physicality) becomes intentional (intellectual), the motility being something habitual (reflexive and inherent).⁷² Habituation has the properties of sedimentation such that it remains when all else has drifted away.

This conflating to indivisibility of mind and body has application in looking at both the intent and the ontological substance of a composer and her output. Light is cast upon idiomatic characteristics of a composer that become some form of motivic sedimentation, i.e., the body now takes a part in compositional creativity. The perception of a composer's creativity is seen in every aspect of her being, such that embodiment describes how the composer's intellectual motivation is inextricably bound to him or her as a physical and motivic (skill-capable) entity.

Merleau-Ponty's attempt to overcome Cartesian duality addresses its two states as forms of Gestalt⁷³ (forming a global whole with self-organizing tendencies). Conceptually, Gestalt is important for creativity because it talks of the perceived whole, not a reductive attitude that looks to defining all the parts first for it to make sense (bottom-up intellectualization). He then proposes a third state to complete a dialectic. He borrows the Hegelian term 'work'⁷⁴ to represent the connection between biological perception (stimulus) and vital (intellectual) cognition, seen also as a gap between nature and consciousness, if re-formulated as a Cartesian duality. Work can thus be where

⁷¹ Maurice Merleau-Ponty, *The Phenomenology of Perception*, 161.

⁷² Russell Keat, "Merleau-Ponty and the Phenomenology of the Body," in *Understanding Phenomenology*, Michael Hammond, Jane Howarth and Russell Keat, eds., (Basil Blackwell, 1991).

⁷³ Bernard Flynn, "Maurice Merleau-Ponty", *The Stanford Encyclopedia of Philosophy* (Fall 2011 Edition), Edward N. Zalta, ed., URL = <http://plato.stanford.edu/archives/fall2011/entries/merleau-ponty>.

⁷⁴ Maurice Merleau-Ponty, *The Structure of Behavior*, trans. Fischer, (London: Methuen, 1965), 163.

culture and the like now enter in, as an integrating part of the former separate body and mind.

Merleau-Ponty says that the relationship of these three Gestalt entities (sometimes called physical, vital and human form) is not for each to be external and causal of the others, but fully integrated.⁷⁵ When we dis-integrate them, then “This is the truth of dualism.”⁷⁶ i.e., this dualism becomes true for us. So physical and vital are embodied in each other (inseparable) to the point that we can no longer talk of an intellectual consciousness, but only of a perceptual consciousness. The change is that nature (seen as the externality or embodiment of concept⁷⁷) is integrated into our person-ship to the point that all we are must involve perception through a body-subject (body-mind, body-vital, body-spirit, body-intellect) combinatorial viewpoint. It now becomes possible to see creativity as present in both action and reception (poiesis and aesthesis) concomitantly because they have been made indistinguishable. The body-subject is both active and sensorial at the same time.

Merleau-Ponty’s version of phenomenology directly addresses the question as to how creativity can be both an attribute of an active body-subject, as a creative person whilst perceived apparently from a passive position. Perceiving the creative behavior of a person is to find oneself infected or invaded by such behavior. On this basis, creative product is perceived by recognizing sedimentation and habitus in the creative person from whom it flowed. This provides a basis for understanding such words as idiom, authentication and style as different types of product. Bridging between the activity of a creative body-subject and a more passive listener/critic body-subject is a performer (also as a body-subject) who sees infection and invasion from both flow directions. She is affected by the musical score (or like semiotic) and also affects the listener through the sound invasion thereby induced. The performer and listener are thereby creative in their roles too. Affection is now concomitant with infection.

For Merleau-Ponty, phenomenal reduction and analytic reflection are not meant to reduce the experience of the world exclusively into thoughts alone (intellectualism), nor to analytically objectify it as external to ourselves. There is an element of wonder and surprise built-in to exercising this perception:

⁷⁵ Maurice Merleau-Ponty, *The Structure of Behavior*, 203: Merleau-Ponty’s phrase is: “body and soul are no longer distinguished.”

⁷⁶ Maurice Merleau-Ponty, *The Structure of Behavior*, 209.

⁷⁷ Maurice Merleau-Ponty, *The Structure of Behavior*, 210.

Reduction does not withdraw from the world towards the unity of consciousness as the world's basis: it steps back to watch the forms of transcendence fly up like sparks from a fire; it slackens the intentional threads which attach us to the world, and thus brings them to our notice. It alone is consciousness of the world, because it reveals the world as strange and paradoxical.⁷⁸

Merleau-Ponty's statements here are important in the way they capture and draw together observations that have already been made about creativity. To talk of 'forms of transcendence' is an impossibility if the former form bears any relationship to the latter form. Some *ex nihilo* activity has to have taken place, otherwise there is no transcendence. To watch forms of transcendence is paradoxical and suggests a metamorphosis, if seen ontologically, but of what? To slacken the intentional threads is to weaken the need for the categorical imperative built into definition and explanation. Seeing the world as strange and paradoxical is precisely the effect that is often perceived as we latterly and eventually get used to music that at a first hearing or encounter we call creative in its disruptive and perhaps attractive strangeness.

The degree to which we can view our own perception this way then becomes the enabling basis to using the concept of creativity in describing our own actions, and in the reception of what we and others do and say in music. Normative reasoning now has no place in this form of phenomenal reduction because this reduction is always open to being disturbed or disrupted—even to be seen as one of creativity's main characteristics or essences. This is where the unexpected, the unusual, the surprise, the non-reasonable, come into play, that were mentioned in the opening chapter. The notion of disruption⁷⁹ could now be intuited as an essence of creativity, one that contains some understanding of *ex nihilo* perceptions as newness.

Merleau-Ponty thinks perception is a behavior exercised by the body as a living body not just as consciousness.⁸⁰ This living body, brought into being by the introduction of the third dialectic, work, does not 'think' (as for Descartes and Kant) but shows "I can" with the inclusion of action. An integrated synergy, of the former duality of body

⁷⁸ Maurice Merleau-Ponty, *The Phenomenology of Perception*, xii.

⁷⁹ The word disruption is often used such that pejorative implications are assumed to automatically follow. Its use here is not in any way intended to support that connotation. Disruption is seen as an alteration to normalcy, a break with predicted flow, an abrupt change of intellectual direction, an unexpected outcome and so forth. As to whether what then follows is for the good or ill is open to ethical debate and persuasion.

⁸⁰ Maurice Merleau-Ponty, *The Phenomenology of Perception*, 206.

and mind, now becomes body-subject as a single entity. The openness of the notion that we (inextricably) do-think speaks of possibilities rather than factual delineation and opens the door to viewing creativity in another new light. That new light no longer talks of creativity as some causally provoked manifestation, a position that underpins much of the categorization brought to light in the review of the approaches to creativity in the literature. The pre-reflective state, long before analysis or even experience comes into play, is one where, musically, we *can* form whatever thoughts we like about how music as part of us: as a composer who has something to say or as a performer/listener who tries to make sense of the composer's instructions or notation. Ineluctably, our bodies are an integral part of the affair as an experienced life with musical influences. Composers' inspiration, performers' skills or techniques or listeners' reception and reflection as critics; they all play their part.

Merleau-Ponty's attempts to overcome perceived philosophical rifts caused by mind-body dualism are also present in other researchers work such as Richard Schusterman, who is establishing a new discipline of Somaesthetics.⁸¹ Schusterman identifies with Baumgarten saying:

Aesthetics (as the theory of the liberal arts, science of lower cognition, the art of beautiful thinking, and art of analogical thought) is the science of sensory cognition.⁸²

As such there is a sense in which Schusterman's research is scientific. However, he thinks of each of us as "The Self as a Work of Art."⁸³ We are: "... a locus of sensory aesthetic appreciation (aesthesis) and creative self-fashioning."⁸⁴ He claims: "Concerned not simply with the body's external form or representation but also with its lived experience, somaesthetics works at improving awareness of our bodily states and feelings,..."⁸⁵ Here Schusterman brings out an optimizing theme which persists throughout his proposal, and applied to a living body type, emphasizing lived embodied experience. When talking about body consciousness, lived experience, and embodiment,

⁸¹ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal", *The Journal of Aesthetics and Art Criticism* 57 (1999): 299–313.

⁸² Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," *The Journal of Aesthetics and Art Criticism*, (1999) 57(3): 300. This is cited as para 1 in Baumgartner's *Aesthetica* (1750) for which there is at present no English translation.

⁸³ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 313 endnote 35, which refers to Richard Schusterman, "The Self as a Work of Art," *The Nation*, June 1997, 25–28.

⁸⁴ Richard Schusterman, *Thinking Through the Body: Essays in Somaesthetics*, (Cambridge, UK: Cambridge University Press, 2012).

⁸⁵ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 302.

such writing aligns his aims to those of phenomenology, focusing on perception more than fact. However, Schusterman's purpose in his proposal is: "to show its potential utility, not its radical novelty."⁸⁶ These preferences by Schusterman make the enterprise utilitarian and teleological and thereby less relevant to creativity, which is not constrained in this way.

However, Schusterman proposes three fundamental dimensions to somaesthetics.⁸⁷ As analytics, in wanting a more Universalist approach, he allows mind/body duality to creep back in, whereas Merleau-Ponty does not. Pragmatics⁸⁸ shows his desire to optimize all aspects of somaesthetic research as forms of somatic improvement. Schusterman's background as a pragmatic philosopher draws him to the significance of both representational [external appearance] and experiential [inner feelings with embodiment] forms. Here he favors the experiential side, claiming:

They [the standardized representational norms] ignore the body's subject role as the living locus of beautiful, personal experience. But somaesthetics, in its experiential dimension, clearly refuses to exteriorize the body as an alienated thing distinct from the active spirit of human experience.⁸⁹

Practicalities, the third fundamental, brings one back to optimization with: "... practicing such care through intelligent disciplinary body work aimed at somatic self-improvement ...".⁹⁰ This is the closest Schusterman gets to the sedimentation and habitus themes of Merleau-Ponty. In his later book *Body Consciousness*, he reflects upon Merleau-Ponty's philosophy in a chapter entitled: "The Silent, Limping Body of Philosophy: Somatic Attention Deficit in Merleau-Ponty."⁹¹ He is critical of Merleau-Ponty's reach for the magical (mystical, unexplainable) as a response to the perceived capabilities of the pre-reflective body, arguing instead for effort to find explanations. Schusterman also criticizes Merleau-Ponty's concept of sedimentation. By way of example, Schusterman is disquieted in there being no explanation for how we can correct bad habits and make

⁸⁶ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 299.

⁸⁷ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 304.

⁸⁸ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 305. Philosophically, to be pragmatic is to make the practical consequences the test of truth and thereby links all of Schusterman's work to a scientific orientation.

⁸⁹ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 306.

⁹⁰ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 307.

⁹¹ Richard Schusterman, *Body Consciousness*, (Cambridge: Cambridge University Press, 2008), 49–76.

them good.⁹² However such a stance has to involve explanation (but no other means), has to be ethical in its judgmental orientation, and come down firmly on the side of nurture in the nature/nurture debate of human cognition origin. Schusterman's aim is to form a pedagogy that encourages:

... the search for basic common principles and differentiating criteria in terms of which these diverse practices [all sorts of somatic improvement guides] can be classified and related,⁹³

again showing a bias to the theme of optimization. Yet Foucault's exploration of gay sadomasochism is included as a matter of course, seen by Schusterman as simply 'different strokes for different folks', or a type of pluralism, and just an extreme somaesthetic experience.⁹⁴

In Schusterman's *Body Consciousness*, Fred Maus regards Schusterman's initiative as a fresh attempt to reconcile mind and body, in effect restoring the soma to significance.⁹⁵ Maus actually explores what a somaesthetics of music might mean.⁹⁶ He concentrates on classical music, favors the Anglo-American analytic tradition in looking at the significance of embodiment for performers and listeners, but does not consider the composer's role, nor mention creativity.

Nicolas Cook has also noted how much Cartesian duality causes embodiment problems when understanding creativity in music. Cook finds there to be an irresolvable tension between:

the sociocultural and ecological approaches that understand creativity to be socially produced [and] "those physical and biological approaches which locate musical creativity in the musician's brain.

But he also writes:

The appropriate response is not to attempt to resolve it ... [but to find] an approach [that] delimits the scope of creativity ... [thereby] representing one out of an indefinite number of creativities.⁹⁷

⁹² Richard Schusterman, *Body Consciousness*, 62.

⁹³ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 307.

⁹⁴ Richard Schusterman, "Somaesthetics: A Disciplinary Proposal," 309.

⁹⁵ Richard Schusterman, *Body Consciousness*, (Cambridge: Cambridge University Press, 2008).

⁹⁶ Fred Maus, "Somaesthetics of Music," *Action, Criticism, and Theory for Music Education* 9 (2010): 10–25.

⁹⁷ Nicholas Cook, "Beyond Creativity," in *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, David Hargreaves, Dorothy Miell and Raymond MacDonald eds., (Oxford: Oxford University Press, 2012), 455.

Cook speaks directly to leaving irresolution in place. His thoughts also align with how creativity in music invokes the ineffable in the sense that Bergson and Jankélévitch claim, and lends support to Merleau-Ponty's attempt to overcome the problems caused by mind-body dualism.

Before moving on to decide upon what would constitute a suitable method that might lead to further understanding of our subject matter, we note that phenomenological observations concentrating on perception, ineffability, lived time and body-subject integration, will significantly condition the choices to be made. That decision-making step is discussed in the next chapter.

5 Method

5.1 Choosing the Context

Exploring creativity in art music composition has taken us into how even forming a working definition of creativity itself—a reasonable step—has difficulties. When reviewing intellectual approaches already offered, the difficulties do not resolve. What we regard as significant evidence compromises the two well-established methods for building knowledge, those of hypothesis verification and eidetic reduction. Many of the concepts and meanings reviewed here assume disruption, identified by properties highlighted in this thesis, are present. But these advocates for their separate viewpoints regard it as aberrant or not of direct interest. This situation should not be surprising because of the way disruptive properties actually undermine the validity of the two major methods used for understanding. Evidence of creativity contemplated here in the musical context does not set aside the way it exhibits unexpectedness, the unusual, surprise and irrational content; the evidence appears overtly intellectually disruptive. For many researchers, further refinement of evidence is *ipso facto* expected to reduce its perceived disruptive content, not to use such a property as evidence *per se*. The context now becomes one of choosing an environment that can reveal art music composers' intentions and motivations concerning creativity expressed in linguistic terms that can be communicated, notwithstanding its disruptive intellectual effects.

In looking for a different way to understand creativity, if tackled from a phenomenalist point of view, Fred Maus refers us to Wittgenstein's views of experiencing the musical and how it points to embodiment in a lived experience:

Does music, as Wittgenstein asserts, 'conceal' the 'infinite complexity' that the observable forms of other arts 'suggest,' by placing it in the body, or the relation between body and music? ... Wittgenstein links the ineffability of musical and poetic understanding to embodiment [by saying]: 'If a theme, a phrase, [*ein Thema, eine Wendung*] suddenly means something to you, you don't have to be able to explain it. Just *this* gesture [*Geste*] has been made accessible to you.'¹ Someone who understands a musical phrase has learned a new gesture: not, obviously, a specific physical gesture that one could

¹ Quoted by Fred Maus as found in Ludwig Wittgenstein, *Zettel*, G. E. M. Anscombe and G. H. von Wright, eds., trans. G. E. M. Anscombe (Berkeley: University of California Press, 1970), 28.

demonstrate, but something *like* a bodily gesture. Again, Wittgenstein suggests that the experience of embodiment and bodily movement seems to hold an important key to musical experience.²

Maus is pointing directly away from both hypothesis verification and eidetic reduction in his search for musical understanding and the creativity that therein lies. In his case, he points towards somaesthetics and the role of the body as a lived experience. Maus and Schusterman both indicate the possibility that knowledge may be contained in a lived experience somehow, as opposed to some form of analytic abstraction as explanation. Coupled to and intertwined with the experience of embodiment and bodily movement is a disruptive creativity in music that attaches significance to the aesthetically pleasing and attractive, appearing beautiful, new and perhaps sublime. The appeal is to concepts like taste and style that defy definition because of the disruptive nature of their presence. All these considerations distance creativity in this context away from any reliance upon normative, straightforward rational explanation and expertise.

Cartesian separation of body and mind suggests a priority of mind over body. It emphasizes that whatever our senses experience, it is somehow controlled by the mind. If Merleau-Ponty's body-subject phenomenalist approach is adopted, that priority no longer pertains or even exists. Without this prioritization, a method choice can then raise the significance of perception as evidence in its own right, and then look for how expressions of perception show an inseparableness between mind and body. Phrases like "I just feel it," and "I can't explain it but it's there for certain," take on significance as pointers to this integration. Method can also include the ways expressions of "I can" are made, whereby composers speak in a way that talks of possibilities they have realized in their music that are not just extensions of a factual base extended by logic or proof. The I (ego) of an intellect is inextricably coupled to the physicality of a body (soma) that 'can'. Method can also elicit information on views about sedimentation into a habitus, which is often expressed as idiom in words like style, taste, flavor, charm and flair. This is all in addition to citing the usual musical structuralism of melody, harmony, form and genre. Method can thereby address the way it is possible to promulgate, not between separate entities, but as a form of infection or invasion, often as empathy with perceiving disruption. Merleau-Ponty also opens the door to showing communication sits at the

² Fred Maus, "Somaesthetics of Music," *Action, Criticism, and Theory for Music Education* 9 (2010): 14.

heart of all this promulgation of effect, not simply by passing on information but by the substance of the music, the medium itself, entailing (embodying) the infectious message.

As part of trying to make sense of what is encountered, forms of reflection towards reduction can be seen to involve percepts, then concepts and possibly precepts. In art music composition, unlike in science-based disciplines, even if the emphasis is on phenomenology, the act does not have to be truth-bounded or problem-solving. In other contexts, these constraints are implied by teleological imperatives. This three-stage act has already been given some semantic form in Figure 2.1. In perception, intentionality relates what is perceived to beliefs, desires and notions, reflecting into propositions or simply exercising 'vision'. In conception, the mind forms (bright) ideas, imagines, cognites, understands propositions to then subjectively embody thoughts as concepts. In preception, external influences, such as rules and regulations, standards, ideals, meanings, aspirations and plans, play their part in adjusting the reasoning, communicability and acceptability of the concepts and ideas. All the while, imagination, intuition, innovation, insight, inspiration, invention and discovery can play a role. In this melting pot of mental activity, general creativity can be expressed as the degree to which exercising perception, forming concepts that speak of product, process and behavior that is exemplary, then makes us reach for describing what we see as creative. Since general creativity can embrace invention and discovery, the last preceptual stage sees general creativity mainly in how, within the confines of particular rules and regulations, the new or revelatory appears.

This intellectualized landscape changes radically when coming from a musical viewpoint. Aesthetics, which can include poietic considerations, is invariably invoked where beauty, value, taste and style are but four, among many, criteria that are used to understand what is perceived, bringing more concepts into play. These extra criteria cause rational thought to be only a (perhaps small) part of new rules of thought, some of which are now self-generated and self-imposed. Beauty can arbitrate (dis)-pleasure but if constrained into rational thought, according to Kant, an excellence of beauty becomes sublime like a Platonic form. Value can arbitrate priorities of worth but not necessarily in a monetary sense, whereby taste gives us a proclivity for value as a kind of objectivity without reasons. Style can differentiate between musical expressions whereby form and genre can then be considered as types of style.

We surmise Kant did not esteem music that well³ where aesthetic musical judgment is seen by him as necessarily relating somehow to the rational. But in an aesthetic musical context, the rational no longer dominates the interpretation of subject matter or effect. Phenomenal effects such as the new, surprising, unexpected, illogical, non-reasonable, unpredictable, unusual, the bright idea, intuitive play, Eureka moments, and the sensational, are invariably present. All of these effects are *in addition to*, not displacing, understanding structural integrity through melody, harmony, form, genre and the like in our musical context. Other intellectual domains may also experience these phenomena as part of justifying using the word creative, such as in other arts or in inventive architectural design. However, creativity in art music composition epitomizes the degree to which what we experience, normally through performance, is suffused with these effects. They are over and above the normal perceptual, conceptual and preceptual stages of deciding on using the word creative. The musically creative is effectively present in a disruptive newness of the world a composer creates in conjunction with (or through) performance. The exemplary in the musical context can involve the teleology of solving say a harmonic cadential problem. But it may, in contradistinction, and as proposed by Longinus as evidence of expertise, involve the breaking of all previous notions of form, genre and like conventions that determine rules.

Art music composers are there in our world. We are drawn to their activity to understand them and their motivations in some way, if not as composers ourselves. We might then have confidence in knowing more about them, avoiding any remoteness dimming our perceptive faculty. That confidence relies on having a method of approach that comes close to their world, but interfering with it in a minimal way. Since music as art is a social (shared) affair with no context or meaning if separated from what the others (peers, associates, observers) make of it,⁴ we need to use, handle, package and communicate concepts in a sociably empathic way.

To explore how creativity in art music composition comes to light, it is proposed to directly interact with the composers through some form of interview as part of an empathic method. Using an interview, rather than say a questionnaire, generates a

³ Emily Dolan, *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge, UK: Cambridge University Press, 2013), 83. Dolan claims: “Kant’s dismissal of music galvanized Herder’s return to musical aesthetics leading to the publication of *Kalligone*. As a whole, *Kalligone* alternates between describing Herders own aesthetic theory ... and attacking Kant’s *Critic of Judgment*. Though *Kalligone* addresses the arts in general the project is centered on rescuing music from Kant’s low ranking.”

⁴ I do not explore the solipsistic case in this thesis.

personal interaction that gives the composers the opportunity to communicate in their own way, other than through the music itself. Inviting and then spending time with them is a significant and crucial catalytic step to obtaining an interview script. The script then might contain some evidence upon which intuition can work to find essences of the composer's approach to their creativity. Conversation is particularly revealing of the state of mind of the speakers. It reveals how they might choose language to communicate and as to how, being also co-respondents, the immediacy of the other provokes thoughts from them. Conversation of itself is a method whereby the participants can be encouraged to be all manner of advocates for points of view as role play. They could be protagonist, antagonist, observer, empathizer, respondent, initiator and so forth. Each of these roles moves the conversationalist into a different perceptive environment to then act out how it feels to be there. By way of example, questions that invite a composer to contemplate the effect their music has (when performed) upon others also invites them to compare such a perception with any intention they may have in composing the work. Their answers are asked for in the immediacy of conversation, not as polished written replies that are worked over and continually revised. The need for revision inexorably moves us more towards the formalism of definitions. With a hermeneutic and phenomenological investigation, interpretation and meaning need to remain personal to the giver rather than be consolidated (defined) into a profile type as in psychology. However, the method of capturing composers' views in the immediacy of conversation also has its own limitations of perhaps working with first impressions and limiting reflection. A balance has to be struck between straightforward priorities in the mind, and opportunity to reconsider what one has committed to. In this research, the balance is hopefully restored by giving the script of the interview back to the composer for a brief time of reflection and modification if, in re-reading, the composers wish to change their minds.

5.2 Interpretive Phenomenological Analysis as a Method

An interview generates an agreed script or record upon which both interviewer and interviewee can rely. Methods that look to a syntactical count of word or phrase occurrence in that evidence, such as QTA (Quantitative Text Analysis),⁵ are not used. Such a linguistic analysis of this evidence would yield a purely statistical result. ICA

⁵ Quantitative text analysis is available through software such as the IBM SPSS suite of programs for linguistic predictive analytics or WORDSTAT or CATPAC text analysis software. Also, Harvard University maintains and offers a 'General Inquirer' suite of programs for text content analysis.

(Inductive Content Analysis), the qualitative counterpart of QTA, embodies what is termed the *verstehen*, the interpretive understanding of information. ICA works on similar lines to its counterpart but allows such steps as open-coding where the researchers note and choose categories as the text is read and scanned many times, after which statistical data is produced. The open-coding aspect of ICA is considered appropriate to handle interview scripts, where no preconceived categories to group interviewee's responses are devised. The categories emerge from a continual re-reading of transcripts. In ICA, the presentation as statistical data is not considered a major form of evidence.

However, another similar technique, IPA (Interpretive Phenomenological Analysis)⁶ has been used to study creativity in psychological research and is hermeneutic in nature giving freedom of choice of expressive terms. It too does not rely upon statistical presentation of data. Its major use has been in understanding disorders of the human mind and body. Its title suggests an emphasis on being able to analyze the information (by interpretation) to obtain meaningful results, rather than simply describing phenomena. It is normally used to make sense of interview content where the main concern is cognitive understanding of meaning about experience that is hard to categorize or explain. It is not specifically designed to handle aesthetic matters. The precepts of IPA are used in psychology to handle qualitative data in a teleological way, e.g., where a person is ill or maladjusted and there is strong purpose for trying to solve the 'ill-health problem' as it is conceived. This makes it generically teleologic. A small but homogeneous set of persons are chosen where the sample size is conditioned significantly by the willingness of the potential candidates to take part. The best medium in which to do this then becomes a semi-structured interview where questions can be modified on-the-hoof if necessary to bring out more detail. It is essential that the interviewer establishes a rapport and empathy with the interviewee, giving ample time to do so. The technique examines the mental and emotional condition of the interviewee by

⁶ See URL http://med-fom-familymed-research.sites.olt.ubc.ca/files/2012/03/IPA_Smith_Osborne21632.pdf. See also Jonathan Smith, "Beyond the divide between cognition and discourse: using interpretative phenomenological analysis in health psychology," *Psychology and Health*, 11 (1996): 261–71: this is the theoretical root of IPA. Samad Seyidov, *Phenomenology of Creativity: History, Paradoxes, Personality*, (USA: Author House, 2013). See also Christopher Nelson, "The Creative Process: A Phenomenological and Psychometric Investigation of Artistic Creativity," (published by Medicine, Dentistry and Health Sciences: Psychiatry, Department of Psychology, University of Melbourne, Australia, 2005–8), where Nelson says: "In the first phenomenological study focusing on the links between creativity and extreme mood, an Interpretative Phenomenological Analysis (IPA) approach was used to collect and analyze in-depth interview data from seven people *diagnosed* with BD in the UK." See also Clarke Moustakas, *Phenomenological Research Methods* (London, Sage, 1994).

detecting instances of experience and the effect they have on the interviewee. In this context, how the composer sees herself would be important. The interviewer needs to speak as little as possible, avoiding prompting, using questions more as starters for the interviewee to focus on before choosing their own direction of thought. Questions are open, giving the possibility of follow-on to go deeper into the subject or how the interviewee is moved or affected. Value-free questions are preferred to reduce introducing bias. Recording of interviews can be made but there might be important reasons not to. The interviewee may not like this being done because it interferes with the naturalness of their response. The recording may also not capture the atmosphere of the moment, as it rigidly freezes out a wording that the interviewee is then committed to.

Efforts to use IPA in the musical context have already been made but concentrate on performance, not composition. The focus is more on socio-cultural issues, not creativity. Patricia Holmes and Christopher Holmes review the appropriateness of phenomenology for music performance research.⁷ They advocate a sense of realism in this regard in that aesthetic communication is ephemeral. They consider it advantageous to have semi-structured interview techniques that use empathic interviewers (embedded narrative and most natural), small sample sizes (topics can be explored in depth), capturing an in-the-moment experience from elite performers as subjects (their ability to concentrate on the music itself rather than be distracted with limited technique) and to recognize the limitations of computerized techniques. These issues are further discussed in this thesis. Jane Davidson and James Good study the interaction between members of a string quartet as they work upon preparing a performance.⁸ They discuss a range of influences on the players and divide issues into two categories:

broadly socio-cultural issues, [and] moment-by-moment social and musical co-ordination, [in a search for] development of a comprehensive theoretical framework reflecting a more adequate conception of music ontology.⁹

Davidson and Good use IPA to verify the appropriateness of labels and analysis criteria. They use some independent assessors, who also watch the footage of the string quartet in action. Anjelique Stevenson-Taylor and Warren Mansell tackle the role of art as

⁷ Patricia Holmes and Christopher Holmes, "The Performer's Experience: A Case for Using Qualitative (Phenomenological) Methodologies in Music Performance Research," *Musicae Scientiae*, 17 (2013): 78.

⁸ Jane Davidson and James Good, "Social and Musical Co-Ordination between Members of a String Quartet: An Exploratory Study," *Psychology of Music* 30 (2002): 186–201.

⁹ Jane Davidson and James Good, "Social and Musical Co-Ordination between Members of a String Quartet: An Exploratory Study," *Psychology of Music* 30 (2002): 186.

therapy.¹⁰ They use IPA to extract the key themes from participant accounts. Their account continually refers to the “creative process” and is psychological in emphasis, also using PCT (Perceptual Control Theory) to build psychological models. Their research is problem orientated in that it is recovery from illness which is the measure of success, and makes their quest almost entirely teleologic. Bryony Walker and Mark Burgess look at the jazz scene where results of interviews are analyzed using IPA.¹¹ Comments on creativity are extracted in a general use of the word to show that the musicians appreciate jazz has a format open to being creative, saying something in a musical way with one’s own voice and personality. Angela Taylor¹² studies mature age keyboard players’ lives, using IPA in conjunction with three feeder-type methods, ‘Rivers of Musical Experience’ (RME), conversation-based repertory grids and audio stimulus recall. These feeder-type methods are used in interviews to help interviewees to bring forth their ideas about their musical lives. IPA is also used to construct what is termed ‘emergent theory’. An example is of RME with IPA suggesting a finding that lifelong involvement with music leads to pain, disappointment, liberation, empowerment, pleasure and social enrichment, in some way mixed together.¹³ This finding is drawn directly (intuited) from the transcripts of quotes from the interviewees. Other intuited findings speak of using [musical instrument] practice to help structure one’s life and keep motivated.¹⁴

Some aspects of IPA are appealing in forming a method to find out about creativity in the world of an art music composer. But some are not. As already mentioned, the teleological and problem-solving orientation of much IPA research constricts the way creativity might be viewed, in that aesthetic properties as evidence would then be suppressed. Creativity in art music composition invokes the aesthetic as much as any other phenomenon and need not be aimed at solving any problems.

¹⁰ Anjelique Stevenson-Taylor and Warren Mansell, “Exploring the Role of Art-making in Recovery, Change, and Self-understanding: An Interpretative Phenomenological Analysis of Interviews with Everyday Creative People,” *International Journal of Psychological Studies* 4 (2012): 104–130.

¹¹ Bryony Walker and Mark Burgess, "Creating Voice, Creating Being: an Interpretative Phenomenological Analysis of Professional Jazz Musicians' Experiences," *Existential Analysis*, 22 (2011): 119.

¹² Angela Taylor, “Using Interpretative Phenomenological Analysis in a Mixed Methods Research Design to Explore Music in the Lives of Mature Age Amateur Keyboard Players,” *Music Education Research*, 17 (2015): 437–452.

¹³ Angela Taylor, “Using Interpretative Phenomenological Analysis in a Mixed Methods Research Design to Explore Music in the Lives of Mature Age Amateur Keyboard Players,” 445.

¹⁴ Angela Taylor, “Using Interpretative Phenomenological Analysis in a Mixed Methods Research Design to Explore Music in the Lives of Mature Age Amateur Keyboard Players,” 446.

My method is similar in form to IPA and ICA but with no problem solving, teleology or ontological supremacy present. This gives interviewees the freedom not to have to give reasonable grounds for what they say and not to think of intentionality as having to find a real object to fixate upon. All of their thoughts, no matter how ill-conceived or ill-communicated, are regarded as real. They are able to point to objects in the real world, objects in their head or whatever to justify their views if they so choose. The IPA method of interviewing is close to what is desired and automatically carries with it a caveat that it is only after the interviews are conducted that it becomes possible to intuit how such information can be interpreted and understood. Themes are looked for that sit behind the sentiments and perceptions of the interviewees and give rise to meanings and intentions. Any grouping of themes, meanings and intent is to be noted such that a distillation, connectivity or commonality to them is intuited. At some point a choice of essence may gain credibility if it can be grounded in quotes from the interviewees.

The next chapters describe how my method is put into practice on encounters with the composers and what, if anything, can be concluded from using the method.

6 Evidence via Interview

Evidence in art can often be called sparse data and thereby elusive to systematic detection. It is part of art's attraction in appearing creative. There is no *a priori* reason that creating and understanding music has to take place via conceptual thought, but speaking conceptually does help communication. Communication becomes an important issue in music when debating whether or not music is a language. If music is considered a language, its role may reduce to being one of messenger only, not message, and purely utilitarian.¹ As already discussed, if the interaction with, and the understanding of, music is not exhaustively characterized as a rational encounter, any concepts about such an encounter will leave an unexplained or even ineffable remainder of the kind Ted Cohen calls inexplicable.² Ineffable remainders are evidence that can neither be ignored nor regarded as non-central to understanding creativity in music because they are part of what has been intentionally generated or liberated. We can mensurate to reduce the ineffable remainder to the smallest part achievable but, in the arts, we should be concerned that the remainder is of itself significant and potentially fecund.

Just what constitutes evidence about creativity in art music composition is now brought into focus. What composers think and do will appear somehow in manifestations of their music and, of importance here, its linguistic entourage in discourse. Interacting with composers, in the form of one-on-one interviews, is meant to encourage them to describe their views and produce evidence in their own way. Apart from the interaction being interview-like, any formalism of a method is not mentioned to them. The interviewee has the freedom to say as little or much about any question posed, including ignoring the line of argument a question might suggest, or just declining to give an answer.³

The sections in this chapter describe how this interview procedure is put together and carried out. Firstly, a review of interview-type research on what composers think and

¹ Lawrence Kramer, *Classical Music and Postmodern Knowledge*, (Berkeley: California University Press, 1995), 68. Kramer writes: "musical representation is one of the basic techniques by which culture enters music, and music enters culture, as communicative action."

² Ted Cohen, "The Inexplicable," 138–147, in Berys Gaut and Paisley Livingston, *The Creation of Art* (Cambridge: Cambridge University Press, 2003). Cohen analyses Kant's views on aesthetic judgment and makes a case that it is impossible to conceptualize on how creative art came about when depicted as a series of sequential steps.

³ The method described here has been formally approved by the Ethics Committee of the University of Sydney, HREC Project No. 13154.

do is made. Then, for a set of relevant intellectual domains, questions are formed within each domain. Particular note is made of the interviewees' demeanor and response when being invited to answer these questions. Then the technique used in the interviews is described.

6.1 The Interview as a Communicative Medium about Composers

As mentioned, a method with similarities to the IPA research technique is used for interacting with art music composers. The focus of interest is to treat the interview as a window into understanding how contemporary art music composers see creativity in their lives and works and thereby impute meaning and value via linguistic description of music. We may thus 'come close' to the composers, their works and their interaction with canon, peers and artistic endeavor.

The question as to what the interview can and cannot bring to light can be answered in part by referral to previous interview-type encounters with composers. In this context, the conversation can range from having a specific focus to wandering over whatever interests and reflections composers have at the time. Information normally relates to comprehending the significance the composer's corpus of works. But the concept of a musical work, when improvisation or computerized and electronic means are present, becomes ill-defined and ambiguous. Revelation can thus range widely even to the point of being serendipitous.

The results of interviews with composers, where art music compositional creativity may have come under scrutiny, are reported numerous times in the literature. They show a diversity of interest and subject matter, only referring to creativity in an oblique way. In 1976, Stan Bennett interviewed eight composers using a pre-formed list of questions.⁴ His focus is the process of musical creation, in effect presupposing creativity to be present. The questions asked do not allude to creativity *per se* but to composition as a process and also to career progression, canon and market place, with answers collated into final objective statistics. Bernard Andrews approaches the interview more from an educational point of view in asking why composers compose.⁵ He uses the interview along with a wide variety of other techniques such as KAMI (knowledge accessing mode inventory) and personal journals. Creativity is mentioned but treated as an inherently

⁴ Stan Bennett, "The Process of Creation: Interviews with Eight Composers," *Journal of Research in Music Education* 24 (1976): 3–13.

⁵ Bernard Andrews, "How Composers Compose: In Search of the Questions," *Research and Issues in Music Education* 2 (2004): Article 3.

understood phenomenon. At the end of the article, benefits of understanding musical creativity and understanding how composers compose are briefly mentioned as if the two were concomitant, but with no reasoning offered for this assumption. In an interview as a conversation with Keith Muscutt, David Cope, as a computer music composer, recalls his parameterization of past composers' characteristics.⁶ In his research he generates, via computational analysis, 'new' works symptomatic of such composers. Here, the focus is composition with a specific computational input that treats music as a process enacted through algorithm. As their conversation ensues, the topics of authenticity and creativity are mentioned and become important in debating the worth of outcomes from Cope's research. Cope records that he eventually became exasperated by others questioning the creative and authentic nature of his output—unjust aspersions in my opinion—that caused him to lose enthusiasm for helping others to emulate his work.⁷ In an interview with Wolfgang Rihm conducted by Richard McGregor, many of the questions put are similar to those that are put in this study.⁸ In his answers, Wolfgang Rihm does not allude to creativity, but he discovers the same idiosyncratic diversity of approach found in the composers who are interviewed for this thesis.

From a different disciplinary direction, the anthropologist Yara El-Ghadban focuses on what he terms 'rituals of belonging and recognition' in his interview interaction with two young art composers, as they fight for musical survival in their chosen profession.⁹ The focus for El-Ghadban is the contrast between 'identity, affiliation, and belonging' and 'musical authorship, subjectivity, and agency', specifically involving post-colonialism. Mention of creativity here is limited to phrases such as "creative ways of navigating the structures of contemporary art music"¹⁰ and the idea that agency gives capacity to "transcend power structures ... through performability, creativity, and imagination."¹¹

⁶ Keith Muscutt, "Composing with Algorithms: An Interview with David Cope," *Computer Music Journal* 31 (2007): 10–22.

⁷ David Cope, *Computer Models of Musical Creativity*, 345. Cope has written his personal account of how the criticism came about.

⁸ Richard McGregor, "Hunting and Forms: An Interview with Wolfgang Rihm," in *Contemporary Music*, eds. Max Paddison and Irène Deliège (Farnham, UK: Ashgate, 2010), 349–359.

⁹ Yara El-Ghadban, "Facing the Music: Rituals of Belonging and Recognition in Contemporary Western Art Music," *American Ethnologist* 36 (2009): 140–160.

¹⁰ Yara El-Ghadban, "Facing the Music: Rituals of Belonging and Recognition in Contemporary Western Art Music," 153.

¹¹ Yara El-Ghadban, "Facing the Music: Rituals of Belonging and Recognition in Contemporary Western Art Music," 154.

Andrew Ford compiles a collection of conversations, in interview form, that he conducts with art music composers over a period of a few years.¹² His intention in the interviews is “to let them [the composers] speak about their work and their attitudes to it ... [and] to allow the composer’s real personality to emerge.”¹³ Mention of creativity is not solicited and is only present in a serendipitous way. Here, John Tavener says of his own attitude:

But [in contradistinction to feeling close to some music] as I find with almost all Western music, it doesn’t inspire me to go on doing what I am doing. ... It’s beautiful, and I can see why people like it, but ... it doesn’t speak to me creatively.¹⁴

Shira Lee Katz and Howard Gardner’s¹⁵ findings are based on interviews with twenty-four ‘creative’ New Music American composers. Their findings concentrate on the creativity present being seen as a process. They find they could discover two prototypical composition strategies called ‘within-domain’, inspired mainly by musical materials, and ‘beyond-domain’, influenced by conceptual frameworks. This finding suggests composers are combining the theoretical with the practical, balancing the possible with their own choice of boundary conditions. It is suggestive of wanting to adopt a Merleau-Pontian viewpoint.

David Bennett¹⁶ poses a series of questions to art music practitioners, including composers, inviting written responses to his set questionnaire in correspondence. The questions probe the relevance of postmodernism to music. He then frames their responses within his own explanation. Postmodern reference to the superficial, pastiche, and quotation is seen to undermine the need for authenticity, creativity, and personal ownership, by invoking the author-function.¹⁷ In another context, Eleni Lapidaki does not use the interview *per se* but selects a range of composers with whom to ‘interview at a

¹² Andrew Ford, *Composer to Composer* (Sydney: Hale and Iremonger, 1993).

¹³ Andrew Ford, *Composer to Composer*, xi.

¹⁴ Andrew Ford, *Composer to Composer*, 91.

¹⁵ Shira Lee Katz and Howard Gardner, “Musical Materials or Metaphorical Models? A Psychological Investigation of What Inspires Composers,” in *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, eds. David Hargreaves, Dorothy Miell and Raymond MacDonald (Oxford: Oxford University Press, 2012), 107–123. Page 122 directs us to Katz’s thesis: “Dichotomous Forces of Inspiration in the Creative Process: A Study of Within-Domain versus Beyond-Domain Music Composers,” (PhD diss., Harvard Graduate School of Education, 2009).

¹⁶ David Bennett, *Sounding Postmodern. Sampling Australian Composers, Sound Artists and Music Critics*.

¹⁷ Michel Foucault, “*What is an Author?*” trans. Donald Bouchard and Sherry Simon, in *Language, Counter-Memory, Practice* (Ithaca: Cornell University Press, 1977), 124–127. Foucault’s ‘author-function’ eventually leads to a view that it really doesn’t matter who is ‘speaking’; in this context, the issue of needing and linking creativity to any one person largely disappears.

distance' (a temporal rather than physical distance). The writings of each composer are explored to draw out themes from an educational and pedagogic point of view. The choice of composers examined is made to "embrace serialism, avant-garde, modernism, minimalism, musique concrète, and electronic music and who placed emphasis on innovation and creative freedom as inseparable from expression."¹⁸ Lapidaki focuses attention on creativity as a process, highlighting three issues: the significance of the unconscious, acceptance of an inability to explain but still generate output and the tension between tradition and innovation. These issues are explored in this thesis.

A questionnaire-type approach is used to solicit the views of thirty composers, mainly from an American background.¹⁹ Daniel Thompson, as editor, reveals his own brief to be similar to that used in this thesis by 'getting out of the way', saying:

... there is a school of postmodern ethnography that attempts to 'get out of the way' of the interview, and let, as far as possible, interviewees and other mentors in the field speak for themselves. For these postmodernists, authorial voice, in a monograph or anywhere else, is a vestige of modernist practice. ... This particular credo is similar to what I had in mind when I asked the 30 composers presented herein to answer the question: Who are you that you compose music the way that you do?²⁰

The range of approach to composing is found to be wide and often postmodern with many composers choosing to tell their life stories.²¹ There is little reference to creativity, most probably because the singular question asked does not solicit or hint at such an approach to their chosen pursuit.

General views on associations between composing and creativity are present throughout the literature, including those of Igor Stravinsky who regards it impossible to teach much, if anything, about how to compose.²² David Ward-Steinman met with composers Darius Milhaud and Nadia Boulanger in the 1950s and himself developed the

¹⁸ Eleni Lapidaki, "Learning from Masters of Music Creativity: Shaping Compositional Experiences in Music Education," 93–117.

¹⁹ Daniel Thompson, ed. *Current Musicology*, "Special Issue: Composers" 67, 68 (1999).

²⁰ Daniel Thompson, "Editor's Preface," in *Current Musicology*, ed. Daniel Thompson, "Special Issue: Composers" 67, 68 (1999), 5.

²¹ Daniel Thompson, "Editor's Preface," 5. Thompson's editorial also notes that: "As I read the initial manuscripts, what I was most struck by is the sheer diversity of compositional attitudes, approaches, techniques, and ideals. ... In short, [the question] has been answered in 30 different ways."

²² David Ward-Steinman, "On Composing: Doing It, Teaching It, Living It," *Philosophy of Music Education Review* 19 (2011): 9, where we are reminded that, in conjunction with Robert Craft, Igor Stravinsky proposed: "Technique is not a teachable science, neither is it learning, nor scholarship, nor even the knowledge of how to do something. It is creation, and, being creation, it is new every time."

musicianship curriculum at San Diego State University over forty years. His recent reflections about classical composing are meant to reveal craft and pedagogy and, in their own way, are based on a quasi-interview. Ward-Steinman's reflections refer to Ned Rorem saying that Boulanger was "the most remarkable pedagogue of our century, and perhaps (who knows) of all time."²³ He contrasts this with his own view that "the fact that Boulanger was no longer a composer ('uncreative' as Rorem mistakenly would have it) was, I think, a surprising advantage for her."²⁴ Nadia Boulanger stopped composing early in her career, but Ward-Steinman would say of her that she remained inventive—not necessarily creative—in her musical criticism.²⁵ Ward-Steinman records Mike Vernusky, in 2009, as saying:

As many predicted in recent years, a new type of composer skill set is needed to maximize our effectiveness in creativity: artists who can quickly adapt to new environments for musical creation, and maintain their own unique musical language inside of that environment.²⁶

Here we see Vernusky saying that a maximizing of effective creativity is central to art music composition, similar to the optimizing research of Csikszentmihalyi. We also see music naturally alluded to as language.

In a search for understanding creative issues in music, sometimes the interview plays little or no role in personal collections of composers' reflections or correspondence.²⁷ What follows then is necessarily a hunt for relevant phrases that focus on creativity, assuming that the semantics can be satisfactorily interpreted. Sometimes an objective parametric investigation is made, as with David Simonton, who focuses upon melodic structure, using computer analysis to cope with the large data base of 15,618

²³ David Ward-Steinman, "On Composing: Doing It, Teaching It, Living It," 6. Also Ned Rorem, "Screeds," in *Current Musicology*, Daniel Thompson, ed., "Special Issue: Composers" 67, 68 (1999): 367–375.

²⁴ David Ward-Steinman, "On Composing: Doing It, Teaching It, Living It," 7.

²⁵ David Ward-Steinman, "On Composing: Doing It, Teaching It, Living It," 7.

²⁶ David Ward-Steinman, "On Composing: Doing It, Teaching It, Living It," 18. Ward-Steinman quoted a reference to Mike Vernusky, "Embodying the Future of New Music," in *newmusicbox* (American Music Center Online, May 1, 2009): 1, to be found at URL = <http://www.newmusicbox.org/article.nmbx?id=5978>.

²⁷ Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein, trans. Leo Black, (London: Faber & Faber, 1947). Igor Stravinsky, *The Poetics of Music*, (Toronto: Random House, 1975). Lothar Klein, "Stravinsky's Poetics," in *Music Educator's Journal* 60 (1973): 64–67. Igor Stravinsky and Robert Craft, *Memories and Commentaries* (London: Faber & Faber, 1960). Igor Stravinsky and Robert Craft, *Expositions and Developments* (New York: Doubleday, 1962). Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky*, (New York: Doubleday, 1959).

themes from 479 composers.²⁸ Simonton then claims his own work has the potential to “reveal an enormous amount of information about musical creativity and aesthetics,”²⁹ which is sustainable only within his boundary conditions chosen, i.e. a scientific remit. In the musical context, Aaron Kozbelt³⁰ has gathered together accounts of eminent composers to try and find some commonality in their experience. He contrasts two divergent views on creativity—‘domain-specific knowledge’ with ‘rational problem solving’, as opposed to ‘inherent chance and serendipity’ (BSVR)—to conclude that the latter: “is more pessimistic about prospects for either controlling the creative process or improving with age.”³¹ He links success in being creative to career trajectories with statement such as:

Composers show strong and consistent individual differences in career trajectories: some continually improve, while others show either early peaks and lengthy declines or relatively flat trajectories.³²

Kozbelt is process and problem orientated, moving the debate about musical creativity onto a platform of judgment. The criteria for creative success are derived from a successful career trajectory.

In these interview-type contexts, the authors approach their research mainly from an objective explanatory viewpoint, giving less regard to the phenomenal aspects of experiencing creativity in music. The aims of the interviews are more about the skill set needed to be successful (finance and kudos) as an art music composer, and not directed at creative issues. The interviews build up a picture of these composers seeing their creative role as mainly process orientated, i.e., trying to discover a way that will give them some degree of confidence in becoming successful composers. That way includes fighting for financial and reputational survival in an indifferent environment. The review shows that there is little evidence available of interviews reporting on creativity in art music composition when seen as an experiential way to affect others.

²⁸ Dean Simonton, “Computer Content Analysis of Melodic Structure Classical Composers and Their Compositions,” 31–43.

²⁹ Dean Simonton, “Computer Content Analysis of Melodic Structure Classical Composers and Their Compositions,” 41.

³⁰ Aaron Kozbelt, “Process, Self-evaluation and Lifespan Creativity Trajectories in Eminent Composers,” in David Collins, ed. *The Act of Musical Composition: Studies in the Creative Process* (London: Ashgate, 2012), 27–52.

³¹ Aaron Kozbelt, “Process, Self-evaluation and Lifespan Creativity Trajectories in Eminent Composers,” 29.

³² Aaron Kozbelt, “Process, Self-evaluation and Lifespan Creativity Trajectories in Eminent Composers,” 32.

6.2 Interview Aims

As a successful investigative technique, the interview relies upon asking socially acceptable questions in a way that brings forward authentic information, but with minimal constraint. Any suggestion of an interrogation would not be beneficial. Art music composers are unlikely to respond to questions in a uniformly logical and reasonable way. A significant output of musical composition is solely instrumental and can take on an abstract nature.³³ Erudition then becomes that much more challenging and needs focus on some initial views on what might be found. The task needs more than passive inquiry to gain information here. It is impossible to start from nowhere.

However, composers are invited, using minimal prompting and guidance, into an environment of answering questions that do not inhibit abstract thought. They are invited to talk about their own experience and how they view others. This takes place as part of an empathetic dialogue with an informed interviewer. The interviewer follows and records arguments or viewpoints put forward, no matter how obtuse, detached, and esoteric they might seem to be. In addition, no particular dialectic, genre, format, protocol, etc. is imposed other than the observance of social courtesies.

The series of questions that are asked explore intellectual domains regarded as pertinent to art music composition that might (but might not) involve creativity. The nature of study or research into musical creativity is that you do not know in advance what is relevant until you spend time being with art music composers and listening to them. After that, evidence is accumulated and examined, including the effects it has had on people. Confidence concerning relevance grows as responses are obtained in that composers feedback that they have been able to voice their opinions by speaking freely about their chosen role. The interview process is subject to and controlled by the precepts of the Ethics Committee of the University of Sydney.³⁴

A cohort of twenty-seven composers based in Australia has been chosen to represent contemporary art music composers. However, the persons who agreed to be interviewed are effectively self-chosen by way of receptivity to invitation and word-of-

³³ In claiming that music starts out as being abstract, the overlay of meaning placed onto music can take place concomitantly with composing, such that the abstract phase is fleeting and quickly forgotten. If composers think in terms of music being used as an auditory semiotic toolkit, with no abstract phase needed, they adopt a default position. That position assumes (maybe unwittingly) a previous composer devises form and meaning which the present composer acknowledges, relies upon and reproduces, but is perhaps unaware of.

³⁴ HREC Project No. 13154, University of Sydney.

mouth introduction.³⁵ In the year it took me to conduct all the interviews, there were some common characteristics of those who were interviewed. A significant number (but not all) of composers were based in the Sydney district of Australia and all composers were resident in Australia. The age range spanned from younger and emerging composers through to the well-established and beyond retirement (if that is really possible), covering all ages. All composers considered themselves as professionals, with their profiles accepted on the website of the Australian Music Centre and with significant numbers of works already publically performed. Some already had built international reputations and following. Almost all the composers interviewed have now become well known, gaining accolades for and performances of their compositions worldwide. Despite many strenuous efforts to achieve gender parity, less than forty percent of the composers interviewed are female.

In forming questions, axiomatic views of the question deviser will inevitably condition or shape the questions deemed appropriate. To counter this effect, question format is made open unless there is a need to encourage focus on an issue. This stance is in full agreement with IPA. The interaction contains questions that explore beginnings, finished product, technique and process, understanding, purpose and the unlimited. The last aspect looks at effects to include what unpredictable, paradoxical, ineffable, esoteric or mystical parts of life art music compositional creativity tries to awaken in us and portray. It is arguably the hardest topic to deal with and could be termed transcendent.³⁶

Works attributable to the one composer are often clearly distinguishable from others by idiom or such means. Even with composers being eclectic, I expect them to show distinctive traits throughout their output. Whatever the type of question used, some idiosyncratic record of particular composers and their proclivities is somehow captured and recognizable. Responses from composers will often address their own interests, not necessarily any aims of the interviewer. In this case, answers may be connected but loosely to any question they might have been asked. Such anticipation and response is regarded as *de rigueur* in a political forum.

³⁵ This is often called a snowballing sampling technique.

³⁶ The use of the word transcendent is not in the sense that Kant uses it for reasoned thinking (transcendental idealism) to find cognitive paths to understanding through judgment. The term is meant to indicate here that the person experiences effects that take her completely away from a reasonable thought path that might convey what is going on. In particular, we are entertaining the concept of being 'lifted out' of our normal world into some other state of being or mind, one that defies explanation or even description.

Mention has already been made of not wanting to treat composers as if they were in a musical zoo, because of the inherent artificiality the zoo environment engenders. A better analogy of the interviewer's (researcher's) role would be close to that of an ornithologist. Birders, that special class of ornithologist who pride themselves in having watched particular species of bird in native habitat, take great care not to disturb their subjects when the birder is in the watching pose.

6.3 Interview Technique

As mentioned, the questions are put to the composers in interviews that took place over a period of a year. They are conducted face-to-face if possible, but a few took place over the telephone when distance is an obstacle. All composers interviewed are based in Australia. The number of composers interviewed rose as interest in the research grew. As I contacted composers, they responded in a range of ways, from no response to my initial contact through to welcoming the opportunity to take part and being readily available. I gained many contacts by virtue of having conducted an interview and finding the interviewee enthusiastic about recommending participation to other composers. The interviewees are asked not to prepare any content for answers in the interview. I wish to receive their ideas and views that are current in their minds when triggered by a question. Premeditated essay-like responses are not solicited. Of course, the intervening time between fixing a date to be interviewed and meeting with me must have given each of them opportunity to ruminate in expectation of what I might ask them.

All questions give scope for the topic of being creative to be used by way of an answer. But the interviewees are *not* continually reminded that they are being encouraged to use the term creativity by way of an answer. They are told only once that the topic of interest to the interviewer is creativity in art music composition. No suggestion is made by the interviewer that a musical work, once conceived and launched in whatever way, is expected to be improved or optimized to become nearer any ideal, canon, genre, standard or Platonic form. Neither is it suggested that such a musical work then needs to be seen to contribute to the validity of genre, style, taste, camp or creed in any inductive or deductive methodology. An invitation for each composer to nominate a work for scrutiny via its score and/or performance is extended. No suggestion is made that this work has to be associated with their best 'creative' effort, but only typical of their valued output.

I could not avoid problems in terminology used in the questions. Sometimes the accent is on composing, sometimes on composing creatively and sometimes on being creative. Interviewees find their own terminology for responses. Only one question is inserted to check the composers' stances on how they differentiate between composing and creating. It is up to the interviewees to show how they make the composition-creative connection, not for the interviewer to impose a connection for them.

I built relationships with composers that generated almost too much information to absorb and record. That situation is considered a blessing, not a problem. On a few occasions, I was greeted with polite reserve at first that then quietly turned into having a good rapport with me. The interviewees invariably enjoy answering the questions as the interview unfolds. Each question is presented by the interviewer in direct communication rather than written form. I write down as succinctly as possible what has been said in response, selecting verbatim wording where possible. Answers to questions are accepted as-is insofar as they could be written down and be intelligible even if I, the interviewer, could not initially make sense of them. My writing down their answers to questions forces me to listen carefully to the essence of what I think is being said. I watch carefully to see how the question generates effects on the interviewee. Often the interviewee wanders a little from the question but is given free rein to do so. An invite to relate their answer to the question in hand is made from time to time. The experience of being in the interviews is illuminating as I come across such a wide range of responses, emphases and opinions to my questions. I was pleasantly surprised at this diversity and the many times composers commented that I had taken them to places they either had not known about or could say were important to them in their act of composing. I often receive: "I'm glad you asked that question." and: "I have never been asked that before."³⁷

Hermeneutics plays a major role in following a line of response to a question. A composer's mention of a dual (or binary opposition) such as 'subject-object', which is a modernist dialectic, could also be expressed as 'in-out' and so forth. What is discovered in the interview necessarily develops as each composer gives their perspective and reaction to the questions in turn, referring back to or elaborating on previous answers. No false starts, obvious repetition of answers, and minor hesitations are preserved except for body language suggesting significant mood such as laughter, seriousness, aversion, and

³⁷ Daniel Thompson, "Editor's Preface," 6. Thompson writes: "Several composers thanked me for asking them to contribute, and on more than one occasion it was remarked that musicologists don't often enough ask composers questions that they should ask them." It would seem that composers are continually seeking to have their views known but have few good means to do so.

empathy. Interviewees make no mention of the two-hour time span taken for interview being long or an unwelcomed use of time. I, as interviewer, am normally required to politely invite the interview to close.

My later written-up version of the notes from the interview is then sent to the interviewee within a day or so after our encounter, with an invitation for interviewees to consider how I had captured what had been said. They are asked to amend, amplify if necessary, and finally approve the version they then send back to me. This process gives each interviewee time to reflect upon and reconsider all their answers. The validity check is invariably accepted and welcomed to avoid any misrepresentation of viewpoint.

7 Essentials

At this point, a recapitulation is needed on an appropriate intellectual treatment the evidence from interviews might now be subjected to. Paradigms¹ offer intellectual frameworks or structures that illuminate a way of thinking so that particular properties of the subject matter are regarded as significant as evidence. Michel Foucault uses the term episteme² to enable the widest of meanings to be inferable, rather than use paradigm with its attendant adopting of Popperian or Kuhn-like constraints. Conceptual ‘grasping’ takes place within both of these thought environments constrained by their preceptual stances. Definitions as explanation can be shuffled and re-defined to expand prospective knowledge into a cogent world view. Both paradigms and epistemes offer explanation rather than description.³ To describe decreases the importance of definitional means. Description also embraces incompleteness of understanding, enables intuition and the ‘grasping’ (intuiting) of essences.

An understanding of evidence from composers is potentially richer via description and by adopting Merleau-Ponty’s view of us being body-subjects, not body-objects. The richer dialectic or thought environment comes from removing what could be artificial delineations such as mind-body dualism. Interpretive possibilities are now enabled from manifestations of “I can” as a body-subject, one that is not grounded in logic or reason. These possibilities can be understood more in terms of inspiration, imagination or just

¹ Thomas Kuhn, *The Structure of Scientific Revolutions*, (Chicago: University of Chicago Press, 1962).

Kuhn is the normally-recognized originator of the term paradigm in connection with describing the way scientific revolution takes place as a paradigm shift. The original Greek word *paradeigma* speaks of showing alongside, revealing patterns of thought alongside the reality they are trying to explain, in a sense being mimetic, but maybe not diegetic which reaches for unrestrained description.

² In Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977*, Colin Gordon ed., (New York: Pantheon, 1980), 17, Foucault’s explanation of episteme is enigmatic. He writes: “I would define the episteme retrospectively as the strategic apparatus which permits of separating out from among all the statements which are possible those that will be acceptable within, I won’t say a scientific theory, but a field of scientificity, and which it is possible to say are true or false. The episteme is the ‘apparatus’ which makes possible the separation, not of the true from the false, but of what may from what may not be characterized as scientific.” Foucault has enigmatically, in the last point, pulled his epistemic horizon back within scientific bounds and weakened the direct criterion of truth-boundedness. Both Thomas Kuhn and Michel Foucault are influenced by the writings of Gaston Bachelard and his ‘epistemological rupture’, i.e., that some form of cognitive discontinuity provokes new paradigms and epistemes. But both address only truth-bounded situations. Perhaps we may now say this type of disruption is an indication of creativity at work in ‘intuiting’ that a paradigm shift is needed.

³ That this is so is brought out in Michel Foucault, *The Archeology of Knowledge*, trans., Sheridan Smith, (London and New York: Routledge, 2002), 211, where he says: “This episteme may be suspected of being something like a world view, a slice of history common to all branches of knowledge, which imposes on each one the same norms and postulates, a general stage of *reason*, ...”. [my italics]

play, instead of knowledge and fact. In Kivy's terms, they are simply 'bright ideas'. This scenario provokes a reassessment of what is significant as evidence when taken from a Merleau-Pontian viewpoint.

The body-subject role thinks of composing as 'living through' the experience of music by characterizing and communicating it, aided by semiotics. Others then find their own creative experience of its creation out of a composer's "I can". No distinction is drawn between the I of the composer (the psyche, thought or mind) and her physicality in craft or skill. All of this is often communicated solely through notation. Performance then becomes living through turning that notation (semiotics?) into a body-subject experience as perceived through the score. Interactions take place whereby the composer and/or score is allowed to invade the performers' worlds. The performers then invade all who listen (and look) when the music is played. Listening is living through the experience of hearing music performed in as direct way as possible. Its effect is absorbed to become an indivisible part of the recipient I, both physically (as sound) and intellectually (as thought) as if one could *not* distinguish between the two when asking the question: "How did the music affect me?" Only then is the I of the listener in a position, armed with that as evidence, to characterize or analyze the music later. This later reflection takes place necessarily after the immediacy of impact is passed. Of course there are non-central aspects to these new roles. A composer may seek to stay invading⁴ the music through its performance. Notation may play little or no part in performance such as in improvisation. But these aspects can be dealt with as special cases.

Mention has already been made as to what is evidence of essence, be it in the form of properties, attitudes or experiences. Returning to the opening theme of the thesis, creativity in art music composition could be perceived as manifesting properties of the disruptive (the unexpected, illogical, unreasonable, unusual, ineffable and paradoxical) and indicative of essence. A creative discourse is detected at work between the human 'I' and the other 'I's, all as body-subjects. A description (not an explanation) looks to intuiting the background or fundamental intentionality of composers and the effect upon others. Merleau-Ponty speaks of this intentionality as the spreading of self to invade, influence or infect others, all of which are effectatious and could be affectatious. When composers try not to separate the physical (the sounds that are to be made) from the mind (the subjective meanings attributed to them), this becomes a way of showing 'essence'-

⁴ This invasion can take the form of performing herself or being pre- and proscriptive about what the score means to a point that leaves little or nothing for the performers to be creative about.

ial integration as per Merleau-Ponty. My view is that essences speak of a creative musical attitude when cast as a behavior. They describe a diegetic,⁵ not a mimetic, attitude over and above any musical truth or veracity thought to be present.

Essences of what composers say are now considered important. They are to be understood through an intuition of their baseline motivation and intentionality, via first-person speech. A direct consideration of composers' responses in interview is embraced by adopting this revised viewpoint about evidence. A perception of their verbal responses is made but not as a factual syntactic analysis of text. Cavell believes composers create their own boundary conditions.⁶ Composers can thus eschew working within constraints other than those they choose to put there themselves. If this is so, answers to any questions are unlikely to obey normative grammatical constraints anyway. Such inherent freedom is automatically present in composing instrumental music. Interviewee answers are searched for where instances of the disruptive occur, such as to experience surprise and like effects. Answers that speak of sedimentation and habitualization are taken in the context of portraying fundamental abilities or motivation. Vocabulary that uses words such as charm, taste, style, ineffable, paradoxical, incomplete and other hard-to-define terms need scrutinizing for other properties they are suggesting are also present. Multiple essences could be present if a form of Pareto optimization has been used.⁷ A specific tensional mix of several essences then becomes part of the composers' basis for being creative.

Such a diverse collection of intellectual ideas appears uncoordinated when turned into evidence from which to intuit essence. That would be so unless it is recognized it calls for a significantly different approach to that of understanding via the methods already reviewed. These former methods try to create formal systems, partitioning the thought processing of evidence into well-defined pathways. Percept becomes concept and thence precept by reasonable and logical means. However, the thought processes can be brought into association in other ways by some form of corralling, without such strong

⁵ Michael Woods, "What is it? A Question on the Derivation of Musical Meaning," *Journal of Aesthetics and Culture* 2 (2010): 3. Woods speaks diegetically when he writes: "Musical expression did not picture facts: its discourse was its own mirror."

⁶ Stanley Cavell, "Music Discomposed," in *Must We Mean What We Say?* 199.

⁷ Pareto optimization, attributable to Vilfredo Pareto (1848–1923), is most frequently invoked as a set of metrics that become the criteria for optimizing an overall scenario with disparate or conflicting properties. By weighting the properties' relative importance to one another, properties are necessarily seen to be ranked in importance in that scenario. Taking two separate properties in a musical context, the degree to which the performance adheres to the score's notation may be regarded as more or less important as the degree to which an emotional response is to be engendered in those who hear the music.

dependence upon definition, consequence or causality as forms of reductionism. Yet associations can still interpret some evidence to be subservient or dependent upon others when grouped. Corraling has similarities to rhizomatic thought⁸ and to the concept of constellation. Max Paddison refers to Theodor Adorno's method of tackling musical matters as "the principle of the constellation ... the rupture between self and forms."⁹ Paddison then explains this to be the split between the expressive needs of the composers and the reified character of handed-down traditional forms and genres. The use of the word forms is Platonic but is then extended a little into social norms or ideals. This description suggests that we can use creativity in music composition to identify how composers have recognized all that preceded them, yet created afresh. In this way, a sense of creativity *ex nihilo* is possible. We do not see just one method here, for Adorno's concept of constellation makes epistemology heterotopic with liminality. We have diverse entities dwelling in proximity in a yet-to-be-fully-formed state. Liminal entities and relationships do not yield to definitional form since they are in the process of forming and contain the inexplicable and the ineffable.

To extend the analogy of to corral one more step, wild horses do not stop being wild when first captured and penned. Only later on do the horses cohabit and adjust to their environment to find a new normality. This is metaphorically similar to what happens in a making a Kuhn-like paradigm shift by adopting what, at a first encounter, might be seen as 'wild ideas'.

⁸ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, trans. Brian Massumi, (Minneapolis: University of Minnesota Press, 1987), 7. Deleuze and Guattari explore epistemology and, in their first chapter ("Introduction: Rhizome"), establish rhizomatic principles. They write: "1 and 2. [principles 1 and 2] Principles of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order." Many analogies between biological growth and thought patterns are made by them. Later, on page 11, they refer directly to music, in writing: "Music has always sent out lines of flight, like so many 'transformational multiplicities,' even overturning the very codes that structure or arborify it; that is why musical form, right down to its ruptures and proliferations, is comparable to a weed, a rhizome."

⁹ Max Paddison, *Adorno's Aesthetics of Music*, 21–23. Paddison sees the constellational principle as constructionist as it develops into Theodor Adorno's negative dialectic, as Paddison later explains on pages 36–37. Before Adorno even broaches the term 'negative dialectic', 'negative capability' is a term brought into use by John Keats, the poet, in the middle of the nineteenth century. Keat's term refers to being creative but in an opposite way such that it allows one to break the bounds of intellectual or social constraint, i.e., to be transcendental and reject the constraints of any closed system one might find oneself embedded in. In Roberto Unger, *False Necessity: Anti-Necessitarian Social Theory in the Service of Radical Democracy*, rev. ed. (London: Verso, 2004), Unger develops 'negative capability' into a theory that enables one to resist social, cultural and institutional pressures. Unger's context is politics, not music. Another way of seeing the relevance of Adorno's term is to consider the difference between parataxic and hypotaxic representations. Whereas hypotaxis has entities arranged in some obvious connective way, parataxical arrangement affords no such expectation, quite the opposite. Then we find meaning attached to music can flow over all the parataxical entities to link them together.

7.1 Composers' Responses to Questions

The interaction between interviewee and interviewer gives rise to an agreed text as a combination of perceptions from both the interviewee and interviewer. The interviewee often helps the interviewer decide upon how to word the note-taking in its immediacy and then, later, approves the final text version. Once all texts are available, they are read many times to absorb their content as well as search for themes and possible clustering of commonalities and differences. For each question posed in the interviews, a study of the answers gives rise to some form of categorization, but the emphases of the composers and their terminology used (with my unavoidable immanent contribution) is preserved. Note is made about the way a question is answered, ranging from it being a belief statement through to an experience of how the question affects the interviewee. As well as and, in contrast to forming categories, the way composers qualify their viewpoints is always upheld. A summary of their responses has to be made through properties that are regarded as important by the composers, not necessarily by the interviewer. Any difficulty in choosing categories comes from the paradoxical ways that art music composition is referred to when involving creativity. The answers are so varied that it could be said that creative reference thrives on being uncategorizable.

Questions put in interview with answers received are reported in the Appendix to this thesis. The order starts with beginnings and practical issues. The emphasis then changes to, and ends with, issues concerning effect and more esoteric views. Each question has reasons attached to it for why the question was posed and what could be forthcoming by way of an answer from the interviewees. The listing in the Appendix bears a modest relationship to the order the questions are asked in the interviews; the interview question order simply makes sure all questions are put if the occasion permits. In order to give the reader a visual feel for the commonality or otherwise in the answers, they are illustrated in the form of a bar graph at the right of each set of answers to a question. The verbatim wording has been preserved in the text on occasions to illustrate what has been put into precis on other occasions. Comments as to my own opinion on value and meaning of what is said forms part of the text. Some of my summary sentences look ill-formed or overtly long as far as good English language practice is concerned. However, the text tries to include a sense of the variety and disparity in the richness of answers given.

Salient features derived from the answers need summarizing before any attempt at intuiting essences can come into play. The premise that it is possible to identify a typical art music composer, when creativity comes under scrutiny, loses the individuality of each of their responses. They become types not persons. However, the next few paragraphs are based on this premise to give a first guide to the sort of evidence that has been generated from the interviews and what might be interpreted from it. In this respect, the interview summary is one stage in pointing to matters of interest, but more by way of explanation.¹⁰ To preserve the anonymity of participants, identification of an answer from a particular composer has been achieved by using a number in brackets.

In summary, the beginnings of music in a composer's life are often the self-motivation to get involved with music or being given opportunity by parents, e.g., by being given a musical instrument. When beginning to compose a work, there is a trigger point that can come from just about anywhere or anything. Less often, the work might be cast as an interesting case of problem-solving or the response to a commission (Beginnings 1, see the Appendix for all the answers). Newness does have some importance when trying to compose but may not be a central motivation (Beginnings 2).

Defining what is the 'finished work' is seen to be a contentious issue but is often cited as being achieved by a good performance. However, it is conceivable that there is no end here but just a continual evolution of the work, including development and revision (Product 1). Juxtaposition and change are very common in works (Product 2). Change is most often episodic but can be random too (Product 3). By and large, others hearing their works from start right through to finish is much preferred by composers,

¹⁰ Reducing properties down into explanatory atomic definitions takes many forms but also reduces the scope for metaphoric, intuitive, poetic and like freedoms. In Michael Spitzer, *Metaphor and Musical Thought*, 92, Spitzer points to constraints when one uses phonemes, morphemes and sememes, and, in contrast, points to the work of Paul Ricoeur, saying: "... prioritizing of discourse over words, of semantics (and, ultimately, hermeneutics) over semiotics, is extensively developed ... into a theory which celebrates the creativity and imaginative quality of language that metaphor epitomizes." Creativity is identified as a property to be celebrated and valued by breaking constraints. See also Paul Ricoeur, *The Rule of Metaphor: Multi-Disciplinary Studies of the Creation of Meaning in Language*, trans. Robert Czerny, Kathleen McLaughlin and John Costello, (London: Routledge, 1994), 68, where the text claims that metaphor 'creates' meaning through semantic innovation. It is problematic as to whether atomistic terms constrain or enable our grasp of creativity; see Foucault's **epistemes** (Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, trans. from *Les Mots et Les Choses*, 1962, (London: Tavistock, 1972), xxii; see also Michael Spitzer, *Metaphor and Musical Thought*, 133), **phonemes** (Kenneth Pike, *Phonemics*, (Michigan: University of Michigan Press, 1947), **memes** (Richard Dawkins, *The Selfish Gene*, (Oxford: Oxford University Press, 1976) and **musemes** (Philip Tagg, "Analysing Popular Music Theory, Method and Practice," in *Popular Music 2: Theory and Method*, (Cambridge: Cambridge University Press, 1982). Each -eme categorizes thoughts into atomism in speech, culture and music respectively, as a bottom-up clarification. Yet, at the same time, each atomization constrains descriptive freedom.

although there are times when this is simply not appropriate (Product 4). Composers have idioms in their music but the idioms may be better detected and described by someone other than the composer (Product 5). Most often, a work will contain some reference or reverence to previous influences on the composer, intended or otherwise (Product 6). Music is mainly regarded as structured sound, as per Edgard Varèse, but can be as communication or discourse involving our humanity (Product 7).

Form and structure are important and can come into play at any time in the course of composing, although the desire is for form to emerge the earlier the better (Technique 1). Complexity is often built-in to composing somehow but may not be central or overtly considered by the composer (Technique 2). Fragments or sketches often form part of the source material for composing a work (Technique 3). Agreement on the method of creating ‘glue’ that might bind such fragments together into a work, is contentious but there is often a framework or master plan where such fragments can find their place (Technique 4). Stasis and silence are important properties in a work and should permeate them.¹¹ Minimalism has a place in composing but not a major role (Technique 5). Stasis, minimalism, and silence can often form ends in themselves in a work (Technique 6). A musical arc is a metaphor for a work that has limited acceptance (Technique 7). Modernist dualities are prime vehicles or sources of explication as metaphor, to be able to describe how music is portrayed and ‘works’ by those who compose it. Often extremes, as opposition dualities, give rise to spectrums or continuums of meaning (Technique 8). Composition does not normally take up all of a composer’s creative output, but can be a primary outlet for some (Technique 9). Keeping regular times to compose is valued although family life does impinge, can be welcomed, and be included somehow (Technique 10). A need for space, quiet, peace, and lack of distractions are essential for being able to compose (Technique 11).

The purpose of composing is a combination of wanting to communicate, express oneself, being capable of doing so and simply fulfilling one’s job specification (Purpose 1). Composing is sometimes seen as an optimized process, but can often be a simple knee-jerk reaction to situation (Purpose 2). The word ‘process’ is used to depict a means of control and optimization via feedback.¹² (In these terms, compositional creativity is the

¹¹ In Daniel Thompson, “Beyond Duality: Stasis, Silence and Vertical Listening,” 488, Thompson thinks that Jonathan Harvey’s abiding interests are put in the form of a question: “Who is the composer?” along with the role of ambiguity, unity, stasis, and silence.

¹² It would be no surprise to any professional engineer that, in investigating the concept of creativity as a process, dependence upon feedback occurs. Success in the control of technological processes depends

major nascent part of a contribution in a feedback loop—a creative cycle that links composer, performer, listener and analyst together.) Composers are absolutely compelled by and fulfilled in their act of composing but have significant doubts about whether they are destined in doing so (Purpose 3). The composition can be some form of expression of who the composer is, as a communication to others, but may neither be intended that way nor central in the act (Purpose 4). A work would be deemed successful if it seriously affected the performers and listeners in terms of their emotion, aesthetic, and maybe spirit but much less so politically (Purpose 5).

Without doubt, being creative and composing are virtually synonymous to these composers (Understanding 1). So whenever composers use the word ‘composing’, it ushers in being creative in some way. The almost equal divide in the type of answers showed how the same question could bring forth both structuralist cognition and perceptive thinking. Composers thought one did have to be intelligent in some way to be able to compose (Understanding 2). Music becomes overloaded (polysemous) *and* can stand for itself as a paradoxical or ambivalent pair of roles (Understanding 3). A composition does have the ability just to be itself without further explanation, but often the performance and explanation are significantly helpful (Understanding 4). A composition must normally communicate something but there may be doubt about this on some occasions (Understanding 5). As to whether, in the end, music is or is not a language, there is a tendency slightly in favor of it being so (Understanding 6). On the issue of whether music helps us understand it by making it into a language, various properties make it so and others do not, depending on the composer asked (Understanding 7). To the composers, spoken language is a formal system and, thereby, logical and reasonable but musical language can also be a personally chosen medium, bearing little or no resemblance to other formalized languages. The contemporary art

upon efficacious feedback, which is normally negative, i.e., feedback is resisting change to obtain stable results. But, paradoxically in music, we might wish to claim the precise opposite, i.e., that it is positive feedback that leads to success. In David Hargreaves, Jonathan Hargreaves and Adrian North, “Imagination and Creativity in Music Listening,” in *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, David Hargreaves, Dorothy Miell and Raymond MacDonald eds., (Oxford: Oxford University Press, 2012), 156–172, the question of how distributed creativity might be in a musical context is discussed. On their page 158, Fig. 10.1 reduces musical feedback to interaction with the world understood from a listener’s point of view; on their page 160, listening as an ‘active construction’—a potentially creative act—is mentioned. On their page 162, they make reference to Reybrouck’s feedback loop and repeat it within their Fig. 10.2 (see Marc Reybrouck, “Musical Creativity between Symbolic Modeling and Perceptual Constraints,” in *Musical Creativity: Multidisciplinary Research in Theory and Practice*, Irène Deliège and Marc Richelle, eds., (New York: Psychology Press, 2006), 42–60). The diagram by Hargreaves, Hargreaves and North is a basic starting point to understanding the presence of feedback in music.

music composer delights in referring to music as a language¹³ that is his or her own, and as varied as the number of composers consulted (Understanding 8).

Most music is not meant to be ineffable but may appear mysterious or awkward at times (Understanding 9). The listener should be able to relate to or understand a work in some way. A first hearing should offer much, but definitely not all, with subsequent hearing(s) yielding more each time, in a sense ‘drawing back’ the listener (Understanding 10). Composers are all very happy that others may make what they like of the composers’ works (Understanding 11).

A number of questions were put that tried to place the onus on the interviewees to find a way forward themselves. The open nature of this group of questions was greeted by the composers with difficulty when answering them. This is where they said “That is such a hard question” and, at the same time, were appreciative of the invitation to answer. The questions formed a backdrop for their most profound understanding of what they did and why. In trying to speak of what is made accessible via composing rather than speaking in a mother tongue, many limitations are cited as being removed. There is recognition by a few that if we could say it in words, we would not need to use music in the first place (Unlimited 1). The Cartesian subject–object or mind-body duality is used to understand seeing how ‘minds manifest’, sometimes with a to-and-fro between them to get a finished result and sometimes not naming the duality in this way, e.g., by using in–out (Unlimited 2). Very often, the music is intended to suspend reality and transport the listener to another world (Unlimited 3), as a kind of transcendence.

With respect to this last point, art music composers talk about what their works are trying to achieve, amongst which is access to ‘other worlds’.¹⁴ In this regard, we note Edward Jacobs:

does not see his [Jacob’s] job as a composer to be that of finding and molding ideas so that they will fit into some world that seems ‘right’ but,

¹³ Wilfrid Hodges, “Tarski’s Truth Definitions,” *The Stanford Encyclopedia of Philosophy (Fall 2010 Edition)*, Edward Zalta ed., URL = <http://plato.stanford.edu/archives/fall2010/entries/tarski-truth/>. Section 1.1 stressed that Alfred Tarski, back in 1933, became aware of the need of a meta-language with which to express the truth values of sentences in the specific language we wished to understand. Notwithstanding further advances in language theory, the question arises as to whether music could be that meta-language, i.e., a universal language, of all the others that are normally called object languages (where we speak in the normal sense of conversing). However, if this is not so, then music *ipso facto* must be explicated (not necessarily understood or appreciated) via one or more of the object languages, an epistemic assertion that remains contentious if music ‘is’ and can ‘speak’ for itself.

¹⁴ Jonathan Harvey, *Music and Inspiration*, 151. Harvey writes that “music’s ability to convey what lies beyond and above everyday life ... [is] its most important characteristic,” and quotes Gabrielle Fauré as saying “... reaching out to that other world. This in fact [is] where music begins.”

on the contrary, to create the worlds into which those ideas live and breathe. His [Jacob's] efforts to imagine such worlds test the limits of the imagination.¹⁵

With respect to music's power to transcend, Michael Spitzer refers to Leonard Meyer's insight that:

'musical originality may result through exploiting limits rather than through transcending them.' ... Yet his [Meyer's] theory is not supple (dialectical) enough to show that limits may be transcended in the course of exploiting them.¹⁶

At this point it could be said the summary gives us but a first grasp of what art music composers think is creative and how it figures in their work and lives. But now more exploration of the interviews can be done by treating their contents in reflection and intuition that may detect the presence of essences.

7.2 An Intuited Thought Pattern

In reviewing the responses to questions, intuition can be exercised in numerous ways where it necessarily operates inexplicably. The essentialness of properties chosen helps to coalesce or bring together separate events into a fundamental understanding. This begs the question as to how one goes about selecting properties with which to intuit. But that question is simply not answerable. However, one property, communication, does stand out to me as fundamental in enabling *any* form of discourse possible about creativity in art music composition. At the same time, other candidates could be seen as essential properties. They are conjunctively cited in the search for communication being an essence in the answers given. The findings may have relevance to other artistic contexts and experiences. In that regard, it is possible its fundamentality is too broad and can be assumed as almost axiomatic. Then some other (more relevant) essence may need be found. But this exercise will reveal how such other potential essences could be present and co-habit with communication, as some form of Pereto or corralling or constellation of properties.

A choice of questions and responses is now used that moves through the following thought pattern about communication and creativity in the evidence:

¹⁵ Edward Jacobs, "Elements of a Style," in *Current Musicology*, ed. Daniel Thompson, "Special Issue: Composers," 67–68 (1999): Abstract.

¹⁶ Michael Spitzer, *Music as Philosophy: Adorno and Beethoven's Late Style*, 12–13.

If composing and creating are synonymous, what creative expression might be present in composers' outputs? What motivation is that meant to convey from within themselves? What effects do composers think their music has upon others? With respect to those effects, what possibility is there for this all to be the necessity to communicate, one which can involve non- or mis-understood or other-worldly aspects? Is the act of being creative or spotting creativity, and its communicability, potentially disruptive to participants' normalcy? If so, how significant is it to see communication as the intentional essence to motivation and reception of creativity in this musical context? How much of this significance is linked to being human?

The thought pattern will use the interview content in such a way that communication is intuited as a possible fundamental ingredient or essence to being creative. The questions used were not necessarily broached in this order with composers. Thoughts about the disruptive properties of interest in this thesis are automatically included and provoked by asking questions such as about other-worldliness and (mis- or non-) understanding.

The preponderance of any collective viewpoint by the composers has been assessed in the Appendix and in the summary in section 7.1. Those viewpoints are now available for reference when intuition is exercised directly on the text of the interview transcripts.

A reinterpretation of the thought pattern in terms of the questions that were asked, thus works in the following way:

Are composing and being creativity the same? (Understanding 1 – as synonyms for each other.) If so, what is going on inside oneself? (Purpose 3 – in terms of compulsion, fulfilment and destiny.) How might others perceive this? (Purpose 4 – in terms of expression.) How might others be affected? (Unlimited 3 – in terms of emotion, spirituality, aesthetics and politics.) Is this essentially communication? (Understanding 5 – as an intuited property.) Is this communication *meant* to be unclearly put? (Understanding 9 – in terms of non-understanding, awkwardness, unreachability or mysticality.) Is reality meant to be in any way suspended by your efforts? (Unlimited 4 – in terms of other worldliness.)

The next sections take each of the answers to the chosen questions in turn to intuit essential properties of the responses from the composers. A check on the format will show we start with a question in Understanding, then take three questions concerning Purpose, then return to two questions of Understanding that involve expectation, before

ending with a question regarded as Unlimited in scope. Verbatim wording from the text is quoted as much as possible in this thesis and throughout the Appendix.¹⁷ Quotes are also used in illustrating some of the responses to each question in sections 7.3 and 7.4. As in section 7.1, numbers in brackets, normally attached to quotes, refer to specific composers, but not by name, to preserve anonymity.

7.3 Presuppositional Understanding

We begin with the question that points to what is presupposed about specific concepts used by the composers. They are asked the question: **‘How synonymous are the concepts of composing and creating for you?’** (Understanding 1 – the first question in the group called ‘Understanding’ in the Appendix). Most composers give answers in the form of belief statements (conception), not as to how they are affected (perception). Yet conception is also equivalent to internal or even self-perception. The majority of composers make very close links between the two (composing and creating) as concepts. All other statements based on ‘I compose’ then effectively become equivalent to ‘I am being creative’. This linkage gives credence to composers wanting the (intangible) property of creativity to be present in them and their output. Such sentiments are typified by: “Extremely. To compose is a creative exercise (24),” and said many times. Creativity is sometimes seen as a broad concept that is human. There is confidence in inferring that creating and composing are virtually synonymous to these composers.

They are then asked a question to find out about motivation that comes largely from within: **‘Is there any sense in which you feel compelled, fulfilled, destined in being creative?’** (Purpose 3). The concepts suggest affectation may have a role to play.

Compulsion garners an almost complete positive response, making one oblivious to others’ receptivity (26). Structuralism and pedagogy are seen to actually impede compulsion (20). Responses illuminate in various ways, in not being able to switch off (16), a natural state of mind (18, 15, 6—“Yes. I cannot escape being that way. I am made like that and do not fight against it”), need-worthy (3) making it a near biological imperative, and an internal drive showing self-motivation almost as *ex nihilo* creative activity (7). These views suggest that all-nature and no nurture pervades but can also be seen to show clearly how the body-subject naturally combines skill, craft and intellectual ability together. Disruption plays a strong internal negative role when getting irritable

¹⁷ There are numerous verbatim phrases that could be quoted in each of the answers to questions. The text shows but some of the answers to keep the length of this section within bounds.

and cranky if not creating via composition (11, 19, 15, 14—“One year, I did not compose and it was terrible. I got really snakey”). Commodification and communication are intertwined (17, 25).

Compulsion comes from within and may have triggers such as opportunity. Here, compulsion is seen as not being able to switch off and is a natural state. This is Merleau-Pontian sedimentation or habit of motivity in a body-subject. The disruptive is indicated in that being irritable, antsy, snakey and an itch to be scratched provokes more creative composing, but from within not without.

Again, only positive sentiments are expressed about **fulfilment**. In saying “Yes! In composing, I can lose myself in ‘composing space’ and escape from all the boring, loud, irritating, practical, frustrating, un-extraordinary things of life. Such fulfillment engages my intellect, abstract thought, emotion and spirituality, giving me an active visceral experience that is almost like a high (5)” and “Yes, sure, because it involves all of myself and is a health-giving effect (14)”, there is emphasis on the integrated body-subject. What it means to be fulfilled is illuminated in many ways and shown in the Appendix. Here are just a few of them: “Yes. I can help myself get out of an attack of the blues by creating (9),” a statement linking being creative with control over mood and emotion, “Oh yes. There are few better feelings than that of having had a good day’s composing, especially if it has generated some pleasant surprises (19),” with the need for surprise (disruption) as per Boden, “Yes – there is a sense of achievement in creating something that was not there before; to enjoy the act of bringing it into existence (16),” connecting creativity with an *ex nihilo* activity, “Occasionally, when I come to a realization the score is complete or I have found an elegant solution to a specific structural problem (13),” where self-generated constraints are then made into a problem but given an aesthetic resolution, “Without creativity, life would not be fulfilling across the whole of the spectrum of experience (6),” emphasizing the relevance of experience and the need to address it phenomenologically. All quotes suggest creativity, fulfilment and experience are bound together somehow.

Fulfilment comes both from within and as reactions to external stimuli. Fulfilment speaks of perceiving completion and the satisfaction at the ‘payoff’, ‘when my works are performed’, ‘bringing into existence’ and so forth so that fulfilment ‘is complete’. Disruption, a generic break from the expected, is present in ‘pleasant surprises’ and ‘cracking an idea open’.

Destiny provokes some degree of aversion but still has its adherents. Those who are positive here (8, 22) amplified that with “Personally, as a student, I had a strong sense that God wanted me to compose” (6), clairvoyance (22) and always knowing this is [going to be] the way for them (7, 24). The naysayers (12, 13, 1, 2) offer disbelief in the concept (19, 16), having [destiny] imputed upon them (14), a categorization now passé for them (10), and “I am not religious; destined sounds a bit missionary” (11) or simply being disinterested (27).

Destiny can come from sources such as ‘good at this’, ‘not allowed to do otherwise’, and ‘inspiration’. Yet destiny is linked to fatalism which speaks of not being in control that then renders experience of no account. Perhaps this sentiment is behind so many interviewees just dismissing the question with an unqualified ‘no’. This aspect of answers to the question was not explored further.

The internal reflection invited in the previous question is extended to find out how composers think about affecting others. Communication is essential in conceiving of an answer to the question: **‘Is your musical creativity an inevitable expression of who you want to be seen to be? If so, what does that expression say?’** (Purpose 4). If the answer is in the affirmative, ‘wanting to be seen to be’ can generate some idea of the impact these composers anticipate they have on others. However, answers vacillate between caring greatly and not at all whether this communicative connection can be made and used. The answers change as they go from underlining good creative communication, through to detracting from this viewpoint. They show how communication has little or no import if one does not care about image in the market place, or the motivation is self-centered.

From yes through to no, we have: “Yes. ... Add to what you will find in my music a lot of hope in the act of giving people something pleasurable or challenging or reassuring about being human (11)” where disruption sits alongside pleasure and reassurance, “(a pause) Yes ... Much of my music is of a nature to make you feel good, to breathe, transport you away from the mundane ... (22)” giving transcendent experience to others by communicating with them, “Not necessarily at a conscious level, it is hard for me not to operate that way – I just keep on composing. I connect with my emotions and other peoples’ emotions coming back to me. I participate in the beautiful, the real and impacting, by this means. We get born into life and have to make sense of it by giving and receiving – music enables this necessity (6)” where ‘connect’ and ‘participate’ are communicative terms, “It probably does. Much of my music is meant to

be engaging with a vitality about it. My heart is on my sleeve. ... The listener would hopefully see or hear ‘one like themselves’ (16)” where engaging is communicative, “I don’t know. When I think my composition ‘works’, I am happy to be attached to it. ... To admit to any point here makes me feel vulnerable (12)” with a clear sense of risk that the composition doesn’t achieve an aim of representing the composer’s thoughts well, “Not really. This is a hard thing to answer. ... I like people to ‘see’ me, i.e. I write beautiful music, presenting my best side (20)” and “Nowadays, I couldn’t give a stuff about ‘want to be seen to be’. I do things because I want to ... (a reflective pause) I should have done this a long time ago (26)” showing a paradoxical disregard as to what the music might convey or represent, “It is not about communication. It is just who I am and like a private diary. It is about inviting others to engage. Is the music me? Yes, (1)” again hinting at a conflict between not caring, just to protect oneself, and caring, so that others have the privilege of an invite to participate too.

The mention of the necessity for health and well-being (perhaps as an essence) is a connection inevitable for some, that says the whole person is involved as a body-subject, inextricably combining consciousness and act. The final comments show the focus turning inwards as if communicating is not important to them, except internally because it is now affecting them. Inevitability and necessity also speak of essence but there could be many other candidates.

The next question is designed to help interviewees consider how composers might think their pre-suppositional thought could affect those that are engaged with their music. They are asked: ‘**How much would you expect or hope listeners to your music to be affected emotionally, spiritually, aesthetically or politically?**’ (Purpose 5). Of course, such effects are not possible if no communication of any sort takes place. In each category, the interviewees have opportunity to say how the effect is meant to take place and whether such affectation forms a basis for their motivation to compose, and thereby be creative.

Almost all desire an **emotional** response, with phrases such as: “That is crucial. I want ‘Mandelbrot sets that make people weep’ (14)”¹⁸, “This is the greatest one [of all four]; very much so. No tears needed but deep down change would be nice! And maybe

¹⁸ The meaning of this phrase is paradoxical. On the one hand, a Mandelbrot set is quintessentially predictable (determined) at any level of scrutiny. That is its prime geometric property. On the other, to make us weep is to acknowledge we are concentrating on experience, not abstract fact. The experience affects us in a significant way, unpredictable and disruptive. For we all do not burst into tears in normal circumstances.

laughter ... (24)", "... it is one of the primary aspects of my music. I wish for them to decipher the emotions within the music; one of my primary goals (27)", "Hopefully a lot. I don't ever write music without an emotive content (15)", "I would like to think that the listener might derive some pleasure from being there and listening to the music (7)", "I would like this to happen; joy, a sense of wellbeing, happiness (22)", "It gives me great pleasure if people tell me they are moved. This is an objective for me in writing (20)," and "Yes ... to take them out of their comfort zone in a guided way (25)," where disruption is present in virtually all the answers to this question.

The way that disruption occurs takes many forms, such as: "... indeed that is one of my ambitions – to the full range of affectation possible in every piece (11)", "I hope so – what presses buttons for me may do so for others (26)", "I hope for resonance from the listener (13)", "I hope listeners would be affected ... but it would depend on the person (3)", "I do expect the intellect to be involved – engaging with their mind helps performers and audiences with all other aspects of appreciating my music (5)" and "It may happen. I hope so. I build opportunity. The audience contributes to the enjoyment. If they are genuinely engaged, they might experience those things (21)." The last comment is talking about opportunity as if it were an infection from Merleau-Ponty's "I can". Expressions that directly refer to disruption being present are 'Mandelbrot sets that make people weep', 'take them out of their comfort zone', 'full range of affectation' and 'presses buttons'. Authenticity is emphasized with 'genuinely engaged', coming from being human as part of meaningful communication.

Spirituality, that engenders thoughts of other worlds and transcendentalism, causes a strong contrast in response. For strong affirmation we have: "I hope for such affectation in all these ways depending on the work. Indeed I think this might describe a set of higher-level aspirations for everything that I write (8)", "In quite a lot of my music, it could be meditative, a rush of feeling to be transcended (22)", "In a real way but not in a religious way, maybe tied in closely to emotions (24)" and "I believe in inspiration (I was brought up a Catholic). There must be something there – a transcendence of language – a powerful sense of experience (25)". Apart from general support for enabling a spiritual experience, transcendence is mentioned specifically on a few occasions. The phrase 'I do hope that listeners will sense something deep and engaging in the aesthetic and spiritual scope' brings together experiencing properties in communication, seen as a two-way process. And now the contrast: "I don't intend spiritual meaning (2)", "I don't expect them to be affected this way (23)", and "I don't aim for any spiritual result. I doubt that

anyone will find spirituality in my music (17)” and “Spirituality itself is not of prime importance for me – although I do like Latin texts! (7).” It is as if these interviewees have aversion to the term ‘spiritual’ because of negative religious connotations it stirs up in them.

Aesthetic responses are desired more often than not and are invariably aspirations to generate particular qualities, such as: “I want captivation (14)” where the composer exercises some form of control, “Yes in terms of artistic intention (25)”, “... I hope it is there for the listener, that somehow an aesthetic enjoyment is triggered by the music itself, and for myself as well (7)”, “I hope listeners would be affected ... but it would depend on the person (3)”, “It gives me great pleasure if people tell me they are moved. This is an objective for me in writing (20)”, “Emotion and aesthetics are important to me in being able to touch the listener (23)” as a form of communication, and “The form should sit well, like listening to a jewel (22)” as a synaesthetic approach. But one said: “I don’t understand aesthetic reactions (16)”.

Moving to **political** effects, only a few composers are modestly wanting this effect. Most are strongly against trying to invoke it. From the positive to the negative: “I compose to communicate something in an immediate sense. Politically? Yes, my ... [an explanation of the political meaning intended in a piece is given] (12)” with a clear identification of the desire to communicate, “I use political concepts yet I am surprised when others find my work political. ... I’ve come to the realization that just being a ... [a type of composer is cited] is seen as political by many. If I had to talk [in context as this type of composer] I only do what I want to, not what I ‘should’ do (17)” where politics *is* communication and ethically put by this composer, “... – not overtly political but a hint and therefore may be so. I am not like Martin Wesley Smith¹⁹ (26)”, “I am not interested in the political side of things, ... I think that everything we create has a political aspect to it – especially in terms of the style of music and the way the music relates to society (or not) (7)”, “I hope listeners would be affected except politically but it would depend on the person (3)”, “I don’t think a ‘Political’ response to music has meaning (13)” and “I refuse to engage my music politically. It would take away the abstract nature of it – it must stay abstract. ... I can’t relate to any particular event that would motivate me in such a direction now (27)”. The aversion to involvement in politics

¹⁹ The effect of experiencing (hearing) works by Martin Wesley Smith can be, as intended by him, to receive political messages, and seen by some as quite successful in this regard.

appears to come from music being tainted by a political overlay that seems to reduce music's status and scope to one of utilitarianism.

To conclude effects that composers think they might have on others who engage with them and their music, here are some more panoramic viewpoints offered: "Ideally, I want to change peoples' lives! I hope a musical moment will stay crystallized with them forever (9)" which is a form of sedimentation, "I do expect the intellect to be involved – engaging with their mind helps performers and audiences with all other aspects of appreciating my music (5)", "It continually remains 'in the eye of the beholder' (2)" placing the onus on personal accountability of the perceiver, "*How* they like it is none of my business (19)" showing complete detachment from the music once launched, and similar to "The question makes me uneasy. The idea of prescribing a listener's response in any sense is quite distasteful to me (18)", "I expect my music to communicate at a number of levels such as the physical in enjoying the sonics of the sounds, the intellectual in engaging the listener and as musical drama including the emotional level. There are many variables. I expect the creation to be an experience via performance (4)," with a clear identification of music as essentially communication.

This final response brings together neatly a significant number of threads of understanding that support the intuitive approach and how Merleau-Ponty would see this as a creative body-subject situation. The notion that communication is the essence of music is put first. The 'physical', 'intellectual' and 'emotional' are linked as if in a body-subject way, but referred to by way of levels. The 'creation to be an experience via performance' shows links between being musically creative by composing, and performing being an essential part of a composer's creative manifestation.

7.4 Expectational Outcomes

Composer (4) has almost begged asking the next question as further clarification of what composers expect to happen: **'Need a composition communicate?'** (Understanding 5). The initial summary records most composers agree with communication being a motivational cause in composing. The question does not presuppose any involvement of the composer once a composition is somehow manifested. For communication to be essential, comment perceives the music to be in some way medium and message such that the message could *not* be communicated

without music in the motivation or intent of composers. Such dogmatic words as ‘must’ and ‘should’ (which are also indicators of ethical viewpoints) are good indicators.

At this point in dealing with answers, a difficult choice about presentation has to be made. The need for clarity in conveying understanding might call for reductionist attitudes to handling the evidence. However, such an approach runs the risk of omitting the richness of what is contained in the answers. It categorizes evidence, subsuming individual viewpoints that simply do not fit plausibly into such a treatment. A middle course is chosen here, retaining the richness of answers given and graded in some way, but can appear to wander in unprincipled ways at times.

Here is a selection of those who are much in agreement with compositions communicating, listed first, through to those implacably against the import of the question, listed last: “It must (20)” as an ethical imperative, “Yes, it must do so but the message need not be clear; it can remain altogether obscure (13)” as disruptive in the way meaning has to be worked for, “I think that is what music does. It presses buttons – one’s own and if you are lucky, it resonates with others too (26)” where musical essence disrupts the mundane with resonance, “Yes, because when I go to a concert, I want myself to be engaged and taken into the work, to then respond on an emotional and intellectual level. This is a communicative act both ways (16)” with an identification of two-way communication being important, “It can simply be but I want my music to communicate with others (2)”, “(pause for thought) To answer, I believe all music communicates because, *a priori*, it does ‘need’ to (23)” with the need being indicative of sedimentation or habit in the body-subject as an innate quality, “(pause) I am an idealist. I want all sound to communicate something – I specifically look for that (25)”, “Very much so. (a pause) It is almost an alternative way to communicate human emotion and idea that is not possible through text and speech (27)”, so that music is made a unique form of communication, one that works well for emotion and ideas, “The communication can be as much abstract as literal. Composing is a form of deep listening as propounded in psychology, where deep means recognizing oneself connected to all other things in some way ... In order for their music to communicate effectively the composer(s) must have shared in some of the same sets of experience as the audience (8)” where being ‘connected to all other things’ is a Merleau-Pontian form of invasion or infection, “What is the point of composing otherwise, except perhaps for one’s own mental health? It is giving voice that the performer is then able to complete in a performance. It is transmitting ideas (10)” where the notion of ideas being transmitted or communicated

comes to the fore and is also present in other responses, “It can’t help but be seen that way but I admit I don’t understand what a composition communicates. I believe the ephemeral nature of music is a strong quality within it. The importance of ‘liveness’ could be seen as a communicative process present in the act of performance (17)” where inevitableness is essential in qualitative terms, giving live performance a pre-eminent role as communication, “This cannot be avoided. This is a human utterance and someone, including the composer, will derive something from the music being played or composed (6)” showing communication to oneself is present, “ - In a base form, it is inevitable this happens. This is an important part of me bringing a piece into being. Harrison Birtwhistle thinks oppositely. For him, it is getting the object expressed as perfectly as possible. For me, the communication of an idea (sometimes programmatic or suggestive) is an important part of the whole reason for composing (12)” clearly speaking of essential properties, “Can a composition not communicate? It inevitably does. Humans are emotional so even music brought forth in a dispassionate way will always get some response (15)” so that if communication is an essence, then the question put is rhetoric with a ‘no’ answer, “It can be both for different people. Each one of us finds different things in a work. That is good for it triggers off plenty of meanings. ... the sonic response ... was entirely on what the words meant to me (3)” where plenty of meanings is ineffable, “It can but does not have to do so. It could simply be a well-crafted composition. What a piece of music might be ‘communicating’ is entirely up to the individual listener – not even the composer has total control over that (7)” which can mean the analytic view does not preclude whatever is perceived by the listener; the music still relies on being seen as communicating, “A composition does not need to communicate but a successful one will in some way (4)” as a concession to the fundamentality or yardstick of success being to communicate somehow, “No, of course not. It is still a composition. I happen to think that there is no point in writing music that won't be listened to, but that's another matter. And the word 'communicate' is funny, I always think. It seems to suggest that music is communicating something, but I'm firmly with Stravinsky and Boulez on this: music is communicating itself. And that's quite enough (19)” indicating self-communication is sufficient, “I don’t think it is possible. I put symbols, representation, ideas forward for others to interpret. There is nothing ‘authentic’ to communicate. By which I mean, each individual’s experience and interpretation is distinctive and therefore, my compositional purpose is many things, not chiefly about communication (21)” suggesting a non-truth-bounded environment which

doesn't necessarily center on communicating at all, "No in the normal sense. Music is a language of the emotions, it triggers specific or general feelings. I offer a narrative to a work to try and lead the listener to an understanding of its structure and trajectory but it is not necessary, indeed listeners can get something positive and valuable to them that is completely different from what I thought the piece was about (11)" suggesting there is a complete transformation of meaning from that initiated to that received, and lastly "The listener by paying attention expresses sympathy with the music (1)" so that music is primarily not about communication but more listening.

It is tempting to conclude there is contention here between a strong need to communicate and it playing no part in motivation. But that bifurcation is not really present. The responses are simply saying composers choose their own *raison d'être* for entering into composing (creating) even if it is not primarily to communicate. Cavell's point of view about choosing boundary conditions for one-self comes into play. Just what sort of communication is intended is explained by each composer and is idiosyncratic, using such notions as 'ideas', 'itself', and 'meaning'.

Composers reveal a bipartisan view on how their music is to impact others when answering the question: **'Is there any sense in which you desire your music to be non-understood, awkward, unreachable, mystical or in any way ineffable?'** (Understanding 9). An outright 'no' comes in the form of underlining intent. "No," is the complete response from many with no further qualification. However, with qualification, we get "(interviewee laughs) No, I don't like wankery. Pardon my crudeness. It is hard enough to be articulate. This is pretentiousness. To deliberately be obscure is to regard ones inner life as not understood. We are sharing so why would you withhold? Music is 'trying to clarify' for me (20)" shows the composer is communication-orientated, sharing and wanting to clarify meaning in a helpful way. Saying "I do not aim for any ineffability but some listeners say they experience it in my music. It doesn't matter if it is not understood; just listen to the sound and hopefully enjoy it (3)" is an almost Herder-like concentration on sound and its effect on the listener. There is reference to sharing (communicating and clarifying), doing it well, and to just enjoying the music without ineffability being an issue. When answering 'no' but less emphatically, this is often followed by some position that accounts for perceived ineffability to be seen as a disruption in these responses: "No. I find arcane things intriguing. Perhaps that is the way others hear my music and don't understand it as if it were an alien culture (1)" and "I want my music to be accessible to as many as possible but I cannot make music for that

reason (17)” makes disruption almost innate and “No. (interviewee laughs, a pause) This is really hard to answer. Mystical? I like the sense that the listener can’t ‘put their finger on it’ (15)” is recognition that initial ineffability that could impact the listener is there but it is made symptomatic of an experience of the music.

When answering ‘yes’, we could infer that the creative musical output from the composer(s) would invariably be non-understood to start with, as if this was part of its impact. “[I think] It already is to some degree because it is music (25)” says music *is* ineffable, and is further supported by responses such as “Yes but ... I definitely don’t want it to be. I don’t intend to make my music unreachable, but I understand why some listeners may feel that way (17)”, “Everybody has inner desires for making the mysterious or untouchable – this is always a good thing (23)”, “Mystical, yes, perhaps this applies to all music – like God is a mystical being. We don’t understand why music works the way it does (8)” as ineffability, and “I do like to challenge an audience to be stricken with ideas even if not from the composition itself – basically for them to ‘have an experience’ (18)”, which comes from an interviewee who is focused on music being an experience and phenomenological.

These positive responses show how ineffability is almost inherent in the music, is meant to be enjoyed as an experience in its own right, perhaps overcome and is even an ethical condition. But no interviewee took the position of seeing ineffability as too much choice as per Jankélévitch. Whether it is intended or not, the ineffable seems to be present and disrupts before further understanding may overcome the effect upon the listener.

The last question, **‘In what ways does your music try to suspend reality by creating another world?’** (Unlimited 4), is asked towards the end of the interview and suggests taking a big picture and unlimited attitude to what creativity in musical composition could aspire to. As can be seen in the responses, when they identify with this other-worldly possibility, composers account for it in their own way. The responses start with full agreement and end with less enthusiasm for the notion. “That is precisely what it is meant to do! (5)” says music *is* other-worldly and almost axiomatic as an assumption, “As much as possible. It would be its own musical world and all the conditions applying to it (25)” says there could be many different worlds, “That is how I design my works. I actually try to create another state of mind (27)” is a structural imperative, “Yes, it does try to do so. This is part of the process of engagement. And, yet, not just another world but to reflect upon their own world and relate that to what they are

hearing (16)” where engagement involves perception and communication to make this possible, “I try to do that. I think that is what music is for. I try to create a sound-world in my music. Good music creates its own world or landscape (12)” and “I do think in these terms a little bit. It is a good analogy for what I set out to do. A piece of music is like a unique world. It has its own laws of nature, its own customs. The listener is invited into the world and is free to explore (19)” are clear indications of composers setting their own boundary conditions, “Oh, look, I think I try to do this all the time. That is the beautiful thing about music. It is not reality itself but takes you into a heightened awareness of reality. It is why I like music being called beautiful (20)” is an epitome of the aesthetic experience, “Oh! I like that question. I guess that is what I love about music – its ability to suspend reality. I put this alongside another important quality about music, mentioned before, [that of] ephemerality; the possibility music has to remove you from the everyday (17)” where ‘removal from the everyday’ is clearly disruptive, “I try to do this by creating a sound world for people to get lost in, where they can forget about reality for a short time – a sense of timelessness or ‘forever’ existing in the present. The moments where I think I am being most self-indulgent in my music are often the moments when I think that I have personally created another world or a space outside reality (7)” is Herder-like in concentrating on the effect of the sound, and Bergson’s *durée* is also invoked, “Oh I think probably to a large extent. I often try to find the essence (mood, emotion, sense of something) and promote it for the whole piece; this is taking you away from reality – and can come back to reality too (24)” identifies an essence that takes one away from reality, “O Boy, this is an inside-outside question for me. [a dualism] Music is both another world and intersects with reality. It enhances or enriches our sense of being that would not be there otherwise. Most importantly, it takes me out of myself. This is quite frankly an ultimate goal but is so elusive (8)” suggests an essence of enriched being, “I mess with time. ... Yes, in answer to your question: it would be great if it happened, to draw the audience into the music’s world (9)” with an allusion to Bergson’s *durée*, and finally “Oh, what a weird question. Music works in an artificial construct of time. It is a different reality but works in parallel with physical time. I think it is unavoidable that it does work this way (21)” mixes Bergson’s *durée* up with a change of reality.

Many but not all interviewees think music should have an effect that aims for an other-world type experience, i.e., a transportation, even a transcendence, an adventure with risk and inherent disruption. The effect is described as being taken or moving away

from reality, the suspension lasting for a while perhaps in Bergson's *durée* time or as long as the music lasts.

If interviewees do not readily identify with this 'other-worldly' aspiration, there is concession it is still there somehow as in "My music is not an attempt to do this but, at its best, it does. ... it is all up to the listener (13)" as a recognition of communicating with 'the other' and "It takes the listener out of the present situation and into imagining other things. This harks back to my original thought that music is distraction from the horror of not knowing the purpose of existence. To put it in a positive light however, I hope in my music to trigger a creative response in listeners so that they are taken out of being aware of the passing of time and, instead, their minds are stimulated and engaged in a more "otherworldly" non-corporeal state (14)" where 'creative response' recognizes a two-way communication that is creative both ways and 'non-corporeal state' hints at Merleau-Ponty's body-subject. Finally "I would not try to suspend reality. However, I am interested in creating a new listening experience that may appear 'unworldly' to an audience. I do like to surprise people ... but is this unreality? (18)" makes 'surprise' the disruptive effect as per Boden.

7.5 Corralling Properties

The text of responses from the composers contains instances where to communicate can be seen as essential to making sense of what the interviewees say. Their efforts are seen as creative through composition in a direct or undiluted manner. At the same time, a number of other properties are mentioned that do not appear to be subservient to communication but sit in some form of synergy with it, as a form of corralling or as a constellation. They can all be grouped into approximately three perceptive attitudes towards art music composition and its inherent creativity.

As previously discussed, it is difficult to clearly identify that we are referring to a composer's creativity as opposed to that of a performer. Their creativities manifest closely in performance. But the business of communicating and how it is done is seen as creative. It is impact through a perception that detects the disruptive nature of what is communicated as an almost objective content. That impact comes from being met with phenomena that appear unusual, surprising, illogical, unreasonable, and non-pedagogic. Treating the meaning of music as ineffable or inexplicable, perhaps in newness, contributes to its mystery in not necessarily being communicated via a standard language.

If music is regarded as emanating from a body-subject, the music stays personal and authentic as it then invades, infects, or is contagious in the effect it has on other body-subjects. This view is quite distinct from engendering a detached intellectual response alone, one that is normally the basis for analytical judgment, and emotionally vacuous.

Secondly, in considering the meaning of what is composed and performed, a sense of creation *ex nihilo* is deemed present, irrespective of how rational explanations might account for experience. Composers regard being truth-bounded and thereby refutable, ‘solving problems’, teleologic (non-aesthetic) and optimized, all as unnecessary restrictions, with no direct relevance to instrumental music. Instead, the composers choose their own boundary conditions (as per Cavell) and how well or otherwise they then stick to them. This involves inherent risk in what they aspire to, such that those boundary conditions are used to indicate where the transgressions might have occurred (as for Longinus’ genius). A sense of the transcendental contributes to the music being seen as creative and breaking rules such that the experience of being ‘transported’ to another world is a specific aim of some composers.

Thirdly, the sense of ineffability, even if temporary, provokes interest in structure and form as creative intent. In perceiving the music as ineffable, three properties then seem to be valued—analytics, algorithm and relationship—but for aesthetic rather than utilitarian reasons. There is a natural view that wishes to resolve ineffability. Communication is one way of sharing ideas that may offer resolution. The paradox is that music, especially when instrumental alone, can be both medium and message and can at the same time both resolve and add to ineffability. The creative content can be generated by the fecundity of possibilities in this situation (Merleau-Ponty’s “I can”), rather than approaching this lack of knowledge as prohibition or inadequacy. To view ineffability as being fecund opens the door for performers and listeners to also add their own creative actions and views on how the music affects them in their participation. The significance of composers’ creativity can then be seen in how it engenders the interest and willingness in both performers and listeners to engage with composers’ new offerings.

8 Conclusion

This thesis has explored what it means to understand creativity associated with composing art music. The basic assumptions are that such creativity is potentially present and sharable. We naturally look for ‘boundary conditions’ to what we understand the music to mean to help us. But these are often chosen by the composer. They become a form of authentication that the source is human. A key manifestation is the way of describing music as creative that is linked to a disruption of a normative view to understanding the music. The disruption takes the form of experiencing the unusual, the unexpected, surprise, the illogical, the unreasonable, bright ideas and like effects. To perceive such effects is to be receptive to being provoked in some way by partaking in the music. Unlike other contexts which use the word, this disruption need not carry any pejorative implications.

Since creativity in general has been researched mostly in science-based disciplines such as psychology, this work is reviewed to perceive the motivation and systematic thought supporting these investigations. An assessment of whether such work is extendable into a viable method for understanding creativity in art music composition is made. Ways in which creativity could be present are discussed and draw attention to how difficult it is to both isolate causal roots and pre-eminence of contribution in a context deemed creative.

Two main conceptual approaches encompass the ways studies of creativity in the literature are conceived. One approach depends upon the scientific paradigms of causality, objectivity and refutation. The other depends upon eidetic reduction of phenomenological perception. They both rely upon explanation more than description. The first approach uses reason, logic and consistency for successful conclusions. The second uses intuition that then substitutes the perception with something essential but again in the form of consistent and plausible conclusions. The validity of both of these approaches is undermined by the nature of the evidence deemed significant and now under scrutiny. Creativity, seen through its disruptiveness, does not contribute any perceptive consistency to feed into either approach. The scientific and computational approach to creativity specifically treats disruptive evidence as aberration. One of the main protagonists for scientific investigation, Margaret Boden, has now extended her

studies into artistic disciplines. She has recognized how much surprise, a disruptive term, is a key element in discerning the presence of creativity there.

Explanation requires truth-bound discovery that is consistent and maybe absolute. It succeeds through reduction as in the solving of problems, clarification, optimization and abstraction. Ineffability and inexplicability are thereby classed as aberrant and to be reduced as much as possible. But description reaches for terms such as style, taste, flair, charm, beauty and the sublime in which the ineffable and inexplicable are always present and welcomed. The significance of this research is that it does not seek to explain creativity in musical composition. It attempts to find and describe essences of the subject matter the effect of which actually disrupts the consistent grounds for finding them in the first place.

When seen as process and system, creativity becomes utilitarian and pedagogic, properties which then reduce the prospect of aesthetics being a component of creative content. Psychology cites originality, newness and adaptivity to be key components of creativity. Psychologists do not then see these components as extraordinary, but arising from ordinary and explicable processes. Psychology also depends upon regular scientific investigation to give rise to new knowledge of creativity, a stance taken up by Pamela Burnard. In her musical studies, musical creativity is seen as an ordinary collective, consistent attribute in social terms. It is thus the normative which is being sought when considering creativity from a psychological point of view. Types of persons are discovered (a strictly limited form of newness) and some form of pedagogy is put in place that might enable such types to be promoted or repressed. This is effectively optimization, something musical endeavor does not need to invoke.

When creativity is related to conjunctive concepts, a number of associations can be drawn that may reveal structure and help understand it in music composition that way. In making these choices, newness is made contextual reducing the emphasis on a need for progress through universal-type conclusions. When creativity is linked to genius and inspiration as forms of behavior, it leaves unresolved how much creativity is made up of learned technique or is 'inspired'. If inspired, Muses do not then become explicable. When genius as creativity *in extremis* is coupled to inspiration, both are seen as components of creativity. But they then remain open to all possibilities and influences no matter what form they take. This means understanding then remains incomplete and ineffable in some regard and resistant to reduction. We do not know how a muse-like

transfer of knowledge occurs, what gives rise to genius' thought, or the kind of osmotic transfer found in Plato's *Euthyphro*.

When creativity is linked to expertise and intuition, authenticity (the genuine, the real thing) comes into play in that some think creativity can only emanate from being human. This stance affects the acceptance and identification of musical works. Problems automatically arise if reason and logic are used for explaining how intuition works and expertise accumulates. Explaining (not describing) the final stages of becoming expert as involving play, rather than reasoned rule application, is actually more a form of intuition than analysis. It calls into question whether explanation *is* what we are invoking in place of just a perceptive description of behavior. The *Euthyphro* method, that expertise is acquired by observing the expert at close range without any formal system that would offer a complete explanation, sits well with many aspects of how musical expertise is passed on.

When creativity is linked to beauty and imagination in promoting aesthetic properties, Stanley Cavell points out the way that artistic persons choose their own boundary conditions much more than having them imposed by societal and cultural norms. Such choices, coupled with an intentionality that is always alert to creating or spotting the unusual, become a form of authentication about the music being human. In this way the self-imposed boundary conditions, and any unpredictability or risk that therein ensues, contribute to an aesthetic effect. The effect attracts the assessment of being creative through terms such as beautiful, stylistic, tasteful, charming, and full of flair.

In the desire to construct a philosophy of creativity, structuralism and formalism are themselves seen as possible hindrances to effective method. Yet truth-boundedness and consistency of evidence is still relied upon. Words such as style and flair, taken from an aesthetic viewpoint and as possible essences, are given due consideration but continue to be used as definitional means to circumscribe what creativity is. But by its own nature, intuition cannot contribute a major role to generating the reasonable definitions with which, in being philosophical, further knowledge is constructed.

The difficulty in focusing on creative presence arises in the present literature in debating whether the creativity is seen as embodied in a person, contained somehow in documentary evidence, evident as a behavior, or involves them all and maybe other manifestations. Since the word is used in so many different contexts, care has to be exercised in noting any change in intended meaning. Once a move to understanding

musical creativity through phenomenology is made, evidence becomes available in the form of experiencing music in performance *and* in how it becomes communicable through description that naturally embraces aesthetic effects. The move also entails setting aside judgmental means as offered through Kant's transcendental idealism and his reasonable concept of the beautiful. A change in intellectual dialectic is required that shifts the emphasis from ontological substance onto evidence as given or perceived. Herder anticipates this move by concentrating on how sound (as music) in performance is seen to affect the receiver over and above analysis of form. Bergson changes the scientific concept of time into a lived-time where performed music unfolds in the way it is perceived, not just by measurement against the clock. Jankélévitch then emphasizes the ambivalent and undefinable nature of musical experience, seen by Lydia Goehr as 'expressing the inexpressible'.¹ Creativity in music comes from unlimited states of mind provoked by the creator concomitantly mixing essence (fundamental motivation) with existence (a recognition of possibilities). Bergson and Jankélévitch introduce the importance of incompleteness in musical knowledge, one that involves paradox and an ineffability that speaks, not of limited knowledge but, of unlimited possibility. Merleau-Ponty's body-subject offers a way of seeing how creativity has some form of *ex nihilo* origin in a pre-reflective state of "I can", not just as an analytical "I think".

The move to a phenomenological approach to understanding creativity in art music composition brings to light evidence which can be interpreted intuitively. General creativity, as described in the review chapters, depends upon reasonable grounds built up through percepts, concepts and precepts. Musical creativity, in embracing aesthetics, welcomes the musically disruptive into the intellectual domain. Disruption could be seen as in addition to and perhaps more important than wanting to rely and build upon the normal structural integrity of music indicated by melody, harmony, form and genre.

In order to come close to understanding phenomenal effects, spending time with composers, who are a significant part of the subject matter, is key. In seeking good evidence with which to work, a direct interaction with composers was set up. Even though music can speak for itself, there is much to be learnt from the way composers talk about their role and the effect they and their music might have upon others.

An interview setting with informal receptivity to what composers say generated this helpful evidence. In choosing an interview technique that is close to IPA (Interpretive

¹ Lydia Goehr, *The Quest for Voice* (Berkeley: University of California Press, 1998), 4.

Phenomenological Analysis), we then make problem solving, truth-boundedness, optimization and reasoned causality as non-essential precepts. Aesthetic viewpoints can then be voiced in an unchallenged way if these precepts are removed as constraints. Responses are simply accepted as is, even though meaning may not be immediately apparent. A one-on-one interview technique provides information in the phrases the composers use about creativity in their music. A first summary of the answers is formed *after* all the interviews are conducted so as not to pre-empt categories and subsequent conclusions. That summary has a significance of its own in offering a psychological explanation of art music composers and their creativity, seen as a cohort or type of persons. At this point, essential properties, concerning creativity in, and surrounding, the composers, are then brought into consideration. The texts of answers are grouped in such a way as to intuit essence from piecing together trains of thought based on how composers' music is seen to affect all participants.

A train of thought is chosen which intuits communication as an essence. It also shows further connectivity to other possible 'essential' candidates. They are co-explored in how they are seen to be embedded in the evidence from the composers. The chosen example brings to light perceptive attitudes that are all present at the same time. Composers make reference to the links between communication in musical composition and disruption and how they relate to aspects of being creative. Since composers link composing and being creative so closely, disruption can manifest in many ways. A "Wow!" factor when the piece concludes." (11) makes 'wow' newness and disruptive. A knee-jerk reaction to music brings forth insecurity (20) which is disruptive. When composers say: "Yes, I guess compelled. I now know that if I don't write music, I get quite irritable (11)," and "I get antsy and an itch to be scratched (19)," and "Oh yes. I get very grumpy if I do not compose over a long period (15)," and snakey (14), this is disruption at work internally. When saying "Yes. Stasis for humans makes them uncomfortable"(8) and "intrigue is rich and enjoyable (14)," we are actually conceding this type of disruption could be seen as non-pejorative and enjoyable.

What composers generate is seen to be creative communication by the manner in which it infects, infiltrates and invades the perceiver, more than in generating detached intellectual assent. In addition, composers' offerings have properties of a newness that can suggest no causal origins, i.e., they appear *ex nihilo*, where the composers generate their own boundary conditions to how a work might be understood. This freedom, in turn, opens up the way to all who encounter the music to be transported to 'other worlds'

by it. A perception of the music as being ineffable becomes a reflection of a desire to see structure and form, but one that is not resolved. This perceptive stance agrees with Jankélévitch claiming that ineffability generates infinite possibilities rather than limits formal understanding. Each of the perceptive attitudes is triggered in some way by disruption of sonic expectation. Composers play the generic or seminal role in creating the music that performers work with. When adding their subsequent creative capabilities, the performers offer to listener/critics an experience from which, in turn, they offer creative commentary and analysis. Creativity in art music composition thus becomes the essential front end into the ways this music communicates through disruption of musical expectation.

R Willgoss 2017

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Appendix

Interview Data

The Data is arranged as Question-Answer Pairs using the headings **Beginnings, The Finished Product, Technique and Process, Purpose, Understanding, and The Open or Unlimited**. The reader is encouraged to bear in mind that evidence, obtained in interview and portrayed through the scripts the interviewees agreed upon, is extensive. Some of the evidence has been condensed into precis form and some retained as direct quotes.

Beginnings

Beginnings 1. What or where is the real beginning point of your musical creativity?

(The question gives the interviewees the opportunity to paint a picture of how their present role came about from some form of genesis. Composers could look at origins in at least two ways, either in terms of early influences on themselves or the way(s) each of their works come into existence.)

(In Life)

I started composing and playing from my own motivation:

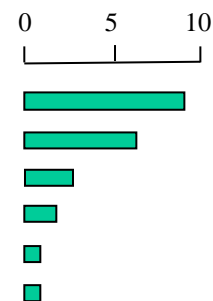
I was given or put on a musical instrument:

I was influenced by specific persons:

It has been that way since birth:

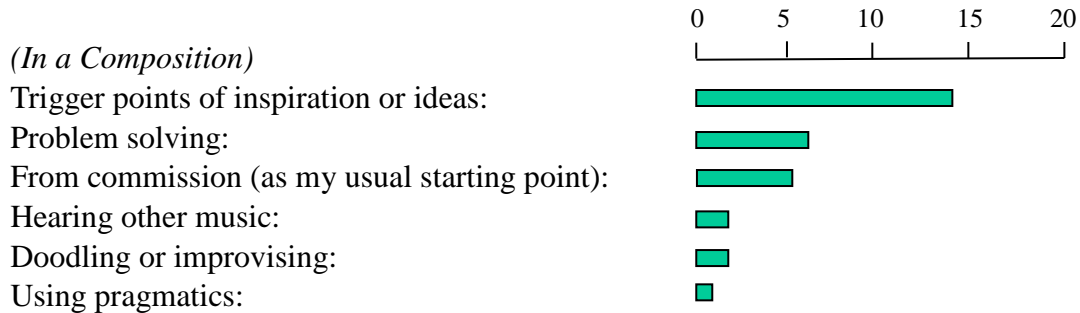
The ambience of a place or situation brought it about:

It was a teen angst outlet:



A number of composers mentioned they were self-starters (3, 5, 10, 13, 17, 19, 25, 26, 27) with various triggers such as ability (10, 17, 25, 26) or a strong (visceral) response to music (5, 25, 27). Being put to or acquiring a musical instrument was cited as a major influence (2, 8, 16 - “It was completely new to me and, similar to the previous incident, set off a bomb in me in terms of thinking about musical creation”, 20, 23, 24). Influential people came to the fore such as mum (24), a music maker (15) and “It comes from my father who is a creative tragic” (18). Realizing that musical orientation was there from birth figured for some (9, 21), whilst others were affected by place (14) or an outlet for teenage angst (11).

Being a self-starter and feeling visceral (from within) figured in many responses as if some internal force played a role. Answers point to the desire to compose (creatively) being self-generated although having facilities and influential persons around is also important. The essence of self-starting is to be able to motivate oneself.



Trigger points for a work come from a wide range of sources such as one idea (3, 6, 18, 24, 10—being poetic),¹ commission (3—being ‘wanted’, 6, 8—an agenda only, 26), other music (texture etc.) (1, 19, 24), a title (8), emotional reaction to situations (11), relationships with people (11, 26), unaware from where except by hindsight, e.g., “A new work often surprises me in its unexpectedness and timing” (12), instrumentation and unique sounds (16, 25), just from ‘me’ (26), visual analogues (26), pragmatism followed by lots of personal input (14), places (26), “it was like walking into a room never seen before” (4) and “My immediate answer is a combination of feeling and desire to create” (27)... Those who see a problem-solver type answer stated the ‘problem’ is bunching ideas into a narrative (5), placing boundaries (7, 13), filtering in gematrial² space (9), assembling a massive jigsaw puzzle (13), familiarization with the instrumental acoustic space (13, 25) and finding a beginning early on (20). Those blessed with commissions as their starting point also mentioned specific-period visual art and novels (23), the medium creating its own ideas (3), other fields of meaning (8), a developing aesthetic (15) and perhaps just writing the piece they were always going to write anyway (19). Mention of just doodling (2), improvisation (22) and using pragmatics (14) is made.

Finding trigger points speaks of being affected by one’s environment and having the ability to spot and be moved by the effect it has upon you. Some interviewees translated their answers into a problem-solving paradigm as if it helps to see their role as

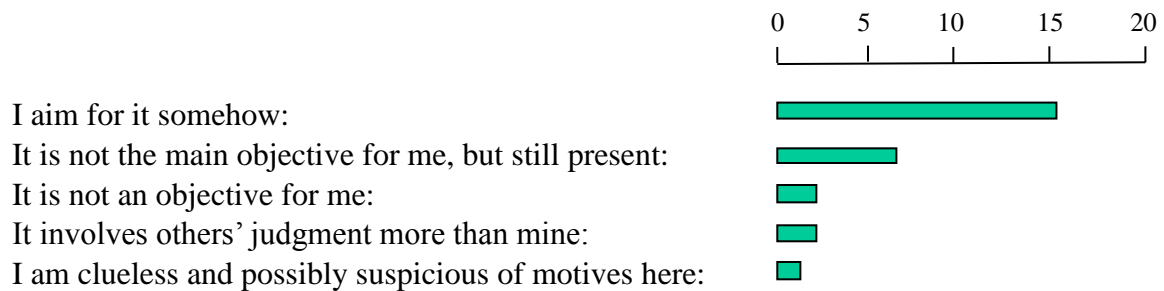
¹ The germinal idea, the seed, leading on to the single entity of a work is discussed in the context of being inspired in Jonathan Harvey, *Music and Inspiration*, 139.

² Gematria is a Kabbalistic method of interpreting the Hebrew Scriptures by computation. Numerical value is seen as present in words and in the letters that make up words.

specifically goal-orientated and part of art being to place self-imposed boundaries around their effort. Motivation through commission is low.

Beginnings 2. How much is newness involved in what you try to compose?

(Newness can play a role in creativity in many different ways. The interviewees are encouraged to wax lyrical here—and they do.)



This question sometimes raises the sub-question as to ‘new for whom?’ Some immediately answer ‘always’ (4, 15, 16, 26). Issues wrapped inside being affirmative about newness involve balance (15), an individual voice (15, 26), being personally new (2, 7—“I do not have to be creative. I just am”, 13, 16, 20, 24), to extend oneself (2, 4), building it in (3), a responsibility (25), freshness (7, 8), instrumental technique and structure (9), uniqueness (20), use of old elements (19, 22—“You take old elements and place them together in new ways. Each composition should be new in some way. Otherwise you are repeating someone else’s stuff”), (19)—“If you have nothing original to say, there is no point in writing music”, non-iconoclastic (6) and uncertain as to what is new (5). In not being the main aim, the ‘main’ was stated to being original or unique (10, 18—“tasty title”), exploration (14), personal interest (17), fulfilling the piece’s demands (11), newness [is] a priority of the young (11), built into innovation and challenges (1) and trying not to repeat oneself (23). In claiming there is no objective here, other objectives cited are avoiding the sameness of new music (13), layering and timbral nuance (21) and progressive and experimental (21). In deferring to others, ‘the other’ is more capable (7) or some knowledge reference point such as other opinions to force evaluation (27). In having no idea, there is suspicion we can swim in murky waters (research) but maybe we should prefer the clear water of being accepted such as in conservatism (12).

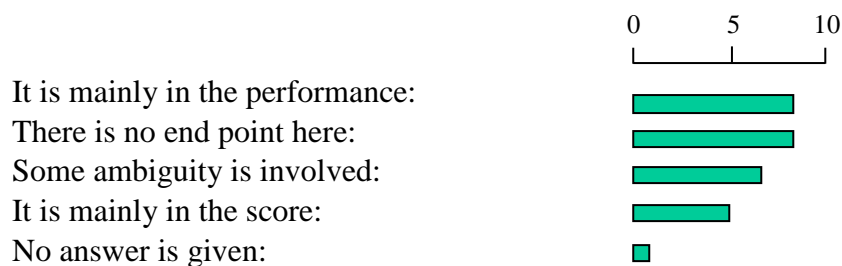
Newness plays varying roles, the most important being that the other (performers, listeners, critics) should experience it at some point. Little comment on the differential effect of newness is made in that the effect of newness normally decreases with

familiarity. No composer talks of newness being refreshed by repeat listenings to their works (via this question) and finding new effects and things in the re-listening. If we propose newness as an essence to creative composing, it appears it is taken for granted that the other will naturally experience the new when being affected by the music for the first time.

The Finished Product

Product 1. What is the nature of finished product in creative composition?

(This question appears straightforward if we view musical composition as writing the score and then handing it on to others to work from. But the question is potentially more an open invitation to obtain a wide variety of answers about how we conclude our creative offerings, if at all. The question does not say ‘What is the finished product’ It avoids the inference that it is a real object that should form part of the answer.)

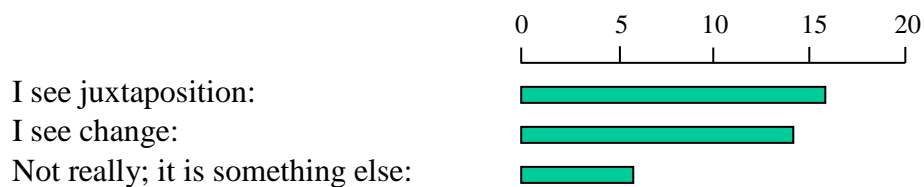


In choosing the performance as a finishing point, the work’s success must be concentrated there (16), hopefully signing off on the first performance (13), finality depends on a good performance (25, 22, 24), being performed at least once (26), a performance that is listened to (and is also its renewal) (19) and an important milestone (3). Some interviewees want finality in letting the work have a life of its own (24, 22, 26). In choosing no particular end point, reasoning includes that creativity never stops (1, 17, 23), we always have a work in progress (4, 20), the composition outlives the composer somehow (11), to be able to ‘fiddle’ with the score whenever desired (12) and any stage can be an end (15). Ambiguity is suggested in many ways such as completeness in having some form of physical manifestation (14), the solving of problems has reached critical mass (6), finality fulfilling some form of plan (7), perhaps doubting a work’s existence until it is performed (21), aspiring to some manifestation of beauty (8) and having secured the carrot [as opposed to being subject to the stick] in the situation (18). In choosing the score as the finished product, reasoning involves Platonism (9), an end of

the composer’s responsibility (10), it is the first tangible point (5), enabling to then move to a performance (12) and a certain finality (that might then change!) (2). One composer is unable to answer the question, it being ‘too subjective’ (27).

Product 2. When studying your compositions as finished works, how much juxtaposition³ and change do you see in them?

(This reflective question invites a view that there is such a thing as a finished product and, having reached that point, the composer then chooses between the extremes of letting go through to being a serial revisionist. The use of juxtaposition invites the work to be seen as a collection of parts in some way put together, albeit with what might be termed creativity. But this question also tests composers’ abilities not to be bound by the terminology of others so that they could easily say with credibility: “My works don’t have any juxtaposition in them—it is not needed; they are seamless.”)

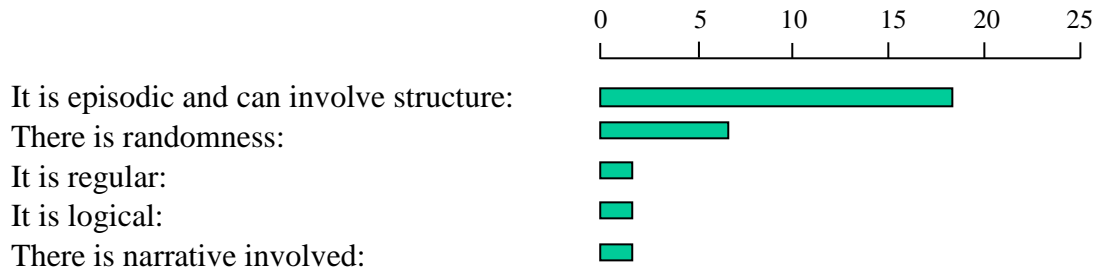


Some composers see lots of juxtaposition (23, 2, 26, 27, 3, 16) coupled with stasis (13), used as structural tools (24), a means to the end of contrasting movements (7), a breaking of symmetry (9), to create a chemical reaction (12), as part of a jigsaw approach (6), as contrast to raising questions (20), maintaining the attention of the audience (22), present in larger works (8) and as negotiating between extremes (25). Some see change manifested all over the place (4, 17, 26, 27), as sudden (11, 6), as structural (24, 17), different from work to work (15), highlighting spectralism (5), tightly monitored in film music (18), having a narrow bandwidth (12), as a servant to finding a coherent narrative (20), needed for variety and change in a long work (22) and a negotiation between extremes (25). Some have their attention elsewhere such as hearing works in full (1), wanting works to slowly unfold (8), avoiding the label of being chunky (10), being organic and flowing (19) and it not being possible to view works this way (21).

³ Nicholas Cook, “Uncanny Moments: Juxtaposition and the Collage Principle in Music,” in *Approaches to Meaning in Music*, Byron Almén and Edward Pearsall, eds. (Bloomington: Indiana University Press, 2006), 109. Cook sees music in terms of montage and as ‘collage transferred to a temporal medium.’ When experiencing juxtaposition and discontinuity, he notes that the place of “intellectualized remote musical relationships ... [is] meaningless if not built on the foundation of a moment-to-moment listening.”

Product 3. Is the change [in these works considered as finished entities] episodic, regular, random, or what? Does this constitute form or structure to you?

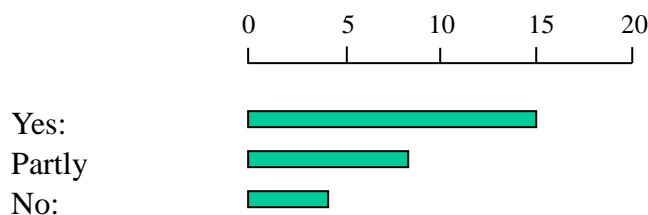
(This question could bring preferred form or structure to the fore and why that preference is made. It continues the exploration of how constructionist the composer wants to be, raised in the previous question.)



All manner of connections are made here with a few commonalities: ‘Episodic’ figures (5, 4, 17) as part of form or structure (16, 6, 7, 18, 23, 26, 22, 10, 24, 12), as abstract narrative (27), as ideas evolving (13) and with sporadic outbursts of randomness (18), making connections (8) and growing out of sequencing (3). One composer avoids episodes using layering to obscure them (11). The regularity of episodes (5) is connected to song writing (17). Logic figures are significant in this respect for some (1, 2). Random elements are eschewed by some (14, 4, 8, 20, 25) but are also hinted at as being aleotoric (4), irrelevant (19) but also regarded as present by design (21). Narrative is cited as being invoked here (9, 15).

Product 4. Is there any sense in which your creation/composition is spoilt if not heard from start to finish?

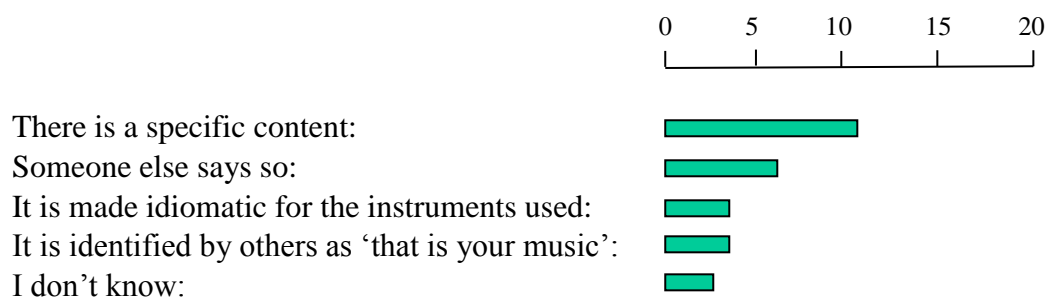
(This question invites a recognition of the coherence and completeness of a composition through performance such that there would be loss if not experienced this way. It also tests the sensitivity of the composer to their product perhaps being commodified and traded in the musical market place somehow.)



The positive answers (25, 18, 21—causing offence, 3) are amplified with that works are designed to be heard in entirety (10, 13), waiting for the pay-off (19), you would otherwise miss the point (27), or otherwise only seeing the lips of the Mona Lisa (4), we are not dealing with musak (5), you would miss the whole structure (1), miss all the places in the journey (11), miss the whole context (2), miss the non-teleological approach (14) and the composer being possessive of the work (26). In being partly in agreement, this answer is supported with it depending on the piece (7, 12, 20, 22, 24—pragmatic, 15), understanding more if heard in entirety (8), detesting ‘ignorant insensitive event non-musical managers’ hacking at the performance (12) and excerpts being difficult to choose to represent the whole (16). Not being concerned about this point (6) is also noted, by being happy for the listener to tune in halfway through (17), Ok if we are dealing with a labyrinthine structure (9) and simply being pragmatic (23).

Product 5. In what way is your music idiomatic?

(This question is meant to provoke thoughts on whether idiomatic properties are present, important or observable, and by whom.)

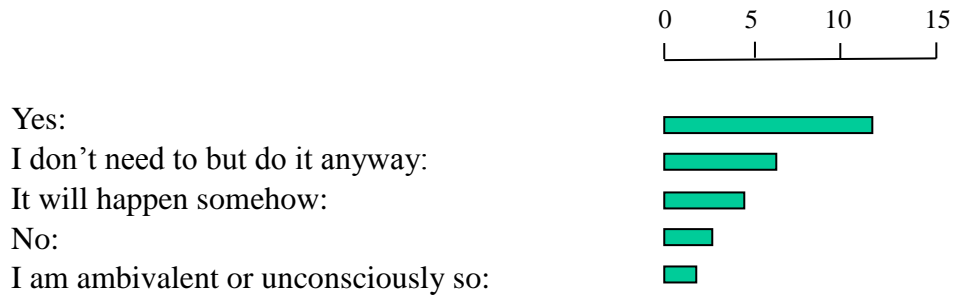


There is some diffidence present in composers here even in the affirmative answers. In terms of specific content, idioms are made out of always being jazz (2), slipping in odd notes to color chords (3), a dialog with the many (6), frequent repeats of harmony, rhythm as mannerisms (7), Asian-inspired sources (8, 26), a deception of sound origin (8), practical performability (9), calling-card fixed chords that spread the registers (10), blurring of harmonics, ambiguity, elusiveness and nostalgia (11), controlled chaos (25), minimalism and bitonality (26) and favoring violin sounds as building blocks (27). Some choose to be idiomatic for the instruments used (15, 20, 23, 24). Some point to the importance of comments from other than themselves (13, 17, 4, 1, 12, 22), adding that improvisation is important idiomatically (18). Several composers are told that their music

could be readily identified (16, 14, 19, 27). Some composers just find themselves unable to answer the question (13, 21, 5).

Product 6. Do you need to show any reverence or reference in your work to previous influences? If so, why? If not, why not?

(This question provokes views on any historical, influential or provenancial connection to what has been produced by the composer.)



Some emphatic positives and negatives are found here, with the positives justified with many reasons, quoting composers, works and other persons. 'Mentioned in dispatches' are:

(Composers mentioned)

J. S. Bach (8)

Anne Boyd – was influenced by in every way (15)

Brenton Broadstock – to help find one's own feet (24)

John Cage – like an uncle (8)

Frederick Chopin (8)

George Crumb – influenced by (9)

Miles Davis (8)

Claude Debussy – a 'great uncle' (8)

Chris Dench – major flute repertoire (9)

Brian Ferneyhough – major flute repertoire (9)

Olivier Messiaen – the concept of musical color (3), influenced by (9),

Sergei Prokofiev - *Piano Sonata No.6* (1908) first work was a direct response to (15)

Sergei Rachmaninoff (3)

Peter Sculthorpe – a musical father (8), a lasting impression on *being* a composer (11), gave a large-scale aesthetic view (12)

Maurice Ravel – a 'great uncle' to me (8)

Arnold Schoenberg – western tradition (23)

Dmitri Shostakovich and Fats Waller - quoting both composers' works together in one piece *Staklanov* (2006) (25)

Igor Stravinsky – influenced by his late music (9)

Toru Takemitsu – a lasting impression in living-out being a composer (11)

Edgard Varèse – referenced his works (9)

(Works or performers mentioned)

Louis Andriessen, *De Staat* (1976) - (he was my teacher) spectacular impact and gesture (23)

Béla Bartók string quartets (11)

George Crumb, *Black Angels* (1970) - stunned, shocked, exited by the work (1)

The Flinders Quartet, in *String Quartet No.2* (2011) of (20)

György Ligeti, *Volumina* (1962) opened up the use of graphic scores (17)

Karlheinz Stockhausen, *Trans* (1970) – a spectacular impact and gesture (23)

Karri Tiki – an inspiration for *Fearless Dreams* (2011) (26)

Iannis Xenakis, *Kegrops* (1986) a spectacular impact and gesture (23)

Howard Skempton, *Aftertrace* (1994) (15) composed in the light of experiencing Skempton's *Trace* (1980)

(Persons mentioned)

John Blacking and his book *How Musical Is Man?* (1974) (8)

Bill Evans – an exceptional jazz player (11)

John Garron – a great commissioner (20)

Irene Harrow – a supporter (financial, moral?) (20)

Paul Klee – tabula rasa (8)

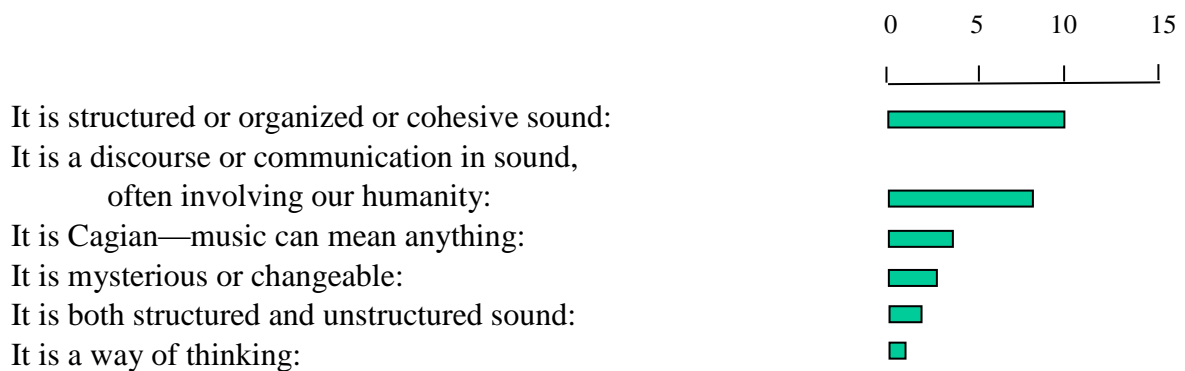
John Meredith – folk song lyrics (20)

The need to show reference and reverence is emphasized by it not being possible to compose otherwise (8, 4, 15), being greatly influenced by having a need (3), recognizing previous great achievement (6, 16, 12), having an attraction to personalities that teach so much (11), hard not to show reference (20), doing so is part of a great tradition (20, 12), having a magpie syndrome (26), by communicating (26), helping to frame a musical pose (12), understanding the social and temporal context (23), role modelling (15) and being stunned by hearing a work (1). If no need is present, some say it happens anyway (13) and by virtue of turning points in a career (17), showing awe and admiration (22), by resonating with previous compositions (or composers) (21), the *me* will naturally imbibe

and include where desired (19) and for programmatic reasons (24). If this need to show happens somehow, it is probably a talisman effect (5), facing up to them [the predecessors] being there (14), being the product of what you consume musically (14) and by a non-vacuous looking-back (7). Any ambivalence or unconsciousness is characterized by difficulty in avoidance (25) and composing in the shadow of ‘the greater’ (9). An outright negation is supported by it happening anyway (2), a certainty of position (18), the past being unable to be erased from within us (27) and being young and finding one’s own way (10).

Product 7. What do you understand music to be?

(This is a general question to see how the interviewee can cope with and zero in on topics. Composers are given ample opportunity to paint the big picture for me if they want to. Any response that becomes extensive meets with encouragement that other questions could enable amplification in different ways.)



Edgard Varèse’s⁴ definition is reached for by quite a few composers, some in a matter-of-fact manner. Music as structure can enable artistic content (4, 15), semantics (21), abstraction(s) (21), to replicate the human voice and body, as song and dance (11) and create cohesion (2). Music is an aural art, to manipulate in a creative way (17). Semantics distinguishes music from sound (21). The communicative discourse enables personal meaning (21), cannot be removed from social context (13), is humanity’s beating heart (8), a fundamental human need (14), wavelengths we attune to (22) and exhibits purposeful intelligence (9). Bird song (6) and the sound of rain (10) sometimes get included in the definition. When composers use ‘being Cagian’, the use is conceptually a little problematic to me but I think the intention is to say music can mean

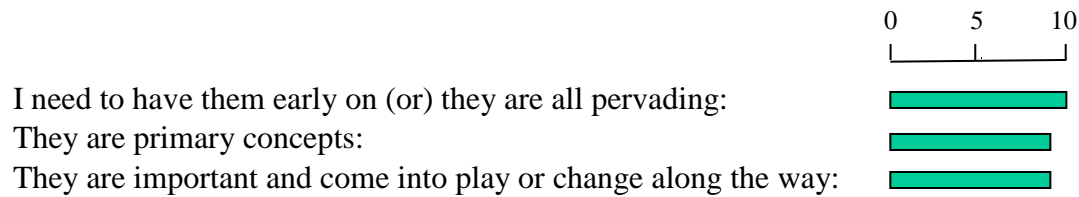
⁴ Edgard Varèse, “The Liberation of Sound,” *Perspectives of New Music* 5 (1966), 18. Varèse’s words are: “I decided to call my music ‘organized sound’ and myself, not a musician, but ‘a worker in rhythms, frequencies, and intensities.’”

anything, which is to treat the question as if it asks what does music mean. A composer can admit to there being mystery here (16, 23) and that his or her view can change from time to time (3, 23). It could simply be a way of thinking (18).

Technique and Process

Technique 1. Where does form and structure play a role for you?

(This question highlights a constructionist viewpoint—its importance and use—and explores the composers’ reliance upon structure in their works.)



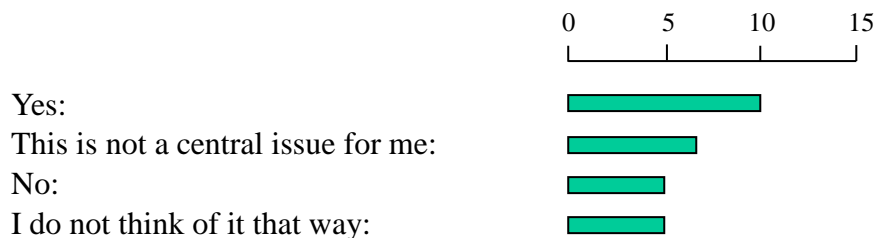
There is no clear categorization apparent here, except perhaps in terms of when and how form and structure come into play. They are essential for some (23, 18, 5, 6, 21, 26), music *being* form and structure (19), as primary concepts (1), that form *is* structure (9) and ‘higher levels’ are involved too (21). The all-importance and early intervention of form and structure (2) is characterized by being non-accidental (10), having a need to know ‘soon’ (3), in mapping a structure (7), as an aide memoire (15), being omnipresent to fit fragments into (27, 16), being a major decision point (17), essential to making progress (16), to enable a break from linear composing (11) and enabling clarity from a single seed (8). Sometimes the importance of form and structure fluctuate along the way (13, 2, 20), the structure changes (24), there is a concentration more on dramatic intensity (4), using a pre-thought scaffold (12), helping to coalesce fragments (15), looking for unity versus variation (22) and the right argument of tension and release (25).

There are no significant dissenters on the primacy of form and structure. It seems form and structure are deemed an integral part of composition where being creative this way has been given little mention. The question is partly closed so it is not surprising no mention of creativity has been made. However composers are indicating that, be it deemed creative or not, form and structure figure centrally in their efforts to compose.

Technique 2. Is your composition an exercise in coping with or controlling complexity?

If so, why is complexity attractive to you?

(This question invites the interviewees to explore whether they are at all motivated by making their work complex, as if it were a property to be striven for. Composers are ambivalent on the significance of complexity, e.g., by writing both very simple and technically very difficult music to play. Some composers are observed to give complexity pre-eminence.)

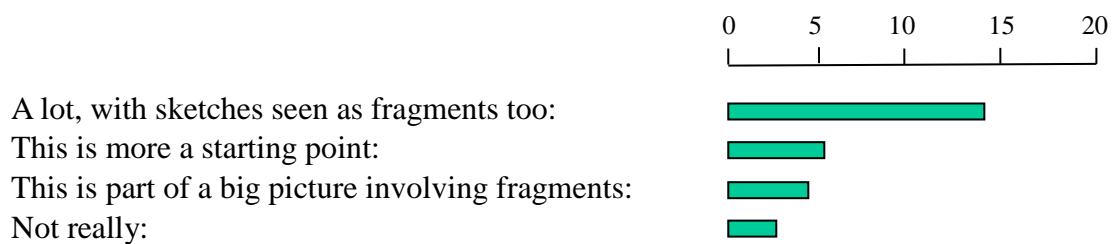


The recognition of using complexity in composition is potentially a contentious point with many composers depending on the inherent value of complexity for achieving effect. Some composers are very positive on the role of complexity, sometimes calling it fun or enjoyment (2, 21, 24, 20), being the way they ticked (9, 27), recognizing life is complex (9, 25), part of fundamental communication (27)—“ I don’t need to explain the techniques – these are how the aesthetic outcomes are shaped.”, being like problem solving (2), unappreciated by the listener (16), used in measure (14), to enable richness (21), as a step to getting simplicity (8, 24) and as part of synthesis (20). When complexity is regarded as non-central, more emphasis is made on writing expressively (6), making music straightforward (26), not being an issue (10, 11), liking simplicity (11), not an end in itself (18), making patterns that can be followed (19) and needed for some types of music (23). A ‘no’ response is qualified with having no interest (13), being annoyed at the prospect (17), having an interest in simplicity (15), used as ornamentation being a waste of time (1) and simplicity being the harder challenge (5). Some do not think that an exercise in complexity figured at all in it being too abstract a concept (4), being more interested in the color concept (3), giving it no consideration at all (7), not understanding the concept ‘complex’ (12) and being dismissive of even answering (22).

Composers have not linked complexity with creativity here. They have, however, linked complexity with enjoyment and appropriateness, i.e., its attractiveness. Since significantly more composers have downplayed complexity rather than considered it an important property, complexity cannot be said to figure prominently for most composers. The responses show a wide variety of other reasoning that focusses elsewhere, e.g., writing expressively.

Technique 3. How much or little do you put fragments, jottings, sketches together to create a work?

(This question goes to the ‘in-process’ craft or techne of the composer. This apparently closed question does not deter answers that don’t recognize technique as a major part of their musical toolbox. It is a little difficult to avoid implying a constructionist approach to composing when asking such a question. There is a large literature on the interpretation of musical sketches, as if this is a recognized (and inferentially successful) method of composing.)



The question invites a connection between having micro and macro thoughts when composing a work. Those who identify closely with the fragment or sketch metaphor (3, 19, 5, 17, 24), add many other techniques to it such as using the big sheet of paper on which to ‘put things’ (15), drafting (21), accumulation of the small (25, 7), “A lot. I have meta-cognitive ideas of complex sound that I cannot remember in toto so I need to construct layers of detail helped by having what you suggest are called ciphers.” (10), going through a series of such moves (7), enjoying the sorting process (20), numeration and improvisation (23), “creating a palette of possibilities” (26) [this is the pre-reflective body-subject concept], using charts and diagrams (9) and using a dual ‘macro–micro’ viewpoint (11). In fragments or sketches being a starting point (12), to this is added development (22), using graphic improvisation (14), patchwork mix-and-match (16) and discovery to open up possibilities (4). When part of a bigger picture, the focus was elsewhere such as a top-down or a big-picture approach (1, 2), teasing out into a larger cohesion (13) and solving the jigsaw moving from centrifugal to centripetal thought (6). Those who claim not to work this way mention using encryptions or seeds of ideas (8), linear operation of sculpting and molding (27) and being simply disinterested in the metaphor (18).

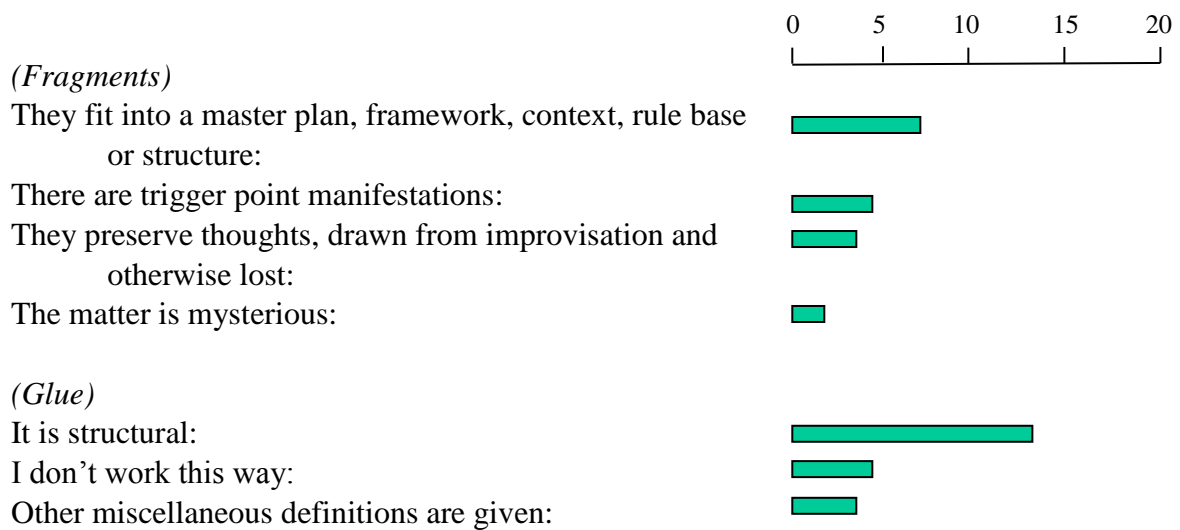
No mention of how being creative is associated with composing in this way is mentioned, probably because the question talks in a nuts-and-bolts way about composing rather than an attitudinal way. However, there is a suggestion that a sorting process is taking place with ‘mind objects’ becoming ‘score objects’ and vice versa to find a way

forward, e.g., contrasting charts and diagrams or a palette of possibilities and teasing out possibilities.

Supplementary Question:

Technique 4. What gives rise to such fragments and what is the ‘glue’ that appropriately fixes them together?

(This question invokes ‘glue’ as if we are adding to the constructionist view of composing music. The writer is enabling or gently provoking an understanding that some form of creativity as process might be taking place within a composer, but not to prejudge or provoke how it happens.)



Fragments (used here as a generic term) are seen to be part of a master plan (1, 2) with qualifications such as a regard to overall parameters (13), composing ‘in the score’ (19), having a joint macro/micro view (21), having lists (25) and going into a flow state (14).⁵ Sometimes there is a trigger point or event such as a sound (11), a defining instrumentation (15), receiving from the ‘outside’ or improvising (17, 24), an idea (18) and having a previous painting and drawing (20). A sense of preservation-before-being-lost is cited, such as recording ideas that come so quickly (3), recall from previous works (4) and potential usefulness (7). Some find their genesis mysterious (12) or the fragments “just fit together easily” (16).

The ‘glue’ metaphor is readily appropriated by most composers and overlaid with structuralism (17), in terms of combining (7), having foreground and background (4), using numerical grids/charts (9), being the genesis of the parts (10), “I guess the Glue is the musical ”story” I have to find. To repeat; for me it is very important to have a notion

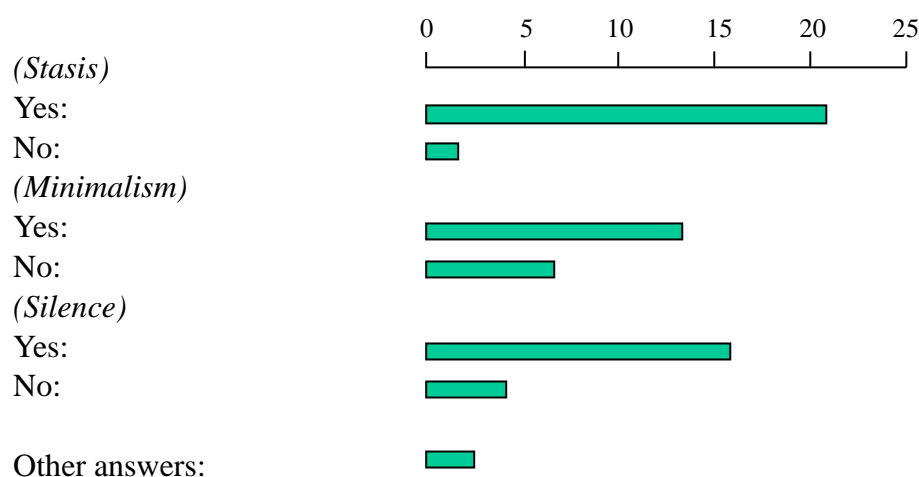
⁵ See Mihalyi Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery And Invention*, (New York: Harper Collins, 1996).

[or ideal] of the completed piece. I want to have, and then I want the listener to experience, a “Wow!” factor when the piece concludes.” (11) [‘wow’ is newness and disruption], having a developmental framework (12), imposing boundary conditions (13), seeing parts in context (15), having a harmonic framework and juxtaposition (16), seeing embodied quality in each fragment (23), ‘solutionising’ to fit together (24) and having a self-contained single idea (25). Other definitions are offered such as finding things in common (6), craft and creativity collecting the ‘joins’ (26), almost anything will do it (5) and being an uninterrupted readout of an ephemeral state (14). When declining to use the glue metaphor, other interests mention finding organic unity (8), using the ‘sticky tape’ of insertions (20), invoking organic growth (19, 22), doubt about a definition but aiming for integration anyway (21) and not being motivated this way (27).

The concept of fragments is mainly understood by whether they, the fragments, are perceived to ‘fit’ into a master plan, provoked by triggers or captured before being lost (and thus valued in some way). It is no surprise that the concept of glue provokes structural thoughts, in everything fitting together according to some pre-conceived notion. This thought returns us to the answers to the primary question that attached significance to form and structure for musical composition.

Technique 5. Are stasis, minimalism, and silence means to worthwhile end in creative composition? If so, how?

(This question invites relatively recent forms and genres to be given some credence. Other forms could have been chosen but the three on offer are more absences than obvious presences in music. The composer has been provoked to examine the parts of music that might be regarded as ‘saying’ less to see how they explain significance of use in music.)



Strong positive assertions are present here (2, 26, 3, 19) associating stasis with musical drones (17) [pedal notes, not autonomous flying objects], minute changes (5), a counterfoil to activity (9), “Yes. Stasis for humans makes them uncomfortable” (8) [disruption], parabolic forms (21), making a lot from a little (7), conveying death (10), holding a pose (20), as a form of layering (11), to represent non-teleological concepts (14), creating episodic music (23), in tension with activity (25) and efficacious in film music (18). Mild interest is expressed in stasis being a valid concept (22), the least worthwhile of the three offered (24) and it being a lack of change of harmony (4). The naysayers regard stasis as a problem because it is a journey [not standing still] that is desired (12) and stasis is regarded as an undesired minimalist technique (13).

Enthusiasm for minimalism (17, 18) is amplified as being beautiful but limited (12), non-teleological (14), making the most of a little (7), mesmeric (11, 10), valid in small amounts (22), leading on to go deeper (10), minimalizing the parameters used (23), dictating a constricted structure (24), the repetition of little cells (19), treated as a resource (6) and “this is a bit passé as a means nowadays but can still be used.” (5). Detractors are sometimes quite vociferous (20, 21, 25, 13), troubled by minimalism (8), seeing minimalism as ‘idiot music’ (9) or dismissing it as style (4).

A range of positive reactions to silence include its use as essential or important (5, 14, 24, 8, 7, 10, 19), associated with texture (10), problematic when unintentional (16), giving time to breathe (18), enabling contemplating what has just been heard (9), heightening tension (9), used like white in painting (20), as a foil (21), as just another note in the scale (17) but should be used in moderation (26, 22).

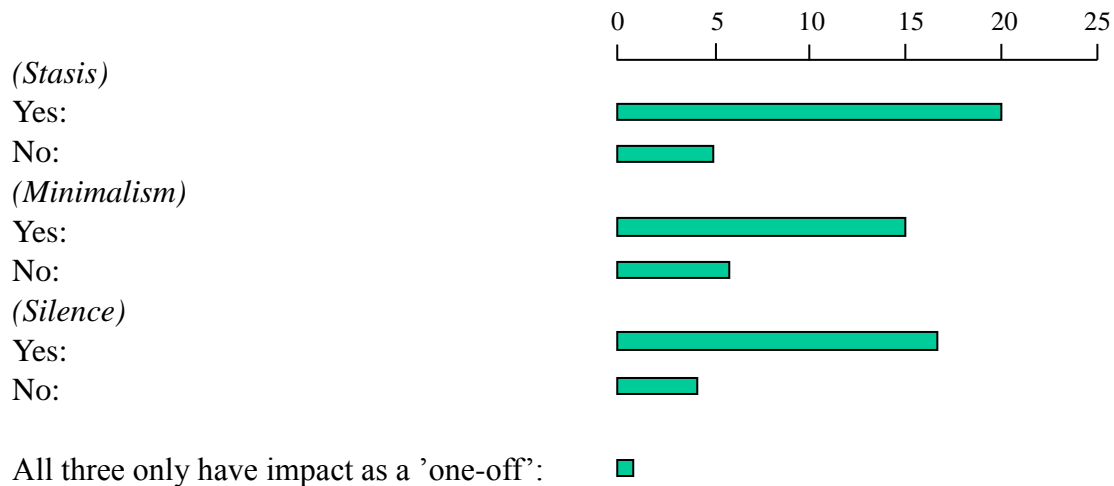
Some answers are simply ‘off the wall’ but are not pejorative. For one composer, change constitutes form and structure creating moments of flow⁶ (1). One said: “Do composers group themselves into camps? YES.” (15). Another interviewee said: “They are all part of a whole (not a minimal answer!)—so keep asking the question.” (27).

Mention of change speaks of the unexpected, ‘Off the wall’ speaks of the unpredictable, ‘uncomfortable’ speaks of being unreasonable, all of which are linked to disruption.

⁶ See Mihalyi Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery And Invention*, (New York: Harper Collins, 1996).

Technique 6. Can stasis, minimalism, and silence be ends in themselves in creative composition? If so, how?

(This question is a check on how the composers set out a case that distinguishes medium from message. It is left to them to choose which is which if they want to.)



A positive response (10, 25, 21, 6, 26, 19) to stasis is augmented by making stasis into an aesthetic (27), having a different relationship to time (17), stasis being the initial idea (18), yet not meaningful in and of itself (5), 4'33" (1952) [by John Cage] proving the point (7), resisting fighting against stasis (16), "Yes – I don't know how to explain this one. I have used stasis to create music in which we are less aware of time passing." (15) {Bergson's lived time}, concentrating more on rhythm and texture (4), as a beginning and relative (8), to induce trance (1) but finally debatable as to worth (12). A negative response (22) is further justified with it being an emergent property (14), a tool (20), music always needing emotion and feelings (11), apparently present but overridden by development (2), not compositionally satisfying (24) and of no interest (13). To one composer, stasis is a chimera (9).

A positive response (17, 25, 21, 10, 19, 6) to minimalism is augmented by bringing out of significance (5), making an aesthetic (27), it was a strong concept for a section (26), working [as in a method that worked] for them (2), as a strict "Reichian type" (7), as a set of techniques with much repetition (8), the need to stop fighting it [minimalism] (16), minimalism generated an atmosphere of excitement (15) and minimalism being an initial idea (18). Strong reluctance to agree is buttressed by saying "minimalism is silence – nothingness; would that end be reached by its proponents regularly" (9) and debatable as to its worth (12). A negative response (11, 22) is supported by saying minimalism is

an emergent property (14), a tool (20), just style (4), “Sure, but not for me. It is not compositionally satisfying,” (24) and of no interest (13).

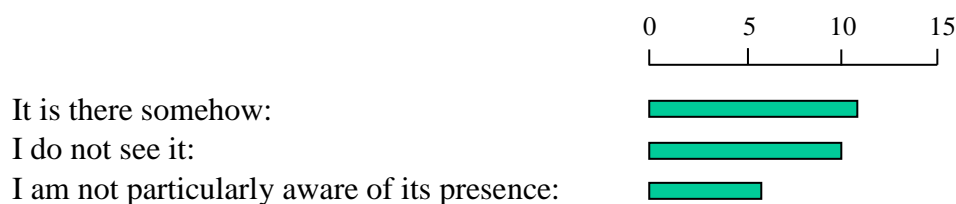
Positive responses (10, 17, 19, 18, 9, 27, 4, 6) to silence are added to with silence being compositionally satisfying (24), resisting the need to fight against it (16), being ‘close’ to silence (5), *4’33”* (1960?) [by John Cage] being a prime example [and creative without question] (7, 15), having a different idea to Cage – an absence of conscious thought (8), silence being difficult to judge in length (3), a strong concept for a section (26) but of debatable worth (12). Negativity (22, 2) is further amplified by regarding silence as an emergent property (14), the need for emotion and feeling (11) and of no interest (13).

One composer comments that all three—stasis, minimalism and silence—only had any potential impact in a one-off usage (23).

One might question whether anything about these three properties can be creative since we are talking more about absence rather than presence. But Cage has reminded us that there is no such thing as silence because background sound is still there along with body language of performers. Most composers recognize the use of these three properties to be efficacious in some way. Some composers mention that stasis is as much a state of mind as a conclusion drawn from analysis.

Technique 7. Where do you see the familiar musical arc in your product?

(The composer is asked to contemplate upon a specific metaphor for how a work can be described or understood. It gets hit to the boundary by a few who do not identify with the metaphor.)

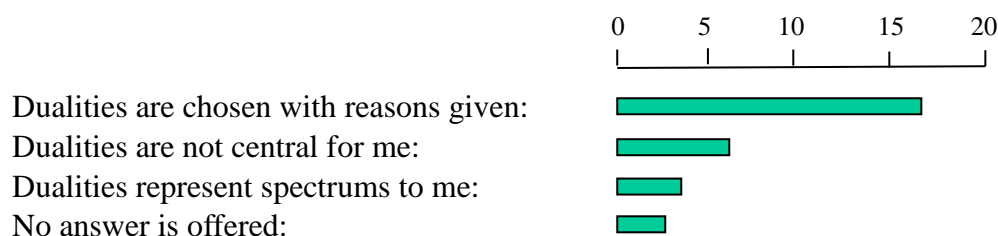


I use the ‘familiar musical arc’ as a metaphor as if everybody in music could be aware of it, which is not necessarily true or valid. This provokes plenty of reactive comment. A ready affinity to the metaphor is found (10, 2, 20, 12) buttressed by it being good enough for Beethoven (20), exactly what is intended (16), to experience a journey (25), distorted and plural (6, 1, 3), a clarity–dissolution duality (12), sometimes present

(13, 1), a climactic point and foothills (3) and stressing how its neatness is infringed (4). A lesser emphasis on arch is qualified with it being shape and form anyway (5), being dramatic or emotional (7), more a journey (22, 26), being part of a complex pathway (23) and finding the top of the arch thence to ‘glide downhill’ afterwards (24). There is a resolute ‘no’ from some (15, 17—“Not at all. I don’t know what you mean by musical arch.”, 18, 21, 11), adding a lack of understanding (19, 14), preferring the spiral (8), making a labyrinthine structure (9), resisting historical structures (14) and an *ad infinitum* journeying (27).

The creativity of composers is brought to light by this obviously closed question as they indicate that they do not really require any suggestions as to shapes (or any other semiotic or form) that could describe their music. A number of composers are almost pejorative in dismissing the need for an arc concept, preferring other geometric shapes as descriptions of their work and ideas. What does emerge are comments that arc implies journeying and experiencing what is happening at stages of a work, e.g., to glide downhill. Here it is reasonable to think that a player or listener can sense that an easing of tension has come about and the end is near. In saying this, it remains problematic as to whether creativity is associated with the way such endings are brought about or that the music just makes us feel that way (even if the end is not nigh) or even whether these two experiences have a specific relationship to one another.

Technique 8. ‘Opposites’, ‘duality’, ‘dichotomy’, ‘dilemma’ are words used to define a spectrum of facility, view or property. What role does any thinking like this play in being creative musically, e.g., cresc/dim? Name some dualities important to you. (*This question checks how much the interviewee is thinking categorically in a modernist way.*)



The composers readily latch onto imagery, semiotic or metaphor, with only a few declining to attach importance to the question; but the decliners do not overly dismiss it. The dualities cited are plentiful, so much so that the importance of them

to each composer is voiced more by punctuating their answer than through a direct statement of them.

Dualities or binaries detected:

- ‘Fast–slow’ (contrast and transitions) (12)
- ‘High–low’ (for contrast) (2)
- ‘High–low’ (in register and the opposition to or negotiation between) (25)
- ‘Light–dark’ (in terms of color as used by Olivier Messiaen) (3)
- ‘Light–dark’ (plenty of drama) (13)
- ‘Light–heavy’ (I am not sure if this usage was the same as for light–dark) (13)
- ‘Pure tone–noise’ (random comes from pure tones) (27)
- ‘Harmony–melody’ (diatonic, chromatic and microtonal) (23)
- ‘Silence–sound’ (5)
- ‘Thick dense–clear’ (3)
- Mood change (24)
- ‘Simple–compound’ (7)
- Juxtaposition (for incongruity, modes, scales) (23)
- ‘Tension–release’ (2, 25)
- ‘Unity–ambiguity’ (5)
- ‘Beautiful–ugly’ (11)
- ‘Serenity–aggravation’ (or more than two properties) (11)
- ‘Contrast–complementarity’ (9,14)
- ‘Clarity–obscurity’ (from the solid to the dissolution) (12)
- ‘Texture–instrumentation’ (7)
- ‘Delicate–robust or brutish’ (to create tension) (5)
- ‘Humor–lack thereof’ (I think that what was inferred) (24)
- ‘Popular–classical’ (big spectrum available) (26)
- ‘Traditional skills–jazz elements’ (22)
- ‘Activity–inactivity’ (to create surprise) (18)
- ‘Energy (joy)–beauty (bliss)’ (16)
- ‘Thesis–antithesis (but no synthesis)’ (13)
- ‘Innovative–musical (restoring a balance)’ (14)
- ‘Intellect–intuition’ (14)

- ‘Instinct–technique’ (19)
- ‘Time to write (long)–time to experience (short)’ (16)
- ‘Guessing expectation in others–personal musical desire (can paralyze you)’ (16)

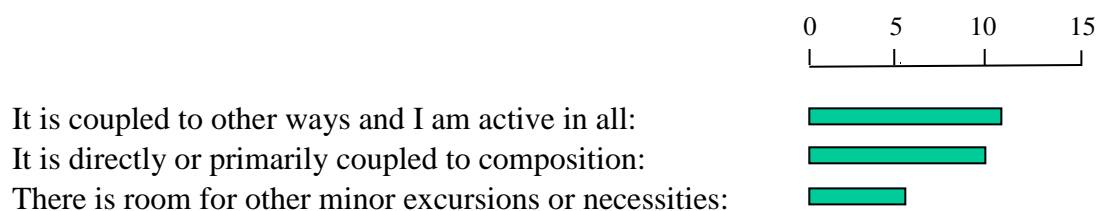
A range between two extremes is detected:

- ‘Density–dynamics’ (each can be varied in conjunction with the other) (6)
- ‘Spectrum–continuum’ (26)
- ‘Atonal–tonal’ (26—to explore in the middle)
- ‘Pulse–no pulse’ (26)
- ‘Order–disorder’ (in the form of a bounded continuum) (9)
- ‘Abstraction–concreta’ (from one to the other) (9)

Those who regard duality as non-central to their thinking hold other matters more important, such as the contrast of, or between, many properties to imply structure (21), musical character and feeling of a work (4), cycles (perhaps in being feminine) (8), process and being sociable (17), suppressing the verbal in many modes of thought (20) and leaving dichotomy to the performers (17). One composer could not give an answer (1).

Technique 9. Is your creativity directly coupled to composition or could it equally be coupled to say gardening or strong adherence to a belief system?

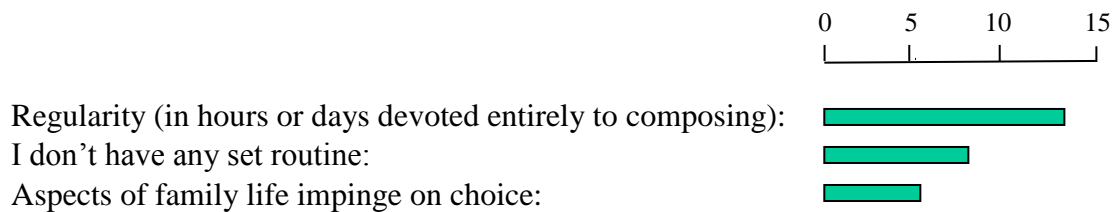
(This question directly examines the proportion of creative output, such as internally defined by the interviewee, which goes into composing rather than anywhere else. It invites a wider definition of being creative and where the composer might believe that creativity is happening.)



Categorization here has difficulties due to choice of phrases of the interviewees. However, a close coupling is experienced by some (4, 12, 15, 14, 23—“ ... but eventually settled on composition as a main interest.”, 19, 11, 8, 27, 3) adding side-shoots of conducting and arranging (12), teaching (15, 14), cooking (15, 19), gardening (14, 8, 3), Bonsai (23), painting (23, 19, 27), curiosity and “I could do that” (11) [lived-

body experience]. When making room for other creative activities, others are added such as writing (13), artistic direction (13), web design (13), motherhood (24—“It is coupled directly to composition for me and also motherhood. I am a hopeless cook or gardener! I do think my creativity plays a strong role in me being a good mum – I take that very seriously”, 22), drawing (7), decorating (7) and creativity being used ‘all over the place’ (24, 20). When mentioning that other activities absorbed their creativity (5, 18—“Yes. It is not exclusively directed at music.”, 2), mention is also made of graphic design (16), committee service (16), poetry (26, 9, 21), writing (26, 21), chess problems (9), (non)conceptual thinking (10), [creativity] being opportunistic in art generally (17), photography (21), painting (21, 25), cooking (25), playing squash (25) and simply moving along the pathways encouraged into (1).

Technique 10. What sort of routine is conducive to you being compositionally creative? *(Here, the significance of technique or craft via discipline is checked.)*

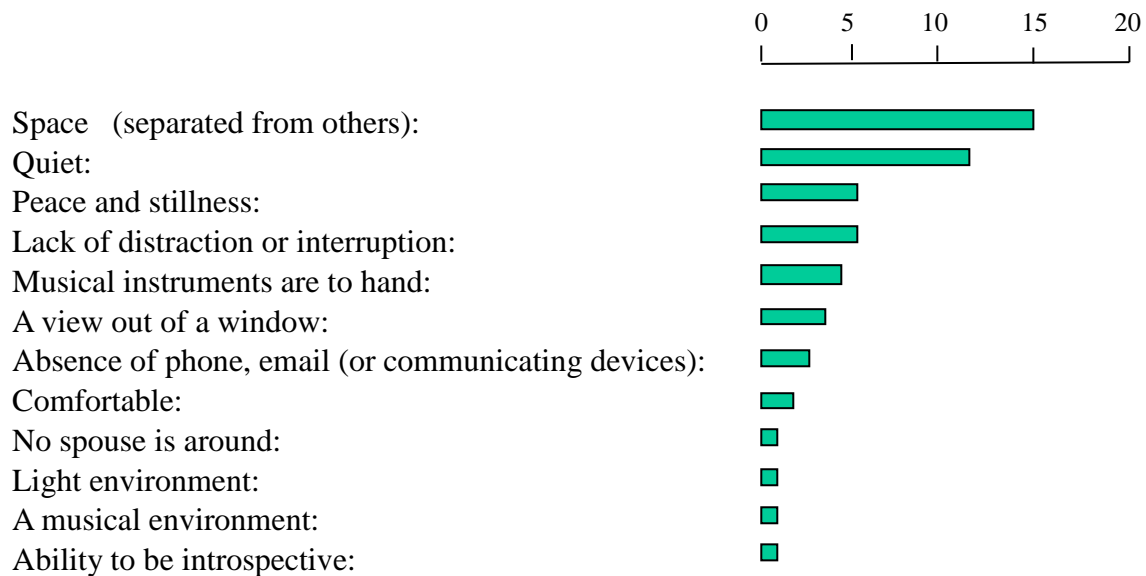


A regular workday attitude comes to the fore (13—“Nine to five”, 12) involving balance (2), choosing times in the day (3, 4, 6—“I prefer working in the morning. Afternoons are not normally as productive”, 7, 8, 23, 15), having big blocks of time (1, 8, 12, 19), drinking strong coffee (8) and avoiding excessive alcohol (23, 25—“Later at night is good but not too much alcohol.”). Limiting the length of one working block of time, to prevent non-productivity, is cited (23, 16). Family life ‘got in the way’ for many to limit their aspirations (admitting that family is their personal choice), such as upsetting any routine (18, 24), shortened time slots (10, 24), making composing fit around other matters (17), recognizing interruptive family life as actually creatively stimulating (20). Husbands (26) and wives (12) are a potential interruption to chosen times. When no set routine is admitted to (15), it is connected to not responding well to deadlines (9) or the deadlines helping (16), having the ability to be able to turn on and off easily (11), indulging in a compose-fest on rare occasions (21), wanting large blocks of time (22, 21) and “It is directly linked with a sort of cycle of creativity. I don't need inspiration

necessarily because I know how to ‘build’, having listened to a particular sound. But I have to be ‘ready’ to write music.” (27).

Technique 11. What ambience is conducive to you composing?

(Comment on the significance of any form of background effects, environment, muse, spirituality, emotion, social context, etc. is invited.)



Ambience brings forward key words such as:

- space and isolation (19, 2, 1, 24—resonant, 12, 25, 6, 15, 17, 7, 23, 21—“ Extreme concentration to the elimination of all other inputs. It could even be a dark cave or late at night here”, 8, 21, 4—in the family home),
- quiet (19, 2, 1—welcomes young daughter, 24, 25, 15, 16, 20, 21, 6, 9—preferred, 13),
- peace and stillness (19, 12, 23, 5, 26),
- lack of distraction or interruption (25, 6, 15, 10, 16, 4—in the early stages),
- having instrument(s) to hand (4—piano/clarinet/computer/Finale, 6—piano, 9—recorders, 13—computer and MIDI, 26—piano),
- a view (22—a vista is too busy, 15, 5—isolated, 21),
- no phones or emails etc. (8, 3, 15),
- comfortable (16, 13),
- no spouse around (26),
- light (20),

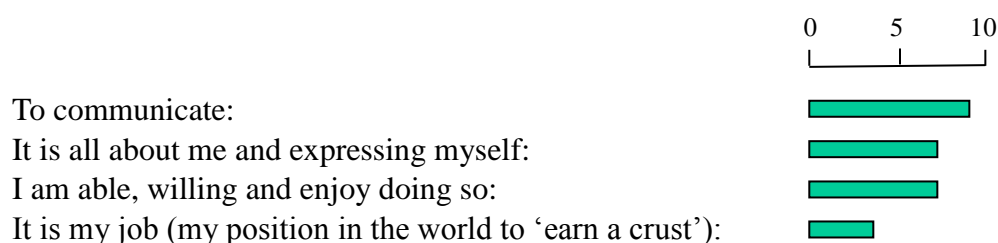
- a musical environment (8),
- the ability to be introspective (27).

It is not surprising that the most valued assets within ‘ambience’ are space, isolation, quiet, peace and stillness, all of which can enable a clearer uninterrupted access to the sonic world composers wish to shape.

Purpose

Purpose 1. What purpose is there in you composing?

(This question is made teleological to promote thoughts about why and how the interviewee is motivated to ‘create’ compositionally. Yet the word ‘create’ is not explicitly used and the question is made more open in this regard.)

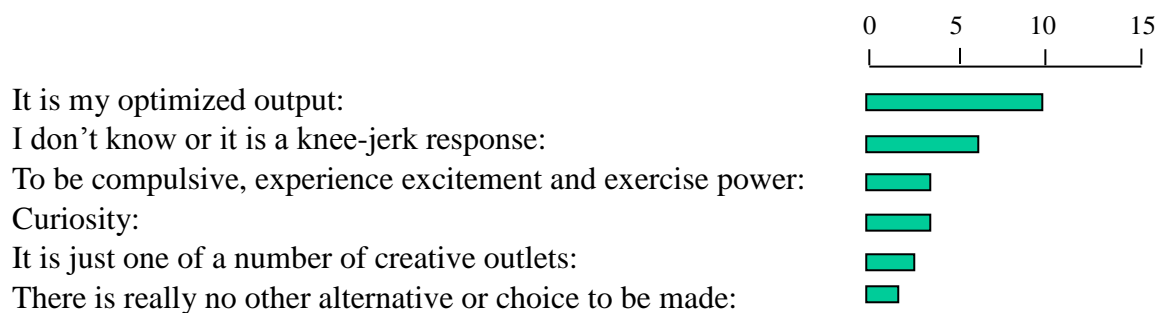


Communication is a key word used by interviewees here. This is positively reinforced with “I communicate. ... [I] wish to allow for a variety of ‘true’ interpretations.” (5), engaging socially and preventing isolation (10), “Reaching back [to others] is really important to me - to make connections.” (2), being heard to affirm their sanity in the world (18), something to say into an end product (7), a prayer and meditation to the beyond (8), shared experience (8), a yearning for the feminine voice to be properly heard (8), “Composing allows me to use my entire existence in an effort to create and communicate.” (14) [essence-ial thoughts], demonstrate infinite possibilities (25), to validly change people (11) and contribute to society (11). Communication is negatively reinforced with fear of being the only one who actually hears the music in the head (18), sadness that only an isolated few might hear (8), trapped in the ‘selfishness’ of composing (25) and simply cannot stop oneself from doing it (11). A strongly self-generated position stems from many reasonings such as being on this planet (22), unabashed selfishness (1), self-fulfilling (1, 20), just wanting to (6), to be awakened (6), an idiosyncratic contribution to culture (9), meaningfully (9), indulgent (15, 17), to leave the beautiful and valuable behind (15), best way to exhibit abstraction (27), cannot live without composing (27), peace of mind (26), enjoyment (26, 20) and a sense of being

(26). In stressing ability and willingness to do so, this is qualified with ‘therefore must do so’ (3), a sense of satisfaction (4), trying out the new (12), playful because they can (12—“For me, the point of this difficult process (definitely hard!) is (a pause ensued here) to make me happy. Long ago, I found playing [an instrument] made me happy but now composing does so too.” 13), convey a viewpoint or message their way (12), important and a *raison d’être* (21), to be happy (20) and a creative outlet (22). Reaching for the matter-of-fact job, other factors are added such as audience engagement and fulfilling a brief (24), complying with the job spec. (23), furthering the intellectual debate (23), imagining to add to the pool (23) and having the right skill set (13). One interviewee thinks it is presumptuous to specify much further than just ‘job’ (19).

Purpose 2. What gives rise to you wanting to be creative via musical composition?

(Here we check for how controllable or otherwise the urge to compose and/or create is.)

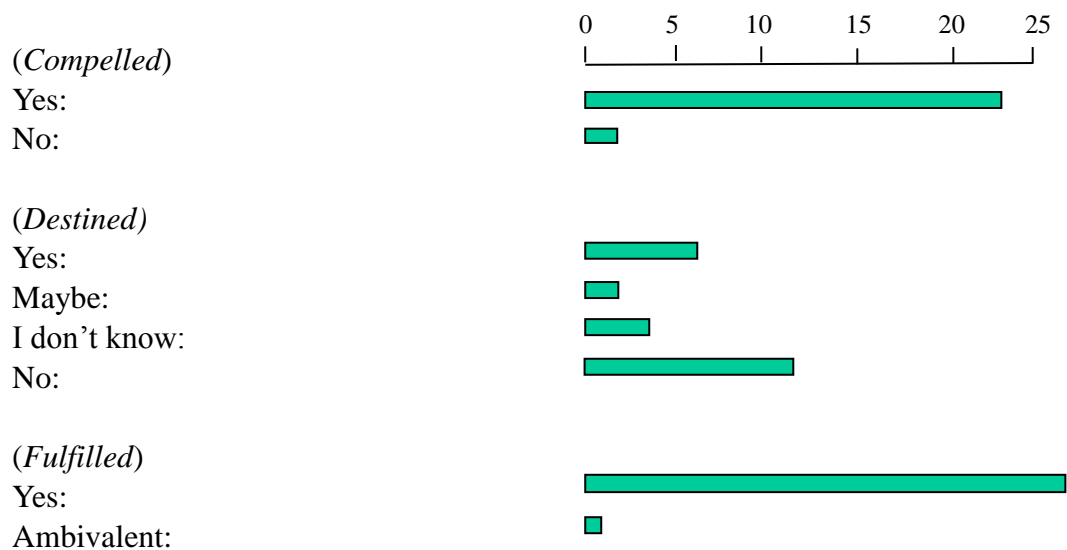


Optimization comes in the form of skill set (24), training (16), specific better ability (23), fluidity of medium (8), the most satisfying medium (26), style coupled with the chosen medium (7), expressiveness of multi-anything in abstraction (21), being good at (12), expertise and “I have a love of sheer *sound*,” (9) [Herder-like] and power via the medium (5). Compulsion and excitement manifest as infinite possibilities to addictively draw upon (18) [a form of ineffability], compositional problem solving (12), closing the void that existed without it [the want] (2) and generating one’s own sounds (18). Curiosity comes from wondering whether one could compose (11), to understand the world we live in (27), not wanting to have to play other’s music (22) and being naturally synaesthetic (14). In there being no alternative, talent in only one direction (24) and not knowing what else to do (1) are cited as reasons. For those blessed with this being just one of a number of active creative outlets, other interests cited could be deemed just as important (3), the choice of composing was circumstantial (6) and this form of creativity

being just one way to support a love of social interaction (10) [communication]. The ‘don’t know’s are happy about leaving a legacy (15) or apparently ‘clueless’ (19). Knee-jerk reaction brings forth insecurity (20) [disruption as being out of control], lack of others doing this (25), desperation (13) and simply having not thought about this question, though social interaction is a strong motivation (17).

Purpose 3. Is there any sense in which you feel compelled, destined, fulfilled in being creative?

(This question speaks to finding any inevitable genesis for the music created by the composer. It links into a stream or flow of consciousness that examines the unavoidability of the interviewee’s inclination to compose but does not force that inclination into a coupling with ‘the creative’. The word ‘creative’ on its own invites the interviewee to link or separate composing from being creative. It also invites any thoughts of recognition of how the unconscious might be playing a role here or having ex nihilo claims.)



When saying: “Absolutely (a big emphasis here). There was never any doubt since being a small [child]. Extreme modernism actively discouraged me (20),” an absolute compulsion is there at the start despite extreme modernism trying to destroy it. A positive ‘yes’ (21, 27, 8) is also buttressed by such as: “Yes. I cannot switch off my creative urge,” (16), not fighting that urge (6), “Definitely, whether anyone [else] wants it or not (26),” being oblivious to others’ receptivity (26), unavoidable as in: “Yes because I don’t know what else I would do,” (1), hearing other music, as in: “Yes. It is a compulsion

arising from hearing great pieces of music and musicians,” (2) and thus being inspired (25), it being natural (23) and as in: “Yes, it is sort of my natural orientation ... (18),” it being a need: “Yes, I need to compose. After having written a work, the urge to do the next invariably comes soon after if not before,” (3), it will ‘out’ as in: “... even if I decide I do not want to compose at a particular time, I would always drive myself strongly to compose at some point,” (7), it being part of layering (24), giving meaning in life (9), always thinking about ‘the next’ (12), perhaps being a habit (13), by dint of opportunity (17) and having to meet deadlines as in: “I guess I am compelled by opportunity. I only seem to write music when there is a possibility for it to be played,” (17),” or “When there is a deadline! When you hear great music, I am compelled to aspire towards it.” (25). The last response highlights aspiration and its triggers as important. When composers say: “Yes, I guess compelled. I now know that if I don’t write music, I get quite irritable (11),” and “I get antsy and an itch to be scratched (19),” and “Oh yes. I get very grumpy if I do not compose over a long period (15),” and snakey (14); this is disruption at work internally. Those who are non-compelled speak of avoiding making creativity an idol (10) and simply being unmoved that way (22).

Destiny provokes some degree of aversion but still has its adherents. Those who are positive here (8, 22) also invoke God playing a part (6), clairvoyance (22) and always knowing this is [going to be] the way for them (7, 24). A choice of ‘maybe’ (9) also adds they are excited about possibilities in music (25). The ‘don’t knows’ (18) also doubt its [destiny’s] existence (21), whether their art is good enough (15), just can’t answer (17) or defer to their parents (20). The naysayers (12, 13, 1, 2) also offer disbelief in the concept (19, 16), having that [destiny] imputed upon them (14), a categorization now passé for them (10), an avoidance of the missionary attitude (11), being musical anyway (26), using the word ‘calling’ instead (4) and simple being disinterested (27).

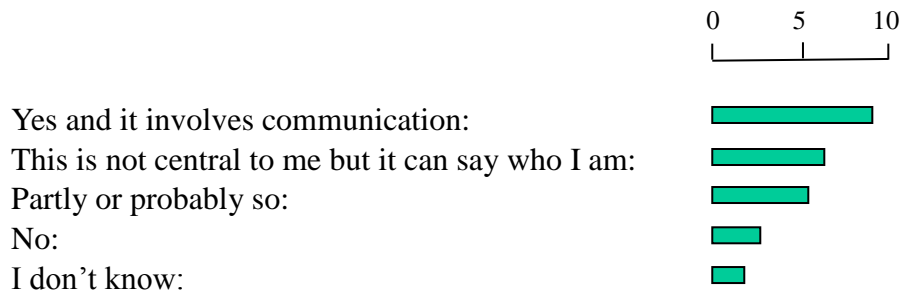
No clear preferences are indicated with a wide range of responses from positive to negative are given such as: “Yes. I had a fantastic clairvoyant reading ... (22),” “Personally, as a student, I had a strong sense that God wanted me to compose (6),” “I think so – when I think back to my teenage years, ... my contemporaries were busy doing other things ... I just wanted to compose and work with music (7),” “Yes, part way. ... Often I write a piece and it feels like it has existed for ever (24),” “Don’t know – there is permanent doubt as to whether your art is ‘good enough’ (15),” suggesting there are standards to be met, “(interviewee laughs with derision) Can’t answer that one (17),” “No,” as a very frequent response but with no qualification, “I am not religious; destined

sounds a bit missionary (11),” “... probably not destined to it. It is my calling to be a composer, probably because of the immense satisfaction it carries for me (4).”

Apart from one who is ambivalent as in: “Making art is extremely fulfilling because I enjoy the process of [continual re-]making ... I don’t find being a composer, as such, particularly fulfilling (17),” all are positive about fulfilment with plenty of qualification. In being ‘absolutely’ so (7), Platonic ideals are present as in: “Absolutely. I still have not written the perfect piece ... it’s a privilege to express yourself in music and have people hear it (11).” In being fulfilled (8, 15), qualifiers are added such as being always developing and learning (26), wanting the fulfilment of hearing the finished product (22), moving to the academic side (20), “Definitely. I could not be doing anything else so fulfilling, despite the lack of money coming in (interviewee laughs) (24),” involving giving health to all of one (14), having an immense satisfaction (4), [fulfilled] via an unique way (21), being proud and satisfied (1), “Yes; the whole creative process leading to a performance is fulfilling to me (2),” being a fully-engaging, visceral experience (5), avoiding the blues (9), with the strong place of creativity present (6), “The process itself is in its own right fulfilling but I do look towards the payoff [the performance being well received] (12),” the recognition of bringing something into existence (16), enjoying the act and generating surprises (19), “Now I have moved to both composing and playing and my fulfilment is complete (20),” being an achievement upon completion or of idea-development (23, 13), “Composition is a necessity for me if I am to be fulfilled. I often use my (violin) as a form of fulfillment—to improvise, create ... (27),” an ivory tower existence might make it [fulfilment] better (18), when great performances of one’s works are heard (25), maybe it all being on a par with family life (10), and finally “Yes [I am fulfilled]... when I reach a certain achievement; ... completing a work or just cracking an idea open (23).”

Purpose 4. Is your musical creativity an inevitable expression of who you want to be seen to be? If so, what does that expression say?

(This question asks that, having generated some form of creative product, i.e., it is apparently external to the creator, what ‘anything’ does it contain to link it to the creator? The question also points directly at what control the composer might want or have in this regard.)

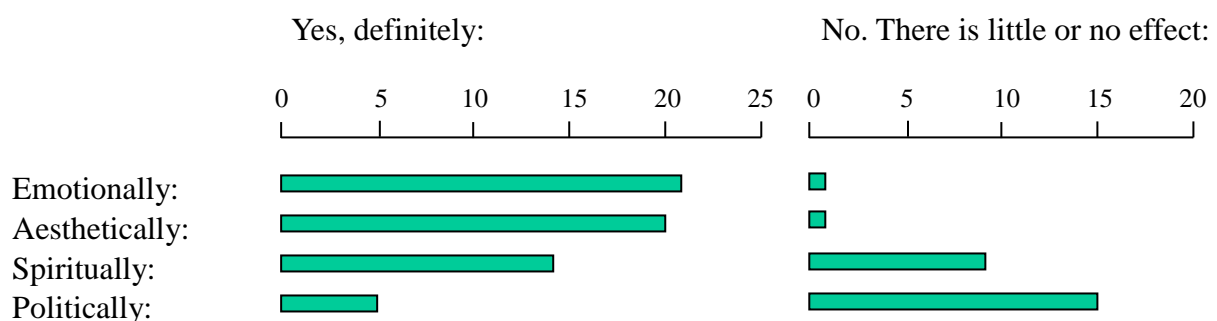


The presupposition that communicating is present in being creative is offered. In answering: “Not necessarily at a conscious level, it is hard for me not to operate that way – I just keep on composing. I connect with my emotions and other peoples’ emotions coming back to me. I participate in the beautiful, the real and impacting, by this means. We get born into life and have to make sense of it by giving and receiving – music enables this necessity (6),” ‘connect’ and ‘participate’ are overt communicative terms. An outright ‘yes’ is buttressed with showing preferences (2), such as “(sounds of young children being ushered to bedtime) Yes because I can’t help but write music I feel connected to even if I am trying to escape my own style for a while! (24)”, and “... in a performance context, I am more interested in how an audience reacts to a piece, as separated from me the composer. But I still think that the music I write is deeply connected to who I am (5),” a feel-good spiritually caring for the planet (22) and risk taking with vitality and energy (25). Positive responses also invoke interest in audience reaction (5, 15), “It is difficult to answer this question. I would almost reword it as an answer. Musical creativity inevitably contains a portion of who I want to be seen to be (27),” “Musical creativity gives a sense of who you are [a strong stance], not the reverse which is a weak stance (4),” being more than what their music might say (11), giving pleasure to others (11), being unaffected by (un)popularity (9) and “I compose music entirely for myself, not what others make of it. You can see me through my music but comments do have an effect on me (15).” One interviewee says: “It is not about communication. It is just who I am and like a private diary. It is about inviting others to engage. Is the music me? Yes. (1)” which hints at a conflict being present between not caring, just to protect oneself, and caring, so that others have the privilege of an invite to participate too. In regarding this matter as non-central, other matters that come to the fore are allowing the music to be emblematic of the self (19), music being a temporally-dependent snapshot of the self (3), an evaluation process of how music should work (7), belief in and compose for the self (7), to do the right for self (13), compose ‘come what may’ (14), “That’s complex. I don’t much care what people think of me (19),” and a

younger pursuit (26). For those who answer no, their main reasoning is “I don’t think much in this way. The compositional act is necessary for my health and well-being [not necessarily as creative] (8),” “Not really. This is a hard thing to answer. ... I like people to ‘see’ me, i.e., I write beautiful music, presenting my best side (20),” presenting one’s best side (20) “No. I don’t want it to be how others perceive me. That would be a weird filter ... people can interpret composition so variously, and it is abstract (21).” The ‘don’t know’ category includes those who might feel vulnerable via this sentiment (12—via failure) and “To answer with honesty and insight requires an immortal level of self-awareness. This is very complex – I spend time thinking about it but I *don’t know the answer* (18).”

Purpose 5. How much would you expect or hope listeners to your music to be affected emotionally, spiritually, aesthetically or politically?

(This open question invites comment on specific proclivities, especially those that are strongly preferential on subjective viewpoints and how the mind is affected by the music.)



With respect to emotion, a lot of positive response is encountered here (23, 2, 3, 10—“ ... I have anecdotal evidence that this has happened,” 26, 16, 12, 8, 11, 1) amplified with “having Mandelbrots⁷ that make you weep” (14), deep down change and laughter (24), deciphering the emotions (27), always there (15), well-being present (22), lifting one out of the comfort zone (25), being moved (20, 6), exuding pleasure (7), a resonance with the listener (13), and building-in the opportunity (21). One admitted “People ask me this all the time. I don’t understand how emotion works in music: but I get emotional in the concert hall (17).”

⁷ The Mandelbrot Set, already mentioned, is actually a special and very attractive version of a fractal pattern, often expressed as a colored image, and derived from the solutions arising from a specific equation that generates complex numbers.

With respect to spirituality, there are plenty of positive responses (1—“I do not want to preach onto others but that they may find sympathetic and self-reflection,” 3, 5, 10, 8—“ ... I think this might describe a set of higher-level aspirations for everything that I write,” 11), “ ... I hope I am doing something that makes the world a better place” (13), “A lot of my music is based on religious beginnings in my upbringing. I often aim for some spiritual weight ... ‘Fragility in the face of an indifferent universe’ is the soul of all my music. I am astounded I have only just got around to mentioning that,” (14), “Privacy and abstract form appeal to me so this means that my spiritual and aesthetic sense ... may be entirely different from the listener’s. I do hope that listeners will sense something deep and engaging in the aesthetic and spiritual scope of the music, but it is not about sharing my specific notion of that, *per se*” (21), a rush of feeling to be transcended (22), acting non-religiously (24) and trying to achieve a transcendence of language (25).

With respect to aesthetics, positivism pervades (10, 26, 3, 7, 11, 25, 14, 24, 12—“I give room for others to contemplate in multifarious ways,” 2, 20, 5, 6—“I am happy that listeners might be moved. We cannot connect with everybody”), and other positive sentiments such as “Yes, I hope so – it is something hard to measure (15),” admitting to scientific limitations, trying to touch the listener (23), “I specifically adhere to an extension of musique concrète and acousmatic norms; it takes me to integrate those principles in my work (27),” “ ... I love my music to exhibit the asceticism of Bach – it all comes from the structure without the expectation of more explicit ‘meanings’ (13),” like listening to a jewel (22), being more important than emotions (17) and being deep and engaging (21).

Politically, the positivism is muted, but there for some (10, 1, 8) supported by conveying a sense of injustice (12), being feminine (17) and being green (26). Covering all four effects, we should expect the intellect to be involved (5), we cannot connect with everybody (6), have a higher-level aspiration (8), as part of a full range of affectation (11), to find sympathetic and self-reflection (1) and to have a different viewpoint to the composer (2).

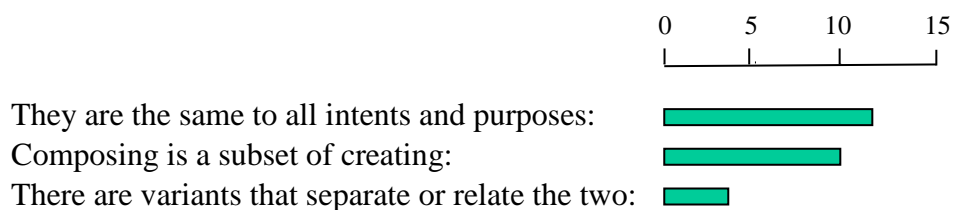
A negative response with respect to emotion, comes from one composer who could not fathom how emotion could be present (17). With respect to spirituality, negation is amplified with to be not intended (2, 23, 17, 16—“Not at all. I haven’t got a spiritual bone in my body,”), with being repugnant (20—“A more contestable term. I don’t aim for this,” 26—“I have a real allergic reaction to this word,” 15—“I am not that way inclined but others have seen spiritual content in my music – I really don’t like all the

connotations that ‘attach’ by so doing.”), “No. I am going through transitions all the time but have not yet been able to deal with this aspect. It is becoming important now (27),” and by liking Latin texts (7). Aesthetics is not understood by one composer (16). Politically, many are quite negative (3, 2—“Never”, 23—“Absolutely not at all,” 5, 25—“Not really,” 20—“I couldn’t give a toss,” 9—“I don’t think art music is political, or should be. Politics has no real power to affect music, and vice-versa,” 22—“I don’t think that [politics] applies to music,” 13—there is no meaning to it, 14—“That [politics] is temporary rather than universal, so no,” 16—“Nah. Everything can be cast as political but not really for me in the normal sense”) and amplified with a refusal to engage that way which [could] destroy the abstract (27), just not interested (7) and a bit unsure (11).

Understanding

Understanding 1. How synonymous are the concepts of composing and creating for you?

(This question is meant to be direct. It checks that ‘concept’ is a meaningful or useable term for the interviewee and then invites a use in context.)

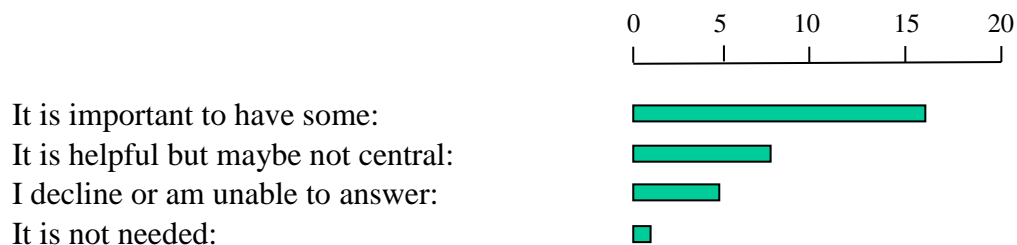


There are positive responses here, from full agreement (8, 17, 2, 12, 19, 18, 24, 7, 1) to being very close (9, 26), with a qualification about film music (27) and composing having more scope (5). Some regard composing as a subset of creativity (10, 6, 13, 16, 11, 25, 3, 23, 15), as in “Creativity covers all aspects of human endeavor. Composing is one creative faculty that people can have.” (22). Other variants are for the two terms being subsets of each other (21), creativity as only part of the whole process of composing (20), creativity and craft making up composing (14). Belief statements are made to connect the two, such as “Effective creativity arises when you get the composing process right. I here stress that this previous sentence embodies a credo for me.” (14). Conceptual nuances are revealed by saying, “Creating is coming up with ideas. Composing is ‘from go to whoa’, the whole process (20),” where a concept of ‘process’ is subsumed into a type of Gestalt attitude. There is rare and perhaps elite value present

by saying: “Creativity is a property on its own and given eminence as a rare or special set of qualities; it is to be prized and cherished and not taken lightly, otherwise you might destroy it.” (4), separating the identity of each.

Understanding 2. What is the role of intelligence/cleverness in being able to compose music?

(This question invites invoking special types of person that could be seen to compose/create better than others simply because they appear more intelligent, perhaps through an IQ test or the balance of nature-versus-nurture or a propensity picked out via a Myers-Briggs test.⁸)



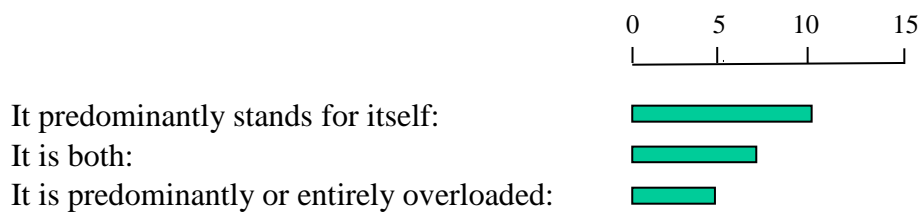
Many composers think intelligence is needed here and qualify their position such as that dumbness can't handle the huge skill set (4, 9, 11, 27) and various capabilities should be present as in the ability to juggle a whole continuum (11), to make a 'meaty' offering (24), enabling newness and individuality (23), savants are only good reproducers (26) but lack intelligence (10), [the skill differs] from [that measured by] an intelligence quotient (IQ) (8—it is emotional intelligence (EQ)), you need a good IQ and a good EQ (21), maybe be a Renaissance person (21), composing is problem solving (6), it enables the ability to question (5), [you need] the ability to handle and use duality (5), to generate good ideas (18), to add craft and technique (2,18, 19, 26), an appreciation of heritage (27) and specific intelligences are needed (15—such as those for handling complexity). [This has been an overly long sentence but encapsulates, albeit inadequately, how composers go everywhere with their thoughts.] Those viewing this matter as 'non-central' give room for non-analytics (3), training (22), cleverness is passé for the mature (13), complexity may require it [intellect] (25), listening and instinct (19), spatiality mutation and

⁸ Isobel Myers, Mary McCaulley, Naomi Quenk and Alan Hammer, *Myers-Briggs Type Indicator Manual*. Mountain View: CPP Inc., 1998. Mark Batey and Adrian Furnham, “Creativity, Intelligence, and Personality: A Critical Review of the Scattered Literature,” *Genetic, Social, and General Psychology Monographs* 132 (2006): 382. On page 398, they conclude “Attempts have been made to delineate the core characteristics of the creative personality. Yet, despite the convergence of results, it has proven difficult to generalize the findings across various fields of creative endeavour.”

patterning (14) and another more important end (unspecified) (1). If intellect is not needed, it is because we should articulate in a literate way (12). In declining to answer, composers found it is too subjective to deal with (7), there are so many composers to deal with (16) and intelligence can signal ‘smart’ in a pejorative way (17).

Understanding 3. Is music ‘overloaded’ or can it stand without explanation, i.e., speak for itself?

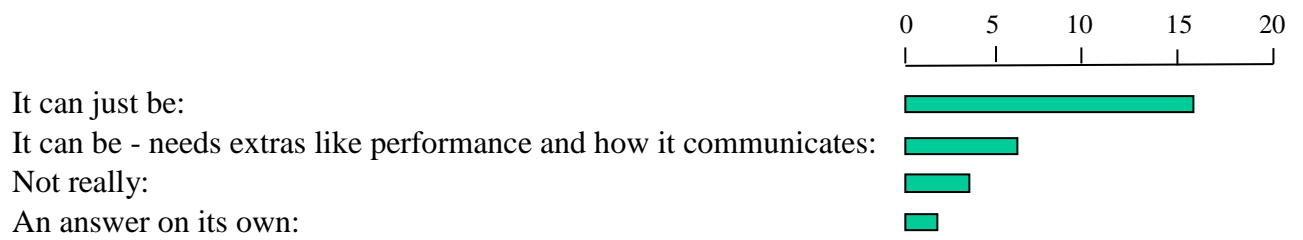
(This question invites comment on how much music may be seen to be either a carrier or essence in itself of message and meaning.)



There is an unclear divide here that slightly favors a ‘stand-without-explanation’ viewpoint. The ‘both’ category could be wrapped into both of the two extremes to reduce the dominance of one over the other, i.e., a count of 12 over 7 changes to 20 over 15. If overloading is stressed, invariably it is qualified, such as a construct or layering upon music (7, 12), culturally based (7, 12, 26), polysemic (lots of different meanings) (7, 16, 26, 27) and a shared experience (12). To choose ‘both’, the either/or is often highlighted such as sonic beauty versus pluralist in meaning (1), obvious association versus abstraction (14), logos-definition versus many meanings (9), sonic artefact versus non-musical explication (4) and a composer’s own sense versus audience experience (21) or, finally, the listener will choose (6). If ‘stands by itself’ is stressed, a singular reason often follows, such as transcending meaning (5), there are musical terms alone present (8), music should be unaided (25), offer another (synthetic?) way to view it (11), program notes are superfluous (13, 21), there is unbounded meaning available (18, 22) and [this is] a visceral experience (21).

Understanding 4. Can a composition just *be* as your creative product?

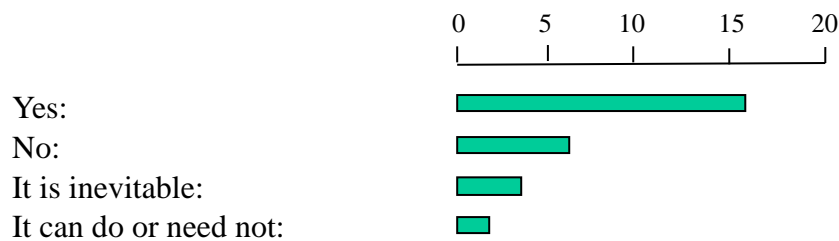
(This question explores the creative independence with which the composer operates and the possibility that music need not be utilitarian in any way.)



To some extent, this question encourages those who answer positively to music being overloaded to then entertain the opposite of their viewpoint. A majority are able to do so notwithstanding the strong majority who agreed with the need to communicate in the previous question. The reasons for this being possible are given as no need for others to validate the music (1, 5, 9, 10, 11, 26), music speaks for itself irrespective (17), no need for commodification (13), there is no alternative viewpoint (22), self-satisfaction (15), God always hears it [howsoever the music manifests] (6) and it being creation therapy (26). Many require ‘extras’ for *being* to be possible, such as a notation specific for performance (21), finding it unfortunate if this were so (18), a stage two of three stages—stage three is performance (8), that performance is necessary (8, 16, 19, 21, 25, 27), there must be communication too (2, 14, 24), the composition to be accessible by others (7), preventing starved teleology (4, 23) or having-a-Porsche-and-only-driving-round-the-block if this were so (14). Those who decline to answer regard the question posing an invalid stance (12) and that musical works are never fully unheard (20). One composer concentrates on polysemics as being important (3).

Understanding 5. Need a composition ‘communicate’?

(This question explores the relevance of music being defined as a means of communication with something to say.)

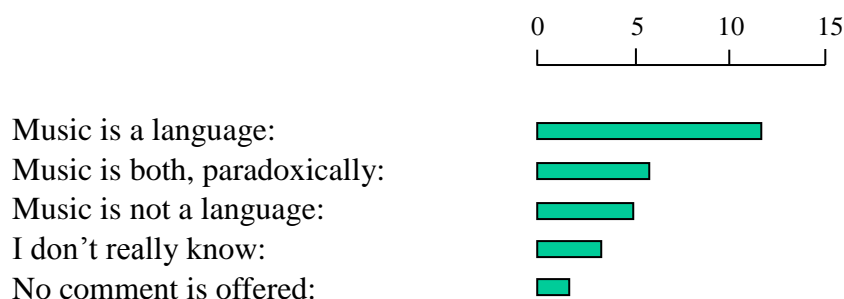


The answers reveal a large number of composers in agreement whether or not we amalgamate together the first three categorizations. A definitive ‘yes’ is obtained from many composers (2, 5—“A composition can convey meaning to others and can mean to itself as well,” 8, 10, 13, 14—“Yes. (a long pause ensued as if the interviewee was to say

more – it did not happen),” 16, 17, 20, 22, 23, 24—“My compositions do need to do this – it is one of my motives for composing,” 25, 26, 27). Justification comes in many ways such as via meaning (sometimes obscure) (5, 13), by resonating with others (26), by engagement (16), the need being there (23), something to say (25), inadequacy of speech (27), enabling deep listening in shared experience (8), the process of ‘liveness’ (17) and there being no point in composing otherwise (10). Several composers took significant time before giving an answer (14, 22, 23, 25, 27). The inevitableness of communicating is seen to stem from any human utterance being beneficial (6), composing being communicating an idea (12), humans being emotional (15) and “Communication relies on *unambiguous* information, of widely agreed-upon meaning being present somehow. There is no explicit message ... but there is a great deal of encoding of ideas that are not necessarily consciously registered: they impart coherence ... like DNA. Music works at a higher cognitive level than to communicate explicit ideas (9).” In terms of there being ambivalence on a need to communicate, what is communicated is left entirely up to the listener (3). A composition could also just be well-crafted (7). The nay-sayers often mention that they think communication is present for success (4, 11, 18) but some are insistent on their refutation of the premise (4, 11, 18, 19, 21). One composer places the communicative responsibility fully onto the listener to pay attention and express sympathy with the music (1).

Understanding 6. Music is language and is not language. Please comment on this sentence if you would like to.

(The music-language connection is made to see how much significance a composer attaches to it.)



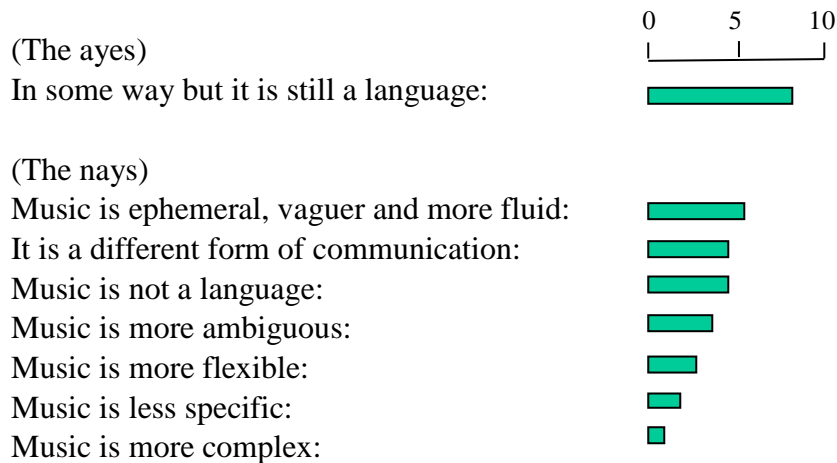
Music, when assumed to be a language (24, 6), brings forth qualities such as abstraction (27), being without verbs (13), having its own order and flow (4), being the first language (8), a self-referential meta-language (10), a direct intellectual stimulus

(14), the other universal language with smiling (22), with meanings you cannot put your finger on (25), style as a semi-language (26) and a language for suspending reality (17). The both-ness viewpoint (15, 5) is endorsed as being capable of penetrating cultural barriers (21), having a syntax⁹ with unknowability (3), maybe like Haiku poetry (11) or the ability to speak to everybody (23). The case for not so (19, 12[a “perhaps”]) is made with languages regarded as musics themselves (9), simply a way of communicating (2) and cannot be understood definitively (7, 14). The don’t knows (12) emphasize suggestive power (1) and having to the need to give the question more thought (16). No comment (18) is made by two composers, one of whom refers the interviewer back to previous answers (20).

Understanding 7. How does musical language differ from the more obvious spoken languages?

(This question is a ‘what-if-music-is-a-language’ proposition for the interviewee to run with or refute. Since music is perfectly—maybe insistently—capable of ‘speaking’ for itself, the way we use a language has significance with respect to understanding how someone might support or manifest their creativity.)

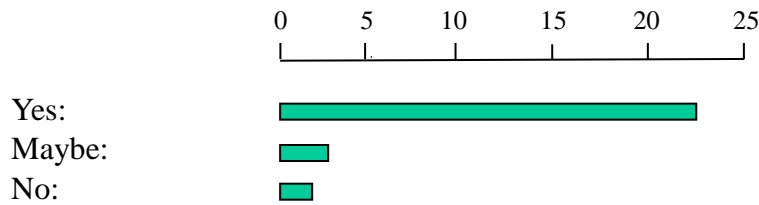
⁹ See Aniruddh Patel, “Language, Music Syntax and the Brain,” *Nature Neuroscience* 6 (2003): 674–681; and also Aniruddh Patel, *Music, Language and the Brain* (Oxford: Oxford University Press, (2008), for discussion on the relationship between music and syntax. Also see Nicolas Ruwet and Mark Everist, “Methods of Analysis in Musicology,” *Music Analysis* 6 (1987), 6, where Ruwet and Everist pursue both musical and linguistic analysis side by side, adopting Noam Chomsky’s concept of a generative grammar. See also Fred Lerdahl, *A Generative Theory of Tonal Music* (Cambridge, Mass.: Bradford Books, 1983), and also Fred Lerdahl, “Composing Notes,” *Current Musicology*, ed. Daniel Thompson “Special Issue: Composers” 67–68 (1999), 243. Lerdahl writes: “I sensed in the Chomskian approach a fresh way to think about music. If it was possible to study the language capacity, it should also be possible to study the musical capacity. If this could be accomplished in any detail, it should then be feasible to use this knowledge to guide the development of compositional methods that are structurally rich yet cognitively transparent.” Lerdahl conceives of composing as manipulating structure and thus able to be understood as a language. See also Michael Spitzer, *Music as Philosophy: Adorno and Beethoven’s Late Style*, 14, where Spitzer’s ternary model of musical style (actually, it can be expanded up to six ways) includes the interactions of nature, convention and subjectivity and the search for feeling within rules. The model creates three set levels in style, formalism and mediation based on the researchers he cites: S1—stylistic convention or rules of language, S2—internal configuration of rules within a work, S3—a language of nature, partly corresponding to elemental categories of human bodily experience.



It is challenging to sort the responses in such a way that would enable a grading between a full difference and no difference to spoken language being made. Hence the ayes and nays are used as categories. Within this generalization, specific topics that are mentioned refine their choices. In still being a language but differing somewhat, mention is made of a lack of the imperative (17), predating spoken language (8), there are ‘no verbs’ (13, 6, 21), being less direct (5, 7), being more powerful (5) and more right-brain (22). As a different form of communication, mention is made of communicating at a more emotional (14, 2, 15) and physical level (14). Ambiguity increases by not having a syntax (3), being polysemic (24), having more proportionality and space (9) and a wider timbre with abstraction (18). A sense of the ephemeral or vagueness (21) is linked to having pure sonics (1), more parameters, shades and spectrums (26), more fluidity (25, 27), being amorphous (25) and infinitely extendable (27, 3). In terms of being less specific (11), music is not seen to convey specific meaning unless self-referential (10). Complexity (permutation) is seen to increase in music (23). In saying music is not a language (19), the stresses are put on there being no relationship even with other arts; “you can’t order a cup of coffee in music” (20), occupying different domains (4), there being more training in the abstract (22) and honestly not being able to say why (16).

Understanding 8. Is there a musical language common in some way throughout your compositions?

(This question latently asks for what characteristics can be seen in the interviewee’s works, whether language concepts dominate for them, how much they wish to find their own voice, and so forth. It is meant to be as open as possible and not add “If so, what is it?” to let the interviewee offer more than ‘yes’ or ‘no’ if they want to.)



Here an almost unanimous ‘yes’ proliferates out into virtually uncategorizable comments, as should be so if the question is regarded as self-referential, generating:

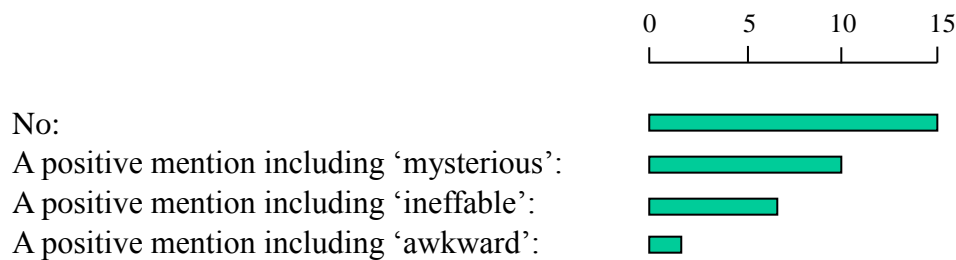
- progressing through ‘a’, ‘one’ and then ‘the’ voice (8),
- drawing from the jazz idiom (2),
- many musical strands embracing the contrapuntal, octatonic and polymodal (6),
- a vocabulary involving scales, modes, melodies, harmonies and rhythms (7),
- taking risks with ideas (25),
- ‘sing’-able melodies as an essence of an idea (24),
- rhythmic structure, humor and blurring (18),
- hierarchical harmonic shaped gestures in a consonance/dissonance interplay (10),
- simple elements turned into non-teleological texture and complexity (14),
- rhythm patterns, chordal progressions and sectional structures (16),
- layering of traditional harmonies, juxtaposing tonalities in registers (11),
- common threads of rhythm, harmony and melody (13),
- a combination of harmonics, intervals and melodies into an unique style (21),
- perfect fifths (15),
- idea-progression via intervals, harmonies, sonorities and shapes (4),
- dipping into ‘my’ well, honing ‘my’ voice, acting different parts (20),
- centered on Vaughn Williams and Tippett as people, not their works (3),
- a little left into atonality alongside Britten and Shostakovich (26),
- similarity of process and idioms (1),
- the ‘me’, expressed in homogeneity and clarity (23),
- accessible melody that is not angular (22),
- recurrence of cultural-type motives (27).

A ‘maybe’ response is colored with recognizing tonal centers, reference to a shaped rhythmic human voice (12), trying not to be aware of them (19) and simply recognizing involvement by putting in the elbow grease (5). A claim of there being a lack of common

features is supported by mentioning having many languages (17) or having a personal idiolect centered on exuding meaning (9).

Understanding 9. Is there any sense in which you desire your music to be non-understood, awkward, unreachable, mystical or in any way ineffable?¹⁰

(This question examines the directness or otherwise of how the composers wish to engage the performers and listeners and how much or little of their compositional creativity they wish to reveal.)



An outright 'no' is received from many (10, 13, 22, 16, 19, 27, 1) and explained further by not liking wankery (pardoning the crudeness) (20), but, at the same time, not conforming to what a listener might expect (15), having a non-esoteric understanding (2), encouragement to just enjoy the sound (3), having some kind of logical sense (7), but may have word-plays and jokes present (12), being reachable in context (24) and having no intention [to be obscure] though it may appear that way (17). A positive response that highlighted being 'mysterious' is coupled with "I would hope my music could be seen to be mysterious in some way but I do not want the audience to be un-engaged or bored (4)," "Oh yes – I wish my music to be mystical and ineffable in some way; ambiguity is very important to me (5)," seeing God to be mysterious (8), providing trapdoor functions (9), being obscure (11), not being able to put one's finger on it (15), letting the audience lateralize their experience (21), being vain (23), understanding is naturally unreachable as is music (25) and maybe not having the merit to make this claim (26). 'Ineffable' is cited, such as "I am happy for my music to appear ineffable but not for it to be disconnected from the listener (6)," like a Mona Lisa smile [enigmatic] linked to "Yes. But I don't *try* to be misunderstood. ... But intrigue is rich and enjoyable (14)," making disruption enjoyable! with no [genuine] intention to confound or obstruct (21) and aiming at a

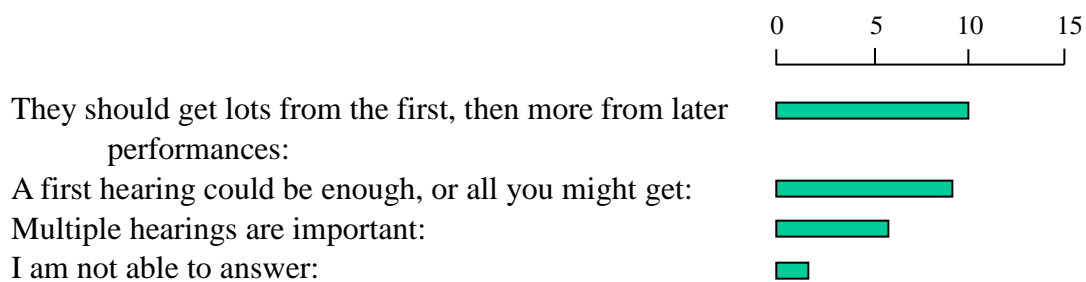
¹⁰ No mention is made in the interviews of the way in which ineffable can be seen as having too much choice rather than an ignorance of knowledge. Interviewees invariably thought of it as an ignorance of understanding.

position ‘too great for words’, i.e. ineffable (26). ‘Awkward’ is cited as being part of a likeable challenge (18) and occasionally desired (26). One composer doubts we would ever get a comprehensive handle on creativity but says “... both mystical and ineffable are desirable to me. I adore ambiguity (9).”

Understanding 10. How satisfied should listeners be that they can relate to and/or understand your music? How many repeat hearings could it take for a musically literate person to reach this stage?

(This question opens up thoughts on how much of a message or a language or an effect is to be experienced by the listener so that a meaningful communication can take place.

There is also a social aspect in the composer relating to those who grasp or understand why the music is composed in the first place. The aesthetic or the unexplainable could also come to the fore.)



A single hearing is favored by some to give satisfaction but with more accumulating from subsequent hearings (22, 14, 6, 7, 5), noting we are all resonant beings (8), the venue is important (10), it must cohere on the first hearing [in any case] (20) and knowledgeable people do not treat art music as chocolate and popcorn (21). In noting we should get lots from the first hearing, subsequent hearings (2) should generate being drawn back (15, 13, 19, 24), still be worthwhile (16), where good pieces can stand multiple listenings (11), not all is ‘given away’ at the first listening (12), listening being continued layered discovery (13), understanding on the listeners’ own terms (1), forever giving up secrets (19) and finding the new amongst the existing (26). In stressing multiple hearings are important, mention is made of diverse interests such as being enticed back indefinitely (3), nothing being obvious first-off (25), the ‘connoisseur’ will benefit (23), otherwise [to understanding something about the music] missing so much (27), full comprehension may never happen (17) and being disinterested but hoping the musically literate will listen on (18). A few are not able to answer due to their changes in

aspiration (4) and it [what was derived from experiencing the music] being the listeners' business, who may have to hear 100 times to 'get it' (9).

Understanding 11. How content are you that what your compositions might say or mean can be seen in many different ways?

(This question addresses ownership and the need for protection of the originator's intention, message or motivation. It also examines the composers' views on overloading, semantics, and hermeneutics in general. The question could be related to the composers' own definitions of music and how they are then put into practice.)



I am content (happy, very, absolutely, fine):



I have come round to accepting it or am not bothered by it:

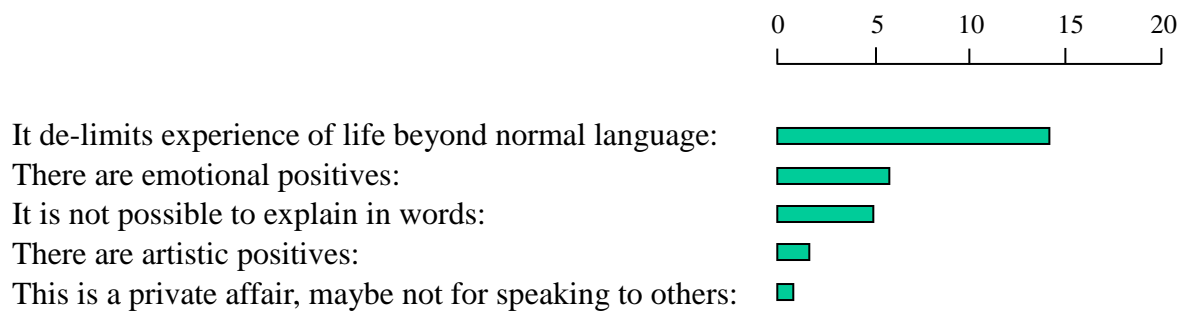


Some variations in terminology are present that I assumed to be synonymous. 'Perfectly', 'fine', 'happy', 'content' and 'natural' could be further qualified by adding 'perfectly', 'very', 'completely', 'totally' and 'absolutely'. I count all of these variants as under the synonym 'content'. Many qualifiers are added to a simple agreement (18, 10, 13), such as enjoying the multi-anything put there (21), noting music is polysemous (8), listeners not being bored (3), liking ambiguities (4), making music ask "Why?" (11), recognizing the beholder's ear (2), having no sense of the prescriptive (6), it is none of the composers' business (19), this is an important aspect of communication (27), being welcomed (5) and being inevitable (7), being a main aim (17), modifying one's own music too (16), fitting with the Skempton aesthetic (15), in contradistinction to a composer's own view (12, 20), an aspirational point (1) and reserving a moral right to an interpretation (9). In simply 'coming round' to the idea (22), it is supported with fingers-crossed about how the work would be received (23), being cautious about dreadful performances taking place (26), receiving feedback that the effect was natural (14), liking works to stand on their own (24) and as long as the right way is recognized (19).

The Open or Unlimited

Unlimited 1. What is accessible to you by composing (creatively?) rather than speaking say as in a mother tongue?¹¹

(This is actually an unanswerable question seen on one level, for how can you speak of what your music ‘says’ if it takes music to do it in the first place? A few composers spot this paradox and then point out why they can go no further. However, irrespective of recognizing that paradox, the question opens the door to handling paradox and ineffability in their creative output, if the interviewee wishes to go there.)

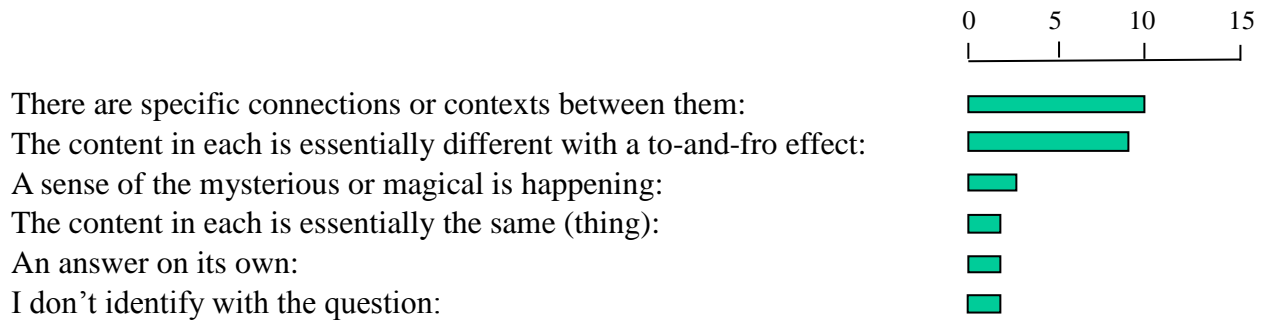


Almost all responses are different here with no obvious summary. Composers mention that de-limitation [a removal of a limit] enables feeling bigger and more intense (6), reveals the less obvious (9), triggers complexes of memories (11), is a more powerful mode of communication (25, 24, 12), is more universal as a language (14), shapes the listeners’ responses (16), is a faster diffusion of ideas to others (18), the inefficiency of music generates [a wanted] ambiguity and layering (21), this faculty facilitates caricature (4), is a form of perfection (5), forces (provokes) a choice of representation (7) and enables better articulation (23). Emotional positives came in the form of being less constrained in music (13), efficient (27), coding deep emotion (8), able to invoke emotions and take one on a journey (2), having an immediacy of access (7), having more impact (12) and getting to the level of direct emotion (14). Some broach the matter of the faculty not being possible using words (13, 19—“that is my answer”, 26, 17, 15, 9) likening it to poetry (20). One composer is not sure what the question means (22). Artistic positives come from using virtuosity in note playing (10) and communicating a non-verbal idea (2). One sees the matter as a private affair, not necessarily speaking to others (1).

¹¹ David Walters, “Artistic Orientations, Aesthetic Concepts, and the Limits of Explanation: An Interview with Pierre Boulez,” 310. Walters writes: “If you were able to transcribe something into words, then the music would not be necessary any more. Therefore there are so many translations of music.”

Unlimited 2. What, for you, is the connection between a subjective viewpoint and what you objectively produce as a score?

(This question examines how a composer can create from within, then cyclically re-imbibes and regurgitate to end up with something objective to pass on. The question is problematic for some who do not want to handle or do not like ‘subjective–objective’ as a duality. Some composers are very much at home in using these categories to describe their viewpoint.)

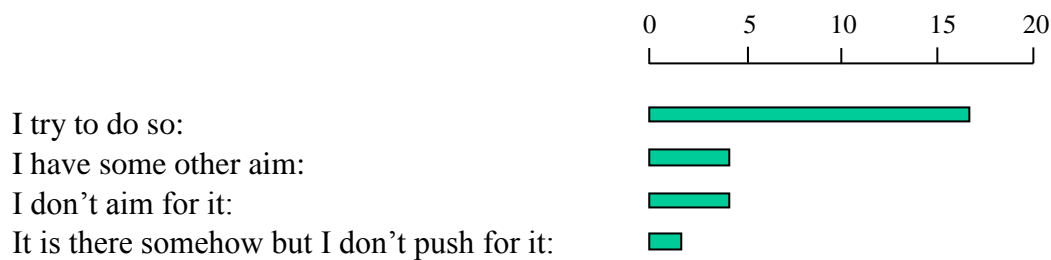


The connections take many forms such as inside-to-outside via tension (8, 17), accurate imagination forming something and the score reflecting that with limitations (8, 9, 22), via craft and technique (7, 26), the subjective always remaining (7), objectifying can/should suggest the next subjective step (3, 22), decision making interplays with parametrics (5), subjectively filtering objective output (25), the objective directly triggers the subjective (17, 27) and never questioning what, objectively, we end up with (27). The to-and-fro manifests as a dance back and forth (12), a non-Mozartian effect (5), the basic idea being layered (24), the score is never the same as the thought (16, 23), a distinct difference with what others make of ‘it’ (19), a reduction in the degree of nebulosity (6), creating a score so that we can see through the dots (1) and a gradual discarding of first thoughts (16). When the connections appear mysterious, any capture that has taken place could be the collective human spirit (13), defying analysis (13), coalesced ideas via a process (20) and linking sound-making to emotional impact (11). Some view the content of the mind and the score as eventually the same (thing) with the score having no intrinsic value (4) or that one [the score] is a representation accurately conveying the mind’s content (18). Some answers did not get categorized such as there being no objectivity (21) or a score being very open-ended for its use (15). Those who did not identify with the question did so on the grounds of only seeing loose connections here (10) or not knowing what the duality ‘subjective–objective’ meant (14).

There are a number of panoramic answers that involve affectation and defy being placed in the divide of ‘yes’ from ‘no’. One composer said it was none of his or her business as to whether others were affected this way (19). Other points of view are expectation that the creation is be an experience via performance (4), expecting the intellect to be involved (5), wanting to change peoples’ lives (9), thinking elitism is a good way to go (10), it all being in the eye of the beholder (2) and (it all) being quite distasteful prescriptions upon the listener (18).

Unlimited 3. In what way does your music try to suspend reality by creating another world?

(This question hints to the furthest reaches of how our minds might be affected or inspired by our own or someone else’s creative output. It invites the ultimate transcendence to be playing a role by mentioning ‘suspend reality’. Some composers might view such a prospect as the heart of the matter or, conversely, as impossible, beyond our understanding or description, or just irrelevant, and here they can wax lyrical.)



A unanimous positive response here (5, 1, 17, 26) is amplified with the music trying to create its own musical world (25), part of the process of engagement to reflect upon one’s own world (16), this is what music is for (12), “A lot. That is an ambition of mine. It gets back to ‘my territory’. Debussy takes me to a place I like being there. Even a good song from Frank Sinatra can transport me away. I want to take people to “my musical place” (11),” a heightened awareness of reality (20), another state of mind (27), another ‘musical’ world (4—“Yes, my music does create another world, a musical world. I like this aspiration a lot. It can make for a complete experience, rich, filling the whole imagination (4),” 1), “Yes, I would love to create another world. Fantasy is under-appreciated in music. I admire Tolkeinesque creations ... not a suspension of reality for sanctuary but for adventure (1),” where fantasy is the opposite of being truth-bounded,

removed from the everyday (17), a lost-ness in my self-indulgent world (7), finding an essence (24), to enhance and enrich a sense of being (8), with its own laws and customs (19) and messing with time (9, 21). Without pushing for this aim, composers answer that it happens but is up to the listener (13) and a distraction from the horror of not knowing the purpose of existence (14). In not aiming for this, there are attempts to create a new listening experience (18), simply being not interested in doing so (3—“The business of suspending reality may happen but is not intended by me,” 10—“I don’t try to suspend reality (10),” and “(pause) This is far too esoteric for me to articulate in words. Perhaps another reason why I compose music! (23),” with the suggestion we can only say it in music. Other aims instead are “Some of my pieces would take you away from everyday worries maybe into a yoga state, transported to another place (22),” to take one away from everyday worries (in yoga), “I want to draw the listener in as they hear, and to keep their attention. This should be an emotional journey, a story with form (2),” a neat blend of fiction that is coherent somehow, “Even mundane music gives us a sense of altered consciousness. I like my music to help others to experience another dimension to the one we are in (6),” altering consciousness, and finally “It is different from piece to piece. If there is a narrative or descriptive title, maybe pragmatic in nature, then yes; I want the listener to be caught up in the work. Otherwise, if there is no (overt) message, it may just be emotion or mood or just to be taken toward where you want to go (15),” where participating in a journey moves us from one ‘place’ towards another (perhaps another world) as a spacial metaphor about the effect of music has upon us.

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