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## **Towards a Taxonomy of Musical Inspiration**

**McGregor Richard**

*This article summarises the rather sparse literature on inspiration as a part of the composition process and suggests that part of the problem is that there is a lack of a specific vocabulary and a suitable taxonomy for exploring aspects of the nature and working of inspiration in music.*

*In order to help develop a means of achieving a meaningful discourse in this somewhat neglected area of the musical creative process the article proposes a taxonomy and vocabulary building upon the three stages of musical composition found in the work of Theodor Adorno: Einfall,; Die Arbeit ; Werden.*

*Einfall is expanded into a classification Einfall – ‘Validation’, and through examination of the opening motif of Rihm’s 4<sup>th</sup> string quartet in various sketch forms a network of sub-categories is established – Validation through Content, through Context, and through Detail. Similarly Die Arbeit is expanded into Die Arbeit – ‘Conceptualisation’ with sub categories of ‘Essence’ and ‘Purposefulness’. Finally Werden is expanded into Werden - ‘Mindfulness’ and the article closes by exploring the idea that these three elements appear to be cyclic through the composition process.*

**Key words:** *inspiration, music, composition, taxonomy, Einfall, Die Arbeit, Werden, validation, conceptualization, essence, purposefulness, mindfulness.*

**The musical literature concerning inspiration**

There appears to be a marked reluctance on the part of musicians to talk about inspiration. The nature of a ‘musical idea’ and its origin is not, it seems, a matter for discourse in any serious way. Thus, while the more popular musical press has no problem invoking the idea of inspiration, the critical musicological literature is more or less deficient in any but the most fleeting of references to it.

As Timothy Clark points out in his groundbreaking book *The Theory of Inspiration*, a work concerned solely with concepts and theory of inspiration within the domain of Literary Studies, ‘nothing sounds more trite, mystifying and even embarrassing than talk of writers as “inspired”’[1; 1]. The view that it was a largely Romantic construct which has made its way into common parlance ultimately and effectively debases its currency for the present generation. And yet, Clark says, ‘no sooner is it disqualified for various reasons than crucial aspects of it come back sometimes from an unexpected direction’ citing as a case in point Jacques Derrida’s answer to the question ‘Che cos’è la poesia’[2; 21-37].

Clark has to go back more than 50 years to find extended discussion of the nature of inspiration in twentieth century literary commentary, to the book *An Anatomy of Inspiration* by Rosamund Harding[3] which he describes as: “a wayward and fascinating book ... the main interest of Harding’s argument lies in the way in which, faced with its bizarre material it effectively collapses [and] Harding’s theory becomes little distinguishable from the mythical accounts of inspiration found in Robert Graves’s *The White Goddess* (1948), William Oxley’s *The Cauldron of Inspiration* (1983) or in the work of C.G. Jung.”[4]

Harding's trawl was wide-ranging, taking in different art forms and not just literature. She cites commentaries on their creative processes by a number of composers, notably Beethoven, Mozart, Wagner and Tchaikovsky, but since, as Clark suggests, her argument fails to hold up, then it is not possible to consider that her work contributes at all substantially to an understanding of the nature of inspiration within the musical sphere.

Since the 1940s there have only been sporadic attempts to define the nature of inspiration in music. Perhaps the most significant of these was undertaken by Jonathan Harvey in *Music and Inspiration* (1999a) a reworking of his doctoral thesis completed in the 1960s, and based on the words and statements of a wide range of composers. Harvey does not attempt to construct a theory of inspiration, rather, his is an exploration of composers' words about the origin of their musical material which he then groups into contextually specific categories such as 'The Composer and the Unconscious', 'The Composer and the Ideal' etc[5; 1, 125].

In the early 1970s, Stan Bennett contributed an article on compositional processes drawing on a series of interviews with eight composers based in the London area[6; 3-13]. In this article Bennett identifies a compositional sequencing process as well as a number of areas which he suggests would benefit from further exploration – interestingly there seems to have been relatively little work arising from this initial study, with the notable exception, within an educational context of the work of particularly Kratus (1989), Burnard (1995, 2006), Younker (2000a, 2000b), Burnard and Younker, (especially 2002, 2004) and Webster (2003)[7]. Martin Fautley has recently undertaken research into group composition processes

in the secondary school building on the methodologies of the aforementioned writers[8; 39-57]. Both the Bennett and the Fautley contain some generalisable features in relation to the construction of a means of discussing the role of inspiration in the creation of music, and will be relevant to the following discussion. Fautley's development of the earlier suggested models (Burnard and Younker 2002 and 2004) makes it a useful summary of those models and current thinking in the sphere of children's education in composition although this article is not particularly concerned with that area. As far as work with mature composers is concerned the literature is still relatively sparse, one of the few substantive works appearing a decade after Bennett's article, when Louise Duchesneau undertook a similar but more extensive study of composers' inspiration in her book *The Voice of the Muse* [9].

Surprisingly, the work of John Sloboda and associates while far-reaching in relation to music perception, rarely refers directly to the nature, or even existence of, inspiration as a definable concept. This may relate to the idea that 'inspiration' is often perceived as a Romantic construct and therefore needs to be justified as a concept before it can be discussed. Whether this is the case or not, will be discussed in another forum, but it was not the intent of this article which proceeded on the assumption that since the term is commonly used it requires some terminology through which to consider it further. Neither is the idea of 'inspiration' the sole preserve of 'High Art' Derek Scott editing the volume *Music Culture and Society* includes an article by Deryck Cooke 'On Musical Inspiration', but this is actually more than 40 years old[10; 33-7]. One wonders though why it

was necessary to go back so far and to reprint an article written long before the advent of post-modernist thought.

### **Creativity, Value and Quality**

Surely then the expanding field of Creativity Studies, in the broad area of psychology, offers plenty of examples of discussion of the nature of inspiration? Strangely, this is not the case. The word ‘inspiration’ is singularly absent from the indexes of some of the key texts in the literature of the subject, with the notable exception of a recent book by Margaret Boden[11]. Why such an avoidance of a crucial aspect of creativity within what has recently been a burgeoning sphere of writing – ultimately influencing even school curricula in England and Wales, where ‘creativity’ once sidelined, is now encouraged, promoted and taught? (Whether any of these *can* actually be successfully taught or not lies outwith the scope of this article). Part of the explanation for this dearth of referential material must reflect what Clark defines as a ‘mini-discipline’ in a ‘state of crisis’ despite his words now being a decade old[12; 7].

Clark further remarks that ‘any evaluative term (such as ‘creative’) is only meaningful diacritically, in a process of cultural negotiation, and not solely through reference back to some mysterious process in an individual’ [13; 7]. It is for exactly this reason that the present article avoids extensive discussion of the concept or theories of ‘creativity’, being solely concerned with the nature of inspiration itself within the context of musical invention.

The second area which requires further consideration hinges on the notion that ‘inspiration’ *de facto* implies inherent value. In other words, there is an

assumption that to describe a work as ‘inspired’ necessarily invokes a judgement that the work has quality, or rather, qualities that go beyond the norm. The difficulty with this standpoint, as philosophers and aestheticians will be quick to point out, is that the perception of ‘quality’ is to a large degree subjective and that agreement on the quality of a work is generally achieved by consensus. That such agreement is in no way automatic is borne out, for example, by the cases of Berlioz and Mahler whose music had to await the arrival of the long playing record before their significance was properly understood. To immediately equate inspiration with quality, and perhaps even more, to ascribe ‘greatness’ to it is to lose the potential for discussing in any meaningful way the nature of inspiration, particularly within a musical context. What may ultimately be worse, such positioning removes the possibility of applying the idea that the early work of a composer who has not reached full maturity might be inspired, and therefore the concept has no validity in discussion of children’s work – as though inspiration arrives after only after a long period of apprenticeship.

In the same way, it is essential to abandon the preconception that the word ‘inspired’ is equivalent or even broadly the same as ‘original’. Originality in works of art is a highly debatable concept in any case since not only does it draw upon an assumed common agreement as to what constitutes ‘originality’, it also presupposes that ‘originality’ is a definable quality measurable against some gold standard, which does not exist. In any case each age redefines what it thinks of as ‘original’ in art, and, apparently, with increasing difficulty as the twentieth century moved into the twenty first.

Neither ‘quality’ nor ‘originality’ are useful constructs in a consideration of the nature of inspiration, since both unhelpfully allow critical judgements and statements of value exercised by a third party to enter into the frame of reference which encompasses the phenomena of this aspect of musical creation. It may seem nevertheless perverse to attempt to exclude questions of value/worth or originality from a discussion of the products of an inspirational process, but such exclusion is essential since there is absolutely no doubt that the assignment of value is a contentious issue. Although speaking specifically about creativity Margaret Boden’s injunction might equally be applied to ‘inspiration’ when she says that ‘[it] by definition involves not only novelty but value and because values are highly variable, it follows that arguments about creativity are rooted in disagreements about value’[14; 10]. At its most pernicious, value-laden views lead to comments such as ‘why are there no great composers alive now’, a statement which relies for its ‘accuracy’ on an agreed understanding of what ‘greatness’ in musical composition constitutes.

If musicians cannot necessarily agree on the ‘value’ of a work the implication is that there is no point talking about inspiration since arguments invariably become circular such that inspiration → value → quality → inspiration. A helpful way out of this impasse is to invoke the notions of P-inspiration and H-inspiration – a derivative of the P-creative and H-creative distinctions drawn by Boden early in her discussion of creativity[15; 43-49]. The distinction is important since P-creativity (psychological creativity) refers to ideas created by individuals which are new to *them*, as distinct from H-creativity (historical creativity) which



infers that the idea or ideas have never existed before, as far as is known. Thus, for example, the opening of Wagner's *Tristan and Isolde* or Schoenberg's invention of 'Composition with 12 tones' could be considered 'H-inspiration' (though some might argue this distinction to be accorded to Josef Rufer). On the basis that concentration on discussion of the essence of P-creativity allows questions of quality to be left aside, this article therefore concentrates on 'P-inspiration'.

This is not to deny that an individual composer in the throes of P-inspiration might actually be employing critical judgement him or herself, assessing the quality of the work from their own perspective, invoking values which are derived from the nature and emphases of their prior knowledge, skills, education, temperament and predilection, and which results in preferences for certain forms, structures, timbres etc. Indeed in terms of understanding inspiration such critical judgements are key factors in defining the nature of the creative process in a composer's work. These areas of experience play upon a composer's thinking and are particularly relevant to my first example from Wolfgang Rihm's fourth quartet [16]. In discussing this work we will not be concerned with whether it is a work of quality or not, but rather, trying to infer the composer's own critical thought processes which led to the creation of a particular motivic feature which became the generating idea for the whole first movement[17]. Fathoming a composer's inspiration is clearly aided through use of sketch studies, especially when these are relatively extensive, as in this case, and despite the limitation often associated with exact chronology.

The purpose of this article is to undertake, for the first time, the construction of a taxonomy of inspiration in order to allow stages in compositional processes to be better understood, investigated and documented. Insofar as this article proposes areas of classification these constitute a theoretical framework. The application of these areas of classification to practical examples is designed to attempt to tease out some of the possible uses of utilising such a taxonomy in writing about the creative processes in music in relation to inspiration. Although the current examples are drawn from contemporary notated scores, the ideas would be adaptable to different genres and styles.

### **Stratification of Compositional Processes**

In his article ‘The Process of Musical Creation’ Stan Bennett drew on the work of Max Graf in defining ‘four basic steps in musical composition’ namely: ‘productive mood’; ‘musical conception’; ‘sketch’; ‘composing process’ [18] and from this, and as a result of the interviews undertaken, elaborated a schematic of compositional processes containing a number of steps:

germinal idea → sketch → first draft → elaboration and refinement → final draft copying → revision? [sic] [19; 7]

This is strikingly similar to the process defined by Martin Fautley in his study of a group composition exercise in secondary school:

Generative Stage;

Initial confirmatory stage → generation → exploration → organisation → work-in-progress →

Post-Generative stage

Revision→Transformation/modification→Extension and Development→  
Performance[20]

In Fautley's model the Post-generative stage can be circular, that is, the stages can be revisited once or indeed many times. Fautley's Post-Generative stage corresponds broadly to Bennett's fourth to sixth steps (elaboration → revision) suggesting that the pattern is more or less universal within the traditions in which they are operating. However both these models are about the process that takes place and not about the decision-making systems operating within the composer/s mind/s. In short we can encourage a composing method from these but what we cannot do is talk about what is actually produced and *why* it takes the form and shape that it does.

Both Bennett and Fautley's subsectional processes models essentially follow the original four-part structure proposed by Wallas in 1926, namely, that the creative act contains four stages:

- 1) preparation (which is conscious)
- 2) incubation (which is unconscious)
- 3) sudden illumination
- 4) verification (via problem solving) [21]

While not disagreeing with the essential order of these, my contention is that it is actually possible to interrogate the 'sudden illumination', if there is sufficient evidence available to do so. Often this evidence will come in the form of sketches but can also include statements made by the composer (but since these usually come after the event, their exactness and veracity can be suspect).

Burnard and Younker's work (Burnard and Younker 2002, 2004) builds on the uses of divergent and convergent thinking in relation to these four stages (summarized in Figure 1 in Burnard and Younker 2004, which is in turn derived from Webster 2003) and they have articulated six methods of the composition process in pupils/students derived from pre-existent data sets and supporting materials. These stages were defined as 'floater', 'linear', 'serial' 'staged', 'recursive' and 'regulated'[22; 61, 64]. Burnard and Younker then effectively challenge the idea of a purely linear approach as conceived by Bennett by identifying the likelihood of recursive pathways through the four stages. While I agree that recursive pathways are indeed likely in compositional work, at least to a degree, in the work of established composers, I have not sought to use these particular terms as they have been conceived specifically in relation to student composition processes and also because the authors' method was specifically concerned with: "identifying instances of problem-setting and -solving while thinking convergently and divergently as aspects of creative thinking (Webster 2003)[and] ensured that we defined exactly what aspects of the creative act were being addressed, a focus deemed important by several writers on creative thinking ... This focus allowed us to examine the quantity and quality of, and interplay between, such thinking across stages as outlined by Wallas (1926)"[23; 71]

On the other hand, I argue, based on a theoretical model derived from Adorno, that 'verification' does not do justice to the processes involved. I propose an elaboration of the notion of the point of 'sudden illumination' and a bifurcation

of the fourth stage ‘verification’. I suggest adapting Adorno’s 3-stage process *not* to explain the ‘nuts and bolts’, the ‘perspiration’ of compositional processes as elaborated by Bennett and Fautley, but for the ‘inspirational stage’ that informs the creative intentions of the composer. At the end of the article I explore the possibility that the ‘inspirational stage’ is in fact cyclical, constantly recurring during the composition process.

### **What is inspiration?**

Many creative artists and inventors have had something to say about inspiration, and have subsequently had their words taken out of context and/or been misquoted, including Thomas Edison’s dictum that ‘genius is 1% inspiration and 99% perspiration’[24]. Both words have as their root the Latin verb ‘spirare’ ‘to breathe’, but, while the idea of the perspiring artist causes no perceptual difficulty, the inspired artist is a rather less comfortable concept to deal with. Partly because our use of language is essentially careless, inspiration is associated with musical works in very different ways.

Thus, we might describe an individual work as ‘inspired’ or ‘inspiring’, attributing to the work an ‘active’ quality which in reality it does not possess, nor could it. This usage says more about the listener’s perception than about the work. This article is not concerned with such a usage of the word. On the other hand we do refer to composers as being inspired at the point of composition but again our language is really not precise enough: do we mean in creating the initial idea or in carrying out the whole work. At what point was the composer ‘inspired? Is it really

possible for a composer to retain a level of inspiration over the whole period of composition – even years if the work is an opera (*pace* Mozart).

If we take the idea of a composer ‘being inspired’ literally, as having been ‘breathed into’: this takes us in the realm of ‘beyond the artist’, or to put it more directly, the composer has been ‘inspired’ by some force beyond him/herself, a spiritual dimension which is accepted by a number of 20<sup>th</sup>/21<sup>st</sup> century composers as *a sine qua non* of compositional processes (composers such as Messiaen, Pärt, Tavener, MacMillan *et al.*), but which is anathema to contemporary humanist viewpoints.

Clearly any understanding of the nature of inspiration is fraught with difficulties. Interpretation of its characteristics is a quagmire of personal subjective meanings, non-objective viewpoints and symbolism: acquired meanings[25; 54-65]. The resulting morass of personalized interpretations leads to the judging of a creative work by quantifiable methods utilising whatever analytical techniques are currently fashionable, required, or novel at the time, be they Schenkerian, pitch class, structural, post-modern and so on, such that in the end ‘inspiration’ is relegated to what can be adduced, explained, analysed or otherwise quantified.

It will no doubt be forcefully asserted that any consideration of inspiration flies right in the face of critical theory, which, to quote Jonathan Harvey in his book *In Quest of Spirit* ‘has been concerned with deconstructing the ... composer’s voice, with establishing how utterances, ever shifting, ever derivative, in fact depend on historical musical systems, instruments, economic circumstances, social conditioning, codes of understanding, and so on’[26; 10]. There is, nevertheless, an

important discussion to be had as to the extent to which Systems Theory and Chaos Theory might be applied to early processes of musical composition embracing the incubational and inspirational stages. However to do this we need a vocabulary and taxonomy that can identify the stages in the process in the first place.

The vocabulary that I propose here is intended to cover the compositional stages from the point at which the composer commits to paper for the first time any idea about a composition, through the stages which generate form and structure in a work. It would be wrong however to think of inspiration as existing only at the inception of the work. Each stage of writing a work can involve multiple instances of inspirational processes at work and I develop this further at the end of the article. There are, similarly, multiple points in the composition of a work where the composer's experience and understanding are brought to bear on the musical material and sometimes these processes can border on the mechanical (which instrument to double, how to dispose a chord etc): these more mechanical processes are not the concern of this article.

However, as I will show, consideration of the aspects of composition which are not automatic and which require the composer to actively engage with 'new' ideas can help us to understand the generating processes for composition and ultimately contribute to our knowledge of how to teach composition, an area of musical pedagogy fraught with difficulties[27; 119-138].

As indicated earlier, the theoretical underpinning of this article is taken from Adorno, who identified three stages of compositional processes: namely, 'Einfall', 'Die Arbeit' and 'Werden'[28]. I have refined these classifications as

respectively ‘Validation’, ‘Conceptualisation’ and ‘Mindfulness’, and each of these will be explored in turn.

### **The three stages of inspiration (after Adorno)**

#### **Einfall: ‘Validation’ – Content, Context and Detail**

Adorno’s ‘Einfall’ has been variously translated as ‘the irreducibly subjective element’, the ‘inspirational occurrence bordering on revelation’[29; 74] and, rather unhelpfully in a recent translation, just ‘the thematic idea’[30; 59]. In Adorno’s thinking ‘Einfall’ is equivalent to the ‘sudden illumination’ previously referred to as one of Wallas’s categories, but, as a concept it goes far beyond that simple definition[31; 74], which explains the difficulty in translating it into English. However it does encompass, in part, the fourth phase of Wallas’s tetrad, ‘verification’, but not specifically the aspect of Wallas’s ‘verification’ which concerns ‘problem solving’, except in so far as all composition is problem solving of a sort. For this reason I have proposed ‘Validation’ to encompass both ‘Einfall’ (‘sudden illumination’) and ‘verification’. ‘Validation’ is also different from ‘verification’ in a very specific way. In a process of ‘Validation’ the composer accepts the musical idea as having potential before any testing of that potential takes place. The testing may then take place either solely in the head, or, as in the first main example, in sketches.

‘Validation’ represents a composer’s understanding of the ‘rightness’ of, in the present case, a musical idea. It can apply not just to a single entity (such as the opening of Shostakovitch’s Fifth Symphony) but to the continuity created by that entity through the work, commonly expressed through form and structure and can



equally refer to that process whereby the initial idea assumes the final form which will become the generating idea for the work. It is perhaps most obvious in a movement/work based on a single motivic idea (such as Beethoven's 5<sup>th</sup> symphony or works by Janáček). If an idea assumes its final form with no apparent evidence of developmental thinking underpinning it then its validation cannot be interrogated. However in the case of the Rihm quartet, since there are a number of pre-compositional sketches, we are able to construct something like a 'semantic net' of connected musical ideas for the work[32].

### Wolfgang Rihm's Fourth Quartet

There are various reasons for selecting Rihm's 4<sup>th</sup> quartet as an example of 'Validation'. Principal among these is the fact that the work stands at the point of important change in Rihm's compositional procedure. He was moving away from a strict serial approach, albeit influenced by the Moment Form conceived by his teacher Stockhausen, towards a method of composing which he himself refers to as 'spontaneous'[33]. Commentators usually locate this change as taking place in *Tutuguri* (completed in 1980)[34; 147] but it is highly significant that the 4<sup>th</sup> quartet straddles this work, the first ideas dating from possibly 1978 and certainly 1979, even though it was not finally completed until 1981.

Since the early 1980s Rihm's preferred way of writing has been to compose straight onto manuscript, thereby allowing the compositional imagination free rein to, as it were, make its own decisions about the work. I make this statement abstract deliberately in order to try to suggest a sort compositional 'automatic pilot'. However, the process is not entirely spontaneous since there are

numerous sketch books and loose manuscript sheets which contain musical ideas, often short, but also sometimes extended where an idea has generated a continuation which is either accepted and becomes part of a new work, or is rejected entirely, as will be seen in the examples which follow. These more extended sketches may be in pencil but are generally in ink, the significance of which being that Rihm views them as formed ideas rather than ideas which need work to, as it were, be metaphorically beaten into shape. In addition to these there are also among the collected manuscripts now held at the Sacher Institute in Basle a number of false starts for various related works, almost always in ink.

Rihm's unfinished sketches can vary in length from 2 bars upwards and can include anything from single chords in a specific layout, chord sequences, or motivic ideas/thematic cells of some sort. These seem to become more prevalent just after the composition of the fourth quartet and especially in the *Chiffre* series of works[35; 26-70]. Of these ideas Rihm has remarked: "Sometimes a piece is started and I don't know where it belongs, and it becomes the middle of the piece, and the following week it's the end, and the next day maybe it's the beginning[36; 352]."

One of the aspects of this quartet as a work in transition is that this apparently haphazard 'method' of generating material is less obvious since most of the sketches for the motif are actually either 'located' within more developed contexts, even if ultimately rejected or manifest themselves as false starts for the work. For the 4<sup>th</sup> quartet the sketches and drafts are quite extensive: some are clearly written in relative haste (deducible from the rough nature of the writing)

while others display a much more determined neatness. Little of the substantive content of any of the more lengthy sketches and drafts made it into the final version of the work, with the notable exception of the motif to be discussed.

The final version of the work came in a burst of compositional energy during a week beginning 14.2.81 as is clear from the dating on the sketches: once the generating motif had been fixed the rest of the work developed. It therefore follows that an examination of the versions which were rejected will afford an insight into the process of ‘Validation’ which took place and were needed before the work could ‘flow’[37; 110-126].

The motivic idea which had to achieve a ‘validated’ form is given below in its final shape at the opening of the first movement (see Ex 1F<sup>2</sup>).

Without the benefit of sketches the analyst might assume that this motivic idea was probably an example of ‘sudden illumination’[38]. However Rihm’s sketches reveal that there were at least six attempts at using the idea in some form before the version emerged which was to become the generator for the movement. The question then is what was wrong with the earlier versions?

### **Breaking down the nature of ‘Validation’**

In order to elaborate Adorno’s ‘Einfall’ into ‘Validation’ I have created taxonomic sub-categories which, together, indicate necessary stages in the process of ‘Validation’. These sub-categories are:

1. validation by context
2. validation by content
3. validation by detail

Earlier I referred to the use of a type of semantic net to help explain the process in operation here. Semantic nets work with connected nodes linked together – where oblique connections can be made on the basis of nodes which ultimately are joined together, however distantly[39;107-111]. In the case of the motif from the fourth quartet it is possible to either work backwards from the final form of the motif or forward from what might be presumed to be the first conceived form of the same. Here I have inferred the sequence of sketches from evidence in the sketches themselves, and therefore constructed the diagrams accordingly.

There are at least ten connected elements for this motif (indeed there may be more) and these are:

Content:

1. Tempo
2. Thematic presentation (continuous, or, *Klangfarbenmelodie*)
3. Textural disposition (viz. harmonic, unison, octaves)
4. Rhythmic characteristics
5. Use of internal symmetry of motif (or not)
6. Essential pitch profile of motif

Context:

7. Insertion of terminal rest (or not)
8. Continuation of material and whether ‘accepted’ or ‘rejected’
9. Exploitation of the motif (or not)

Detail:

## 10. Specificity of articulation

### Application to the opening of Rihm's quartet

Each of the rejected versions of the motif are shown in Example 1A through F<sup>2</sup> in abbreviated form (F<sup>1</sup> and F<sup>2</sup> are from the same continuous manuscript draft). There then follows a 'semantic net' for, respectively, Content, Context and Detail, but, it should be understood that in reality these three areas overlay each other creating a complex series of, on the one hand, interconnections which are ultimately explored in the final version, and on the other hand, links that are not developed (process 'dead ends'). The page number which appears in the example heading refers to the study by Joachim Brügge[40; 212-281]. Brügge conveniently reproduces all the available sketch material complete with a detailed description of the location. Most of the sketches can be reasonably accurately dated either, partly, because of Rihm's tendency to date significant material, or alternatively, by reference to context, such as, location in a sketch book, the details of which need not concern us here.



Ex. 1A: Rihm 4<sup>th</sup> quartet sketch inferred to date from 1979  
or late (Winter) 1978 [p. 216]



Ex. 1B: Rihm 4<sup>th</sup> Quartet – false start (unfinished fair copy score) dated  
'Hamburg 1979' [pp. 220-1]



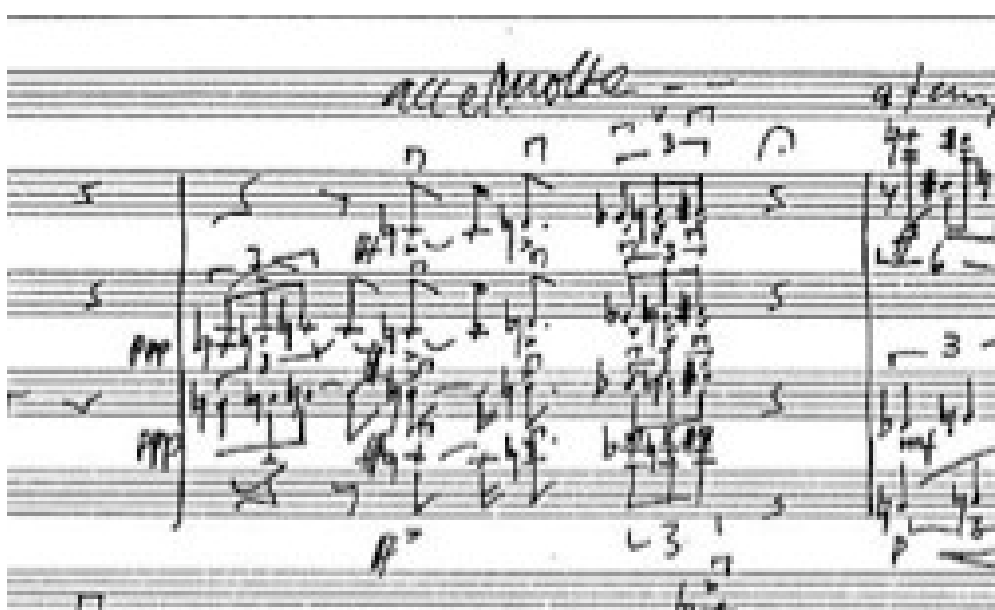
Ex. 1C: Rihm 4<sup>th</sup> Quartet – three bars false start, almost certainly post-dated on the manuscript ‘Rom 1979/80’ [p. 226]



Ex. 1D: Rihm 4<sup>th</sup> Quartet – heavily scored out false start of 15 bars (first page of Skizzenheft (sketchbook) 1980/81 [pp. 243-4])

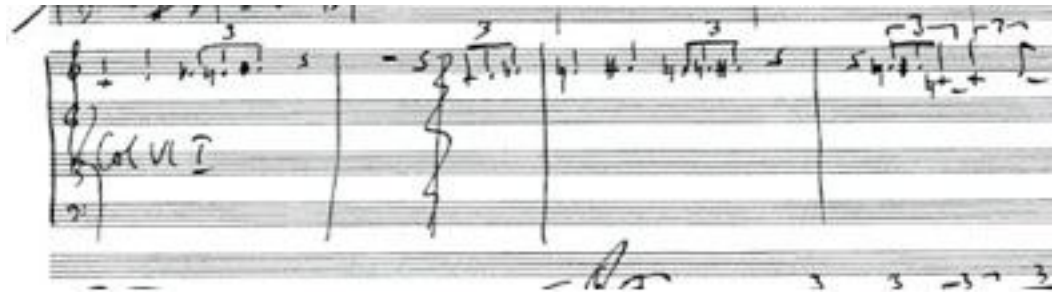


Ex. 1E: Rihm 4<sup>th</sup> Quartet – extended sketch occupying sides 12-17 of 1980/81 sketchbook and end dated 4.1.81 [pp. 247 *et seq.*]



Ex 1F<sup>1</sup>: Rihm 4<sup>th</sup> quartet loose manuscript draft of 7 sides including reference to motif *en passant* leading to Ex. 1F<sup>2</sup> (manuscript probably post-dated Winter 1980/81) [pp. 229 *et seq.*]





Ex. 1F<sup>2</sup>: Rihm 4<sup>th</sup> quartet – continuation of previous sketch end

dated 14.2.81 [pp 229 *et seq.*]

In the Figures below most of the detail is self-evident. However the following need some further explanation.

**Internal symmetry:** the motif has an interval vector of 2,1,1,2 making Eb the central pivot of a pitch tritone from C to F#. In the final continuation of the motif Rihm has paralleled this in a complementary tritone F to B ( movement 1, bars 4-7). This is not found in earlier versions.

**Essential pitch profile:** this category defines whether Rihm has used the pitch profile to generate new pitches either before or after the motif, but, related to the motif, and not new material.

**Continued or not:** this refers to whether Rihm has continued the draft and to what degree. In some cases the sketch continues for some distance (hence ‘accepted’) before being finally rejected.

**Exploited or not:** this refers to whether the newly added material exploits the original motif or not (that is, does the motif recur?).

G is the published version (as Ex. 1F<sup>2</sup> but in complete score): for all except ‘Detail’ G is the same as 1F<sup>2</sup>.

Figure 1: Rihm Quartet no. 4

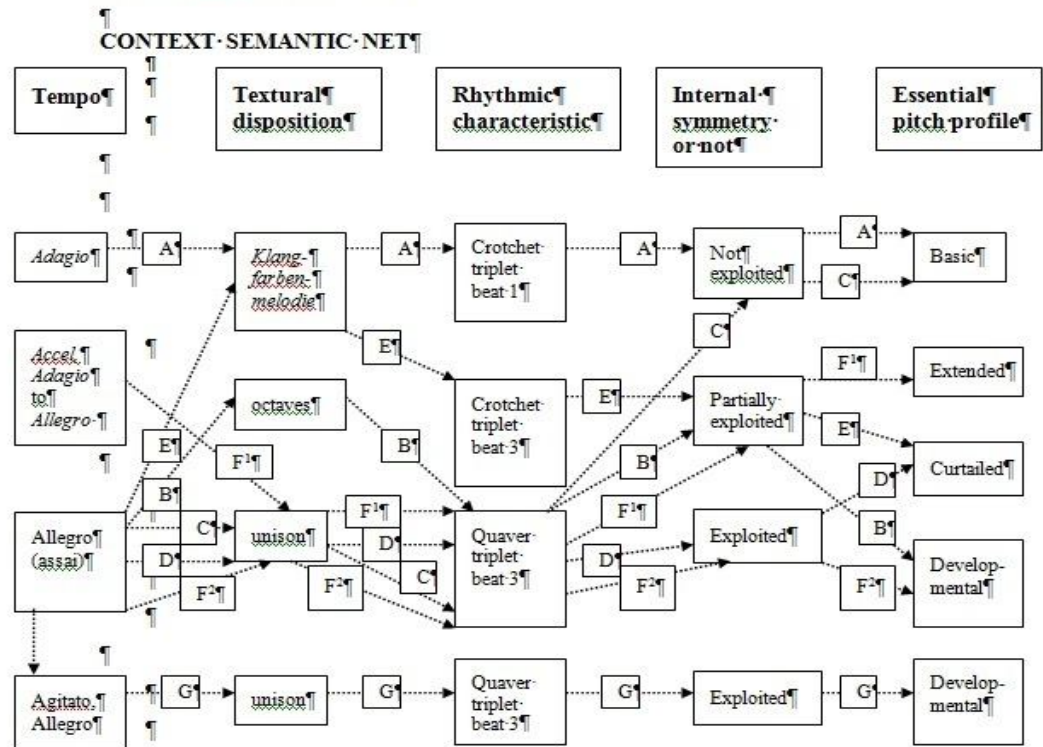


Figure 2: Rihm Quartet no. 4

**CONTENT SEMANTIC NET**

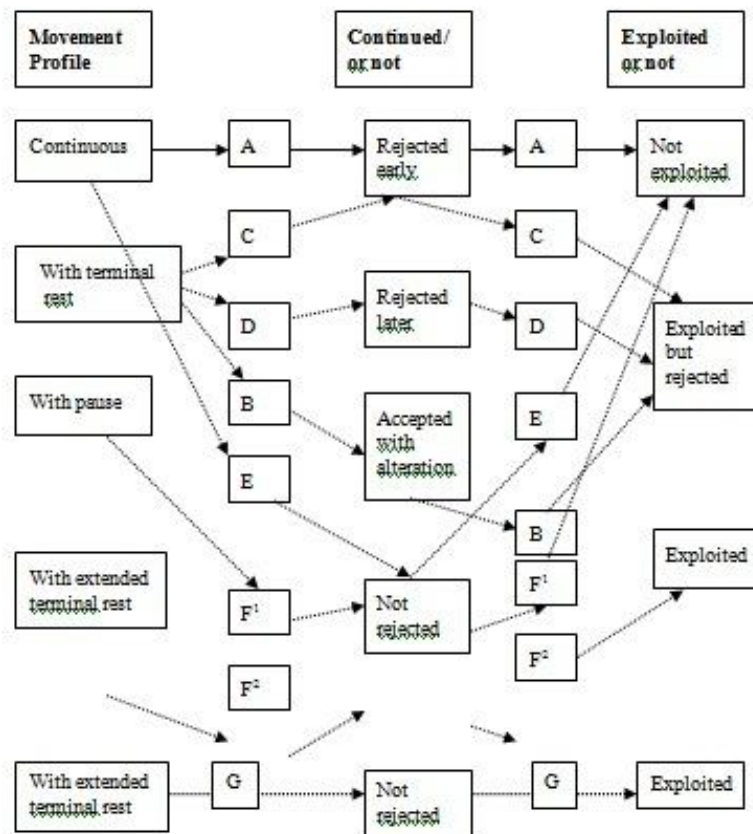
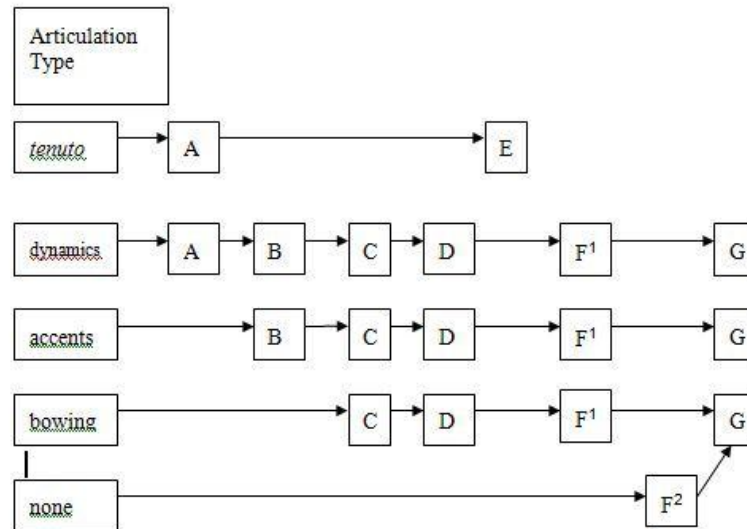


Fig: 3 Rihm Quartet no. 4  
DETAIL SEMANTIC NET

Figure 3:  
DETAIL SEMANTIC NET



These diagrams show the thought processes which were operating during the composition of this work and how ideas were shaped and reformed over the two years of its composition. What may be most significant is the way in which individual ideas and/or developments were revisited in different forms leading up to the final version.

Apart from Version A which, as can be seen, did not generate much in the way of material/ideas in respect of the final continuity, there is a constant process of revisiting and reshaping of material which underpins the starting point of this composition.

This must undoubtedly reflect some of the internal processes which occur naturally during the initial period of generation of musical material. Imagining the diagrams in 3 dimensions interweaving with each other suggests that Rihm's

exploitation of the motif in terms of its content was co-dependent on his perception of the context in which it operated. Thus, the existence and length of the terminal rest at the end of the motif was a deciding factor influencing the final continuous version, although perhaps more important was the decision to actually exploit the motif in an extended way. This was crucial to the continuation of the work. Even so, there were three versions rejected. Examination of these rejected versions then suggests the importance of the triplet rhythm as a ‘generator’ in the final version.

When talking about the placing of sounds Rihm speaks of ‘the location of the note, *die Lage*, and its instrumental reality[41; 357]. Interestingly with regard to detail, whereas articulation was always included in the draft working in the final sketch version it is completely missing in the accepted version of the motif, suggesting that Rihm was so concerned to get the continuation finally realised that he deemed this of lesser importance despite the fact that his natural tendency is to ‘place’ each sound exactly as to its dynamic and articulative qualities: here it has slipped temporarily out of the compositional hierarchy.

It was only when the necessary elements of the process were validated by the composition dialectic that the ‘right’ continuation suggested itself to the Rihm and hence Ex. 1F<sup>2</sup> which sweeps away all the previous working and the composition of the work began. Rihm’s dating of this page is a sure sign that his compositional imperatives had been satisfied and that he was prepared to confirm the status of the material.

It could be argued that concentration on such a single defined example might be misleading since Rihm could be an exceptional case. Thus, for example,

Burnard and Younker's use of convergent/divergent thinking and its relationship to their defined compositional methods ('floater' etc) might be more readily applied had another 'expert' composer been selected. While this may be a valid area for further discussion it does not specifically aid the development of a taxonomy with which this article is primarily concerned.

To conclude this discussion of the first taxonomic category which I defined above it is important to observe that is rather easier to present material in this category since it effectively tends to focus on the starting point of a composition or movement, or at any rate, some key point within the movement. On the other hand the second and third categories which I have defined are more longitudinal in that they concern primarily the progress of the work from that starting point (although they can be applied to other key points in the structure as I suggest later). For the purposes of this article I have chosen to adopt a less detailed approach of these pending further development.

### **Die Arbeit: 'Conceptualisation' – 'Essence'**

The second taxonomic category for inspiration which I have defined is that of 'Conceptualisation'. This is, in part, the 'working out', *Die Arbeit*, (strictly, 'the work') in Adorno's terms, of the compositional details. This phase of the process might be said to broadly incorporate the period which has sometimes, though not uncritically, been related to Plato's 'furor poeticus' – the divine madness – that conceives the shape and form of a work, as it were, in a short time frame[42; 39]. Hindemith insists that if 'we [composers] cannot in the flash of a single moment, see a composition in its absolute entirety, with every pertinent detail in its

proper place, we are not genuine creators'[43; 71]but Copland argues that while some composers apparently worked like this, citing Schubert and Wolf (why not Mozart?)[44; 21] much more common, certainly in the last 200 years, is what he calls the 'constructive' type, and for this he cites Beethoven. However it should be noted that Copland seems here to be referring only to the construction of themes and not specifically to the utilisation of themes over time. His term 'constructionist' would appear to imply an non-inspirational role to this phase of the composition process. Stravinsky's view for this stage in 'Die Arbeit' is encapsulated in his assertion that 'all [the composer] knows or cares about is his apprehension of the contour of the form, for the form is everything'[45; 135].

There can in reality be few composers who see every detail of a work before they begin writing. Indeed, Wolfgang Rihm's method of 'spontaneous composition' should actually preclude this stage altogether in that it relies on intuition, experience, critical judgment and so on to give shape to the whole. If it could be proved there were no unconscious structuring processes operating in the composer's mind then one might accept that whatever resulted in the work would be truly random. Leaving aside Rihm's teacher Stockhausen's Moment Form which on the face of it has no relationship to a structural hierarchy, and which may be an exceptional case, close analysis of the results of Rihm's 'spontaneous' method (the compositional 'son of' Moment Form) reveals that 'structure' of some sort has apparently *imposed* itself (that is rather than having *been* imposed), consciously by the composer on the work in question. With this in mind, and acknowledging the specific and circumscribed usage within musical vocabulary of

the words ‘structure’ and ‘form’ I have preferred to use ‘Essence’ to delineate this as a sub category of ‘Conceptualisation’.

It seems that even if composers are not aware of it, though some are, it is clear that ‘Essence’, intuitive structuring if you will, IS a key element in the working out of most compositions even when the specific details are apparently unknown to the composer, or, when he or she is unable to articulate the process in words. There was a time when the forms of music did indeed impose themselves on composers’ practice providing a scaffolding within and around which to build: thus Sonata Form might be thought of as the archetypal formal ‘Essence’. While the possibilities of using such formal archetypes still exists this is an area in which composers now exercise a greater degree of flexibility (and hence have to make more conscious or unconscious decisions about the shape and direction of a work).

No matter how conceived, the ‘Essence’ of a work, or a single movement even, is defined, in most cases, by the need for music to contain the two ‘constants’ of repetition (no matter how varied) and contrast. In earlier orchestral works by Peter Maxwell Davies there is evidence of his search for ways of achieving this ‘Essence’ by new means. *The Second Fantasia on John Taverner’s In Nomine* of 1963/64 (despite being related to the opera *Taverner* and hence to a text) contains a section which has 4 scherzos and 3 trios – this led in later work to Davies’s personal labeling of sections as ‘middle eight’ though having no relationship to exact numbers of bars nor indeed to contemporary song writing practice[46]:it was clearly a conceptual idea he required to define the character of certain sections of the work (and would benefit from further investigation).

As an alternative to received forms, some composers have chosen to make more of the principle of the Fibonacci Series and the Golden Section in the structuring of a work. The first movement of Bartók's *Music for Strings Percussion and Celeste* is perhaps one of the best known examples in which the principle is used deterministically as a structuring device. The Golden Section has been implicated as an unconscious determinant of formal procedures operating within Sonata Form since Mozart's time, with the first movement of Beethoven's 5<sup>th</sup> symphony perhaps the most discussed[47]. It is hard to believe that the oboe's anticlimactic unbarred phrase at the lead into the Recapitulation of the first movement, at the point of the Golden Section, was not planned by Beethoven to be the 'Essence' of the movement with everything in the development, if not the movement, leading to that point. The idea of a conception of the form, which I have termed 'Essence', is often determined by the composer's purpose in the work and therefore a second sub category of 'Conceptualisation' is 'Purposefulness'.

### ***Die Arbeit: 'Conceptualisation' – 'Purposefulness'***

The most straightforward manifestation of 'Purposefulness' to explore occurs in works where the composer has intended to express, either unconsciously, or most often consciously, some defined message or programme. To illustrate this I draw on a work by James MacMillan, *Veni Veni Emmanuel*. This is a work with an avowedly spiritual programme, and the sub category of 'Purposefulness' deals with those places where the composer manipulates the



musical material such that particular spiritual ‘messages’ are made manifest. *Veni Veni Emmanuel* is based on the original antiphon plainchant of the same title and the whole work is constructed from fragments of that plainchant heard in different guises.



Ex. 2: James MacMillan *Veni Veni Emmanuel*: generating source plainchant and climactic second plainchant *Ubi Caritas*

The central pivotal slow chant-like section of the work is derived from the refrain *Gaude Gaude* (‘Rejoice, rejoice’), harmonised and layered as *ostinati* with various durational envelopes. Into this tintinabulatory texture the percussionist inserts ‘free’ commentary material also derived from the plainchant. At the structural heart of this section very close to the Golden Section (a fact of which he says, in this work, he was unaware)[48; 69-100], MacMillan introduces a new plainchant, *Ubi Caritas et amor*, associated with Maundy Thursday. In the liturgical programme of the work it could be argued that MacMillan here is

suggesting the metaphorical embodiment of Jesus (or, at least, the ‘presence of God’) in the work. Hence MacMillan’s ‘Purpose’.

Furthermore, towards the end of the work MacMillan makes considerable play with an unresolved C# upper pedal note which leads over a very long period of musical time to resolve onto D, the starting pitch of a climactic statement of *Ubi Caritas* at the final apotheosis of the work which MacMillan certainly thought of as ‘representing’ Easter[49]. MacMillan speaks of the work as making a liturgical journey from Advent to Easter: hence ‘Purposefulness’ conveyed through a pre-determined musical device.

### ***Werden: ‘Mindfulness’***

#### Background

The third and final stage in the process of inspiration is concerned with the intent and awareness of the composer during the process of composing the whole work and relates to the levels of meaning which he or she creates through the work as a whole.

Boyd and George-Warren remark that: “By completely concentrating on the music they’re playing or writing, musicians are able to open themselves up to a peak experience. It is as if intense concentration can push the conscious mind away from “self-consciousness” and the unconscious is allowed to filter through. The result can be songs that seem to come from nowhere...”[50; 159]

This third stage is therefore an elaboration of Adorno’s third aspect, (‘Werden’), ‘to become’, although it might be preferable to use the present participle ‘becoming’ since if one is considering the process(es) at work,

‘becoming’ suggests change and alteration whereas ‘to become’ is necessarily more end product orientated. Such a distinction would be particularly relevant in thinking about change over time within the teaching of composition and in relation to student compositions where methodologies for manipulating ideas might not be fully formed.

Despite the fact that the idea of ‘becoming’ has resonances beyond the field of music, in the musical context it suggests a continuum of choices made over a period of time, as well as inferring relationships established, created or implied with material already composed. These relationships exist not just in the work in question but within the context of a composer’s complete output which is likewise situated in the totality of musical creation with its myriad of associations, archetypes and concepts. For that reason I have chosen to relate this stage to the concept of Mindfulness which has been becoming more widely utilised in discussions within the creative arts. The term has its origin in meditative practices, and in particular those of Buddhism but has been increasingly used in psychiatric and therapy settings as a means to focus the mind on the present moment.

Although the concept will be familiar to some a short definition might be helpful at this point. Mindfulness may briefly be explained as a technique for **bringing awareness back** from the past (that is, the ‘burden’ of the musical past with its hierarchies, conventions, styles etc) or from the future (that is as it ‘exists’ through projecting forward to perceived possible outcomes – such as in the effect of adopting a particular form or structure) **into the present moment**. Through siting themselves in the present instant practitioners are able to view inner and

outer reality – to notice that the mind is constantly commenting or making judgements – and by so noticing choose whether the thoughts are of value, or not, for a particular context.

Music's relationship to Mindfulness is almost exclusively found presently in its use as a *tool* to aid focusing of the mind such as when music is used as a background for meditation. However I suggest that this is a technique that composers use, often unconsciously, in the act of composition which allows them to focus on the relationship of the moment to the whole, and hence it is a key component in defining the nature of inspiration. Jonathan Harvey speaks of the point of 'pure awareness'[51; 48], and notwithstanding the original context in his book where he views this 'state' as a stage in the search for 'spirit' within compositional contexts, that phrase is another way of expressing the concept of 'Mindfulness' in the process of composition.

### Application

If we accept that 'Mindfulness' is a state of mind where judgements and commentary from the past, or projections to future outcomes are simply noticed, but potentially ignored by the composer, it becomes possible to re-evaluate some of the more paradoxical elements of a composer's output. To illustrate such a paradox it is instructive to consider an example from the work of Maxwell Davies. Davies is often criticized for his use of the term of 'tonics and dominants' since the hierarchy implied is not relevant to his music as the terminology is generally understood.

Davies relates *his* idea of tonics to a theory of ‘vanishing points’ in the third symphony, and, less specifically in the programme notes for the first and second symphonies (where his statements on ‘tonality’ relate to the architecture of the various movements, and the metaphor used in those works is ‘pivots’). Since it is rather a contentious issue to relate music of the late 20<sup>th</sup> century to rather older, well established, and indeed an almost empirical use of the terms ‘tonics and dominants’ there have been various articles which have explored the effectiveness of the concept in Davies’s[52].

Davies himself has referred to ‘archetypes somewhere in the mind, and they just come out and out and out’[53; 544]. Arnold Whittall summarises the objections to the terminology drawing on the writing of various music critics relating to the Fourth Symphony thus: “how can we accept a change from a concept of tonality in which tonics and dominants achieve higher-level synthesis within those all-embracing hierarchies which traditional tonality can uniquely impose, to a concept in which polarity itself is the bottom line, and in which ‘cooperation’ and ‘opposition’ remain productively at odds?”[54; 545].

In short, the argument goes, how can Davies possibly not carry into HIS concept the echoes of the earlier usage and how can he sit *outside* this historical context (particularly when even his own words conspire against him?).

With ‘Mindfulness’ it can, because ‘Mindfulness’ allows that concepts from the past can be noticed but rejected as not of value in the present case, while still recognizing that they exist, and, it allows for the possibility of a relationship defined *only* by the present situation. Davies can therefore speak of ‘tonics and

dominants’ because, despite the archetypal background, the concept exists in his compositional mind without direct relationship to any specific hierarchical models of the tonal system with their implied necessary inter-relationships of themes and keys etc – his critical judgment has removed this aspect of past usage as having no meaning or value in the context he has created. However, the terminology is a barrier to those who encounter it because their training insists that the concept of ‘tonics and dominants’ is specific to a given hierarchical system, rather than having a generic meaning. I am suggesting that ‘Mindfulness’ allows, in this case, the idea of pivots, labeled ‘tonics and dominants’ to shape the flow of Davies’s music (of each movement in this case) in its state of ‘becoming’ a fixed entity, and hence a key factor in Davies’s inspiration.

Another take on the process of ‘becoming’ can be deduced within the music of James MacMillan whose religious beliefs lead him to think of the initial stimulus (for example the advent plainchant ‘Veni Veni Emmanuel’ which underpins the work of that name) as being, to use his words, ‘transubstantiated into the musical. Unlike the Maxwell Davies example where the underlying concept might be ambiguous in its influence on the composer’s thinking, MacMillan consciously affirms the spiritual nature of his own experience by allowing the model to have a direct significance for him within his own spiritual understanding and in relation to the specific context of the work. In other words the spiritual experience is allowed to be of value and therefore impacts on the procedures and ideas formulated as the composition progresses. In this case the composition’s ‘becoming’ is shaped and controlled by the underlying spiritual message.

As a final example I suggest that the concept of ‘Mindfulness’ provides a way of understanding compositional processes underlying Wolfgang Rihm’s ‘spontaneous composition’ and suggested by some of the statements he makes in his writings. Very little of Rihm’s poetics are available in English but interviewed in 2000 he elaborated on some aspects of spontaneous compositional processes which might now be better understood lying within the state of increased awareness which characterises ‘Mindfulness’. Thus when he says:

- “It’s very difficult to speak about it because it’s something which has to do with nerves and also the chemistry within your body;
- Yes, I change everything very much, because changing is for me [is] synonymous with composing
- I work in my head and I don’t need so much paper because there is enough brain space, and I have a wonderful ability to concentrate
- The decision as to what I do creates the hierarchy ... but all that I do is *my* decision. If you like, I am a *decisionist*!
- For me it’s composing and the integrity of knowledge, the location of the note, *die Lage*, and its instrumental reality” [55; 350, 352, 354, 357].

we understand that the increased awareness of which he speaks is part of the nature of his inspiration in which the music is in a constant state of ‘becoming’, hence ‘spontaneous’.

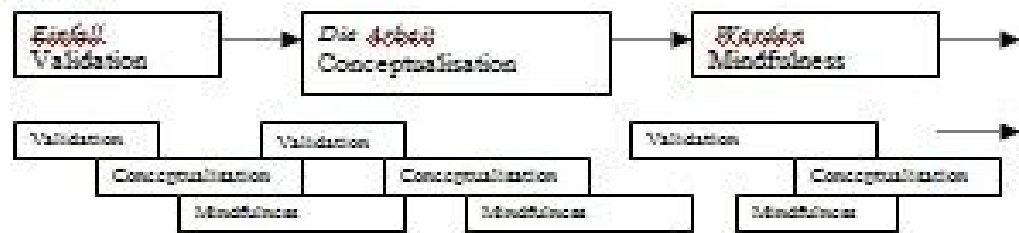
### **Process Models And Conclusion**

The concept of ‘Mindfulness’ allows for *continual* moments of inspiration within the process of the composition of musical work, so that inspiration can be thought of as a continuity of mini-processes happening within the macro-process of the composition as a whole. While much hinges on the importance of the initial idea (and hence in this article I have spent a rather longer time on that phase than others), we can consider the macro process of composition as being in fact an extended series of smaller sub processes which may incorporate one (or more) of these possible models: Fig 4: Process Models

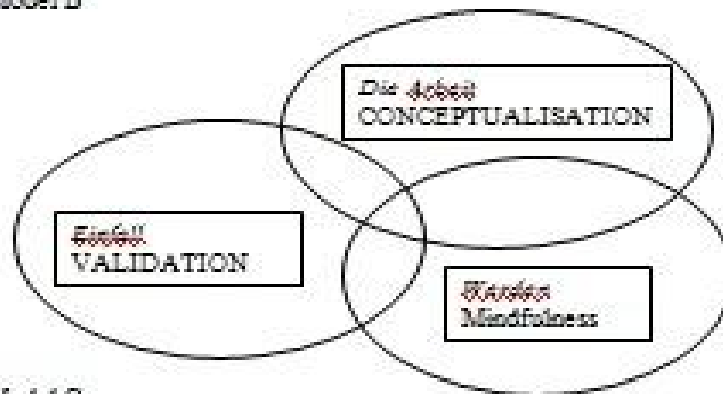


Figure 4:

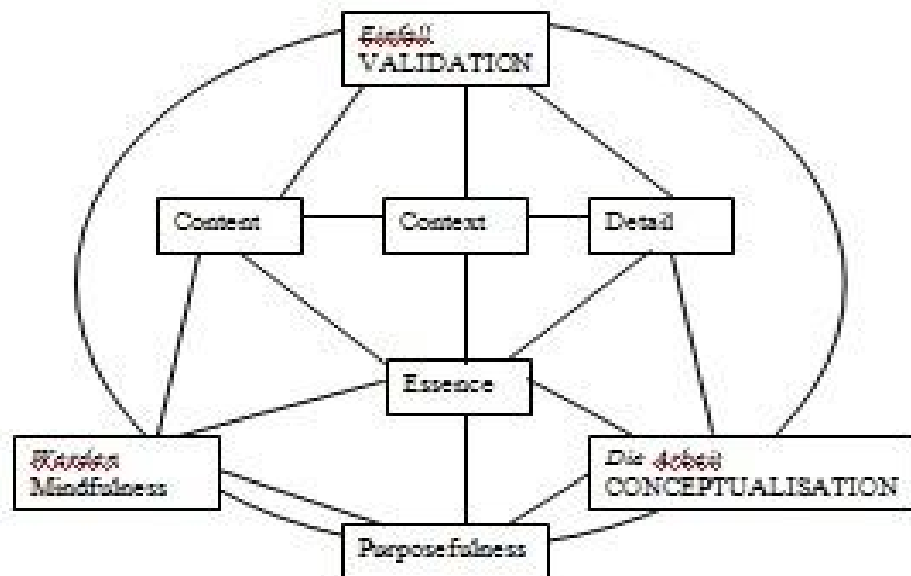
Model A



Model B



Model C



Further work needs to be done to elaborate the above but it would be interesting to apply these models to examples of writers' block in composition in order to understand better which parts of the process are 'interrupted' when such blockage occurs.

Dvorak said ‘a thought comes of itself...But to carry out a thought well and make something great of it, that is the most difficult thing, that is the hardest part, that is, in fact, art’[56].

I have deliberately avoided discussing the rather contentious aspect of quality since there is no doubt that the most mediocre composer can engage in and display those very processes which I have outlined above. The qualities of inspiration which make an effective beginning to a musical work **must** be the same processes which recur cyclically throughout its composition and which the expert composer can no doubt maintain over a period of time partly through his or her ‘art’ but more specifically through being able to constantly refresh the processes of ‘Validation’, ‘Conceptualisation’ and ‘Mindfulness’ so that the musical ideas are always in flux – held in a kind of suspended state in the consciousness of the composer.

To conclude this necessarily brief discussion of the elaboration of a possible taxonomy for inspiration it is important to re-iterate that this is not an answer to the problem of talking about inspiration but a step on the way to being able to bring into a meaningful musical discourse some characteristics of the phenomenon.

#### Notes:

1. Timothy Clark, *The Theory of Inspiration* (Manchester, Manchester University Press, 1997), 1
2. Jacques Derrida, ‘Che cos’è la poesia?’ in *A Derrida Reader: Between the Blinds* tr. Peggy Kamuf (London and New York: Routledge, 1991) 21-37

3. Rosamund E. M. Harding, *An Anatomy of Inspiration* (Cambridge: W. Heffer and Sons, 1940)
4. Robert Graves, *The White Goddess; A Historical Grammar of Poetic Myth* (London: Faber and Faber 1948); William Oxley, *The Cauldron of Inspiration* (Salzburg: Universität Salzburg, 1983)
5. Jonathan Harvey, *Music and Inspiration*, Michael Downes, (ed.) (New York and London, Faber and Faber 1999a), 1, 125
6. Stan Bennett, 'The Process of Musical Creation: Interviews with Eight Composers', *Journal of Research in Music Education* 24 (Spring 1976), 3-13
7. John Kratus, 'A Time Analysis of the Compositional Processes used by Children' in *Journal of Research in Music Education*, Vol. 37, No. 1, (Spring 1989), 5-20; Pam Burnard, 'Task design and experience in composition', *Research Studies in Music Education*, 5, (1995), 32-46; Pam Burnard, 'Routes to understanding musical creativity', in Liora Bresler (ed.) *International Handbook of Research in Arts Education*, (Dordrecht: Springer, 2006), 1197-1212; Betty Ann Younker, (2000a), 'Thought processes and strategies of students engaged in music composition', *Research Studies in Music Education*, 14, (2000a), 24-39; Betty Ann Younker, 'Composing with voice: Students' strategies and processes and the influence of text on the composed music', *Canadian Music Educator*, 41, (3 and 4), (2000b), 91-99; Pam Burnard and Betty Ann Younker, 'Mapping pathways: Fostering creativity in composition', *Music Education Research*, 4(2), (2002), 245-61; Pam Burnard and Betty Ann Younker, 'Creativity and individual composing pathways: perspectives within a cross-cultural framework', *International Journal of Music Education*, 22(1), (2004), 59-76; Peter R. Webster, "'What do you mean, make my music different?'" Encouraging revision and extensions in children's music composition', in Maud Hickey (ed.), *Why and how to teach music composition: A new horizon for music education*, (Reston, VA: MENC, The National Association for Music Education, 2003) 55-6
8. Martin Fautley, 'A new model of the group composing process of lower secondary school students', *Music Education Research*, Vol. 7, No. 1, (March 2005), 39-57

9. Louise Duchesneau, (1986) *The Voice of the Muse*, (Frankfurt am Main: Peter Lang, 1986). A limited amount of work has been done in comparing the differences between ‘novice’ and ‘expert’ approaches to compositional problem solving (Ann Colley, Louise Banton, Julia Down, & Anthony Pither, (1992), ‘An expert-novice comparison in musical composition’, *Psychology of Music*, 20, (1992) 124-137 and Betty Ann Younker and William H. Smith Jr, (1996), ‘Comparing and modelling musical thought processes of the expert and novice composers’, *Bulletin of the Council for Research in Music Education*, Vol. 128, (1996) 25-36
10. Deryck Cooke, ‘On Musical Inspiration’, in Derek B.Scott, (ed.), *Music Culture and Society* (Oxford: Oxford University Press, 2002), 33-7 [reprinted from Deryck Cooke *The Language of Music*, (Oxford: Oxford University Press, 1959)]
11. Margaret A. Boden, *The Creative Mind*, 2<sup>nd</sup> Ed (London: Routledge 1990/2004)
12. Clark, *idem*, 7
13. *ibid*, 7
14. Boden, *idem*, 10
15. *ibid*, 43-9
16. Wolfgang Rihm, *Viertes Streichquartett* (Vienna: UE 17433, 1982)
17. In short a composer’s choices may be right for him/her but do not provoke agreement among musicologists and critics – for a famous example of this consider Beethoven’s ‘Wellington’s Victory’.
18. Stan Bennett, *idem*, 4, drawing on Max Graf, *From Beethoven to Shostakovitch: the Psychology of the Composing Process* (New York: Philosophical Library, 1947)
19. *ibid*, 7
20. Fautley, *idem*, 48ff
21. Graham Wallas, *The Art of Thought* (London: Cape, 1926). Margaret Boden ascribes these to Poincaré but as other writers have made clear the stratification was first proposed by Wallas in 1926.

22. Burnard and Younker, *idem*, 61, 64
23. *ibid* 71
24. This statement is sometimes attributed to Stravinsky and misquoted to change the percentages (10/90 percent).
25. Such as those explored by John Rahn in his own contribution ‘What is Valuable in Art and Can Music Still Achieve It?’, in *Perspectives on Music Aesthetics*, Rahn, J., (ed.) (New York: W.W. Norton and Company. Inc., 1994), 54-65
26. Jonathan Harvey, *In Quest of Spirit* (Berkeley Los Angeles and London: University of California Press 199b), 10
27. Some of these difficulties are explored in, for example, Rebecca Berkley, ‘Why is Teaching Composing So Challenging? A Survey of Classroom Observation and Teachers’ Opinions’, *British Journal of Music Education*, Vol. 18 No. 2, (2001), 119-138
28. These are discussed in Max Paddison, *Adorno’s Aesthetics of Music* (Cambridge: Cambridge University Press 1993), 235, the translations are taken from Theodor W. Adorno, *Philosophy of Modern Music*, tr. Anne G. Mitchell and Wesley V. Blomster (London: Sheed and Ward, The Seabury Press, 1973), 73-4 and note 31, and Theodor W. Adorno, *Philosophy of New Music*, tr. Robert Hullot-Kentor (Minneapolis and London: University of Minnesota Press, 2006) 58-9 and note 46, 180. Hindemith also refers to the concept of ‘Einfall’ in the chapter on ‘Musical Inspiration’ [Paul Hindemith, *A Composer’s World* (Gloucester Mass.: Peter Smith, 1969), a reprint of the first edition published 1952 by Harvard University Press] – the relevant chapter is available online at: <http://www.courses.unt.edu/jklein/files/sites/www.courses.unt.edu.jklein/files/hindemith.pdf> (July 2009).
29. Adorno, tr. Mitchell and Blomster, 1973, *idem*, 74 and note
30. Adorno, tr. Hullot-Kentor, 2006, *idem*, 59 and note
31. Adorno ,1973, *idem*, 74 and note

32. For a discussion of the nature of semantic net the reader is referred to Boden's study of creativity cited earlier. In her words, 'a semantic net depicts human memory as an associative system wherein each idea can lead to other relevant ideas – and even to 'irrelevant' ideas linked to the first by phonetic similarity or even by mere coincidence'. Boden *idem*, 107. In this case I suggest 'phonetic' is replaced by 'musico-linguistic'.
33. Rihm's exposition of the basis for this approach is found in the opening article 'Musikalische Freiheit', 23-39 in the first of two volumes of his collected writings [Wolfgang Rihm, *Ausgesprochen: Schriften und Gespräche*, Ulrich Mosch, (ed.), (Mainz: Schott Winterthur: Paul Sacher Stiftung vols 6/1 and 6/2, 1997)]. The Paul Sacher Stiftung in Basle holds a translation into English which is not generally available.
34. Peter Osswald, 'Als Chiffre von Freiheit', in Dieter Rexroth, (ed.), *Der Komponist Wolfgang Rihm* (Frankfurt am Main: Schott, 1985), 147
35. Richard McGregor, 'Interpreting Compositional Process in Wolfgang Rihm's *Chiffre* Cycle', *Frankfurter Zeitschrift Für Musikwissenschaft*, Vol. 10, (2007), 26-70
36. Richard McGregor, 'Hunting and Forms: an Interview with Wolfgang Rihm', Irene Deliege & Max Paddison (eds), *Contemporary Music: Theoretical and Philosophical Perspectives* (Aldershot: Ashgate , 2010) , 352
37. The somewhat disputed concept of 'Flow' in relation to creativity is presented in Mihaly Csikszentmihalyi, *Creativity* (New York: Harper Collins Perennial, 1996/7), 110-26.
38. This refers to the terminology adopted by Wallas as discussed earlier.
39. Boden *idem*, 107-11 considers this idea in the general context of a discussion which includes specific reference to poetic ideas which can evoke unexpected juxtapositions of image-building language through connections established between nodes separated by some distance by intervening nodes. The result in poetry is a striking new metaphor.
40. Joachim Brügge, *Wolfgang Rihms Streichquartette* (Saarbrücken: PFAU-Verlag 2004), 212-81
41. McGregor, , 'Hunting and Forms: an Interview with Wolfgang Rihm', *idem*, 357

42. Carl Dalhaus, *Esthetics of Music*, tr. William W. Austin (Cambridge: Cambridge University Press, 1982), 39
43. Hindemith, *idem*, 71
44. Aaron Copland and William Schuman, *What to Listen for in Music* (New York: Signet Classic, 2002), 21
45. Harvey, 1999a, *idem*, 135
46. An explanation of 'middle eight' can be found at:  
[www.bbc.co.uk/radio2/soldonsong/guide/song\\_middle.shtml](http://www.bbc.co.uk/radio2/soldonsong/guide/song_middle.shtml) (consulted July 2009) and it is defined thus: 'the purpose of this section is to break up the simple repetitions, by introducing new elements into the song'.
47. John Rutter, *The Sonata Principle*, Elements of Music Course A241, Vol. 15 (Milton Keynes: Open University Press 1977), 21-8. It is suggested that Derek Heylock in *Mathematics Teaching*, Vol. 84, (1978), 56-7 proposed this connection, but the Open University volume was already in print by 1978.
48. James MacMillan, interviewed by the author, Glasgow, Dec 5 2005, published as 'James MacMillan: a conversation and a commentary', *The Musical Times*, Vol. 151, no. 1912 (Autumn 2010), 69-100
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*У статті зібрана воедино інформація про натхнення як частину процесу створення музичного твору. Ця проблема є недостатньо висвітленою в науковій літературі, у зв'язку з цим автор статті пропонує звернути увагу на проблему відсутності спеціального словника і відповідної таксономії у дослідженні аспектів природи і значення натхнення в музиці.*

*З метою надання допомоги в розробці засобів здійснення конструктивного діалогу в даній досить-таки не вивченій галузі дослідження музичного творчого процесу, автор статті пропонує узяти за основу при систематизації даних і складанні словника відповідних термінів процесу натхнення три етапи створення музичного твору,*

запропонованих Теодором Адорно: *Einfall* (поява ідеї); *Die Arbeit* (обробка ідеї); *Werden* (реалізація ідеї).

Відповідно до даної класифікації, *Einfall* розглядається як *Einfall* – „обґрунтування”, а вивчення вступу до „Четвертого струнного квартету” Вольфганга Рима дає можливість виділити декілька підкатегорій даного поняття в різних тактах: обґрунтування за допомогою вивчення змісту, контексту і детального вивчення музичного твору. Так само *Die Arbeit* – „концептуалізація” має декілька підкатегорій: „сутність” і „змістовність”. Нарешті, *Werden* розглядається як *Werden* – „усвідомленість”. Наприкінці статті автор дає обґрунтування ідеї циклічного характеру трьох елементів, за допомогою яких відбувається процес написання музичного твору.

**Ключові слова:** натхнення, музика, написання музичного твору, таксономія, *Einfall* (поява ідеї); *Die Arbeit* (обробка ідеї); *Werden* (реалізація ідеї), обґрунтованість (достовірність), концептуалізація, сутність, змістовність, усвідомленість.

В статье собрана воедино информация о вдохновении как части процесса создания музыкального произведения. Данная проблема является недостаточно освещенной в научной литературе, в связи с этим автор статьи предлагает обратить внимание на проблему отсутствия специального словаря и соответствующей таксономии в исследовании аспектов природы и значения вдохновения в музыке.

С целью оказания помощи в разработке средств осуществления конструктивного диалога в данной довольно-таки не изученной области исследования музыкального творческого процесса, автор статьи предлагает взять за основу при систематизировании данных и составлении словаря соответствующих терминов процесса вдохновения три этапа создания музыкального произведения, предложенных

Теодором Адорно: *Einfall* (появление идеи); *Die Arbeit* (обработка идеи); *Werden* (реализация идеи).

В соответствии с данной классификацией, *Einfall* рассматривается как *Einfall* – „обоснование”, а изучение вступления к „Четвертому струнному квартету” Вольфганга Рима дает возможность выделить несколько подкатегорий данного понятия в различных тактах: обоснование посредством изучения содержания, контекста и детального изучения музыкального произведения. Точно таким же образом *Die Arbeit* – „концептуализация” имеет несколько подкатегорий: „сущность” и „содержательность”. Наконец, *Werden* рассматривается как *Werden* – „осознанность”. В заключение автор дает обоснование идее циклического характера трех элементов, посредством которых происходит процесс написания (создания) музыкального произведения.

**Ключевые слова:** вдохновение, музыка, написание музыкального произведения, таксономия, *Einfall* (появление идеи); *Die Arbeit* (обработка идеи); *Werden* (реализация идеи), обоснование, концептуализация, сущность, содержательность, осознанность.

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