



COLLOQUIUM ARTS MEET SCIENCES
European Academy of Sciences and Arts Salzburg,
6 December 2024 (Zoom)

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ABSTRACT

Palindromic processes in my music

A. Historical background

In the history of music as well as in the history of other arts, composers and other creators have looked for symmetrical proportions, processes, means or related ideas, as a way of expressing the aesthetic of beauty in their works.

In music, techniques of using retrograde or inversion structures were developed especially in polyphonic styles.

Machaut rondeau Ma fin est mon commencement et mon commencement est ma fin (My end is my beginning and my beginning is my end) is a musical **palindrome**. (XIV century)

Bach is one of the composers who wrote table canons as well as crab canons (using palindromic compositional processes.) A crab canon is built on two structures that are complementary and backward, similar to a palindrome. (ex.-you tube Bach musical Offering Crab canon: <http://www.youtube.com/watch?v=36ykl2tJwZM>)

The third movement of Joseph Haydn's Symphony No. 47 in G, minuet and trio is a musical palindrome (the movement will be exemplified in the presentation)

Usually classical and romantic composers didn't build palindromic processes in their music. The retrograde idea continues to thrive during the 20th century. Dodecaphonic techniques use retrograde and inversion means in building musical processes.

B. New approaches and concepts in building palindromic processes in my music

The palindromic process can be a source of intriguing musical developments some of them I applied in my music. In order to understand what is a palindromic process the following notions and concepts will be defined and demonstrated throughout the lecture:

*The process in music

*The fourth dimension: Space-time and its consequences in music

*The palindromic intervallic structure

*The palindromic process in music as an expression of the Space-time dimension

*Techniques of breaking the symmetrical process while keeping the palindrome as an overall frame of the compositional process

*Conceptual and practical means of developing palindromic "asymmetrical" processes in music. Different new ways of using musical palindromic processes will be demonstrated in my piece

"Perplexity" for fl., ob, Cl. in Bb, v-n, cello and piano, which will be thoroughly analyzed.

"Colors...Memories..." for symphonic orchestra is based on another model of building palindromic processes in music. The model will be revealed during the lecture. Building palindromic processes in music, according to the above mentioned approaches, concepts



and means, can be a starting point for developing new ways in the musical contemporary thinking.

Short CV Prof. Vladimir Scolnic

Vladimir Scolnic was born in Ukraine in 1947.

He completed his studies in composition at the Bucharest National University of Music-Romania in 1972.

In 1994 the Hebrew University from Jerusalem conferred to Vladimir Scolnic the degree of Ph.D (summa cum laude) for his thesis "Pitch Organization in Aleatory Counterpoint in Lutoslawski's Music of the Sixties ". An original method of research of contemporary music was elaborated by Vladimir Scolnic during his doctoral research. This method was later developed and adjusted to various tasks of research of contemporary music.

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