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'Recercar' – The Collaborative Process as Invention

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Abstract

This article explores the notion of artistic collaboration between performer and composer, a topic that has attracted some attention but whose methodology might be thought to preclude objective discussion by the participants themselves. Although our report can make no claims to objectivity either, it attempts a critical reflection on a specific collaboration between the two authors as composer and performer, respectively. Cast in a dialogical format, it traces the genesis of a composition by Fabrice Fitch for speaking cellist, *Per Serafino Calbarsi II: Le Songe de Panurge*, written in 2002–3 and premiered in London in October 2006. The collaboration first evolved as a constant exchange of ideas in which concept, technique, and realization were held in fine balance. The piece engages a variety of frames of reference. If its stance in relation to the instrument clearly draws on certain contemporary traditions, for example Lachenmann's *musique concrète instrumentale*, other aspects draw on earlier idioms, notably a specialized instance of *scordatura*, and the use of a spoken text (from the third book of Rabelais's *Pantagruel*) that recalls Marin Marais's *Tableau de l'opération de la taille*. The interferences and resonances between these influences pose aesthetic questions that are explored within the piece and its performance, while remaining open for the analyst and audience. Finally, the 'extended techniques' employed posed specific notational problems. The resulting score navigates a path between tablature and 'traditional' notation, in which the emphasis between what is heard and what is played shifts constantly. This hybrid status, we imagine, constitutes a challenge not only for the performer, but for the analyst as well.

Introduction: The Collaborative Model

> The relation between composer and performer is very complex. Although the role of the instrumentalist may be very important, it is rarely that of an inventor. In fact it usually works the other way round. If an instrumentalist writes music for his own instrument, the result is often not interesting in the technical sense, for he tends to write something that is comfortable to perform, or to over-exploit certain personal facilities. On the other hand, a non-performing composer often comes up with ideas that will force the player to look for new solutions on the instrument. Later, the composer faces the question of what is possible to perform within a certain context. There may be a hundred books about writing for the cello, but everything is a question of context. Nobody will ever be able to list all the possible – or impossible – ways of combining things. The performer steps in to sort out the innovative from the impossible. This is the moment when the role of the performer is crucial, the moment of trying out new ways of approaching the instrument.[1]

1 Karttunen. 'Discovering the Music around Me', 16–18. Karttunen has collaborated extensively with composers such as Kaija Saariaho, Tan Dun, Esa-Pekka Salonen, Luca Francesconi, Witold Lutosławski, Magnus Lindberg, Paavo Heininen, and Jean-Luc Darbellay.

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Anssi Karttunen's outline may be taken as broadly representative of the composer–performer relationship as it is conceived in the profession: the performer's role is usually confined to the discovery of practical 'solutions' to musical ideas ('problems') that have already been posed by the composer. However, Karttunen also implicitly understands that when the 'solutions' offered by a composer are unworkable, the scenario becomes complex. This is the point at which collaboration becomes interesting from a creative standpoint, but it is also where Karttunen stops. In a musical culture that has understood the performer's role primarily as mediator between composer/piece and audience, very little attention has been paid to the performer's potentially significant mediation between composer and piece. When the latter interpretation of the role is brought into play early in the conception, the performer may take a vital, *inventive* stance in which 'problems' (musical ideas) are formulated and reformulated in tandem with their 'solutions'. The composer–performer collaboration may thus become a site for the playing out of the dialogic aspects of artistic creation.

There are obvious reasons why this has been little discussed. On the one hand, there is a scarcity of source material. Most manuscript sketches trace a compositional process in which the performer's role can only be implicit, although the autographs of some of the great nineteenth- and twentieth-century composer-performers show clear traces of an internal 'dialogue'.[2] Sources that document aspects of a collaboration – the autographs of the Brahms–Joachim and Elgar–Kreisler concertos, or the Chopin–Franchomme *Grand Duo*,[3] for example – may present a variety of alternatives but cannot document the process itself. If we are to study the collaboration itself, the processive/dialogic aspects that are of central importance must be reconstructed speculatively. On the other hand, even if it were possible to have access to every aspect of a collaboration – via video/audio recordings of conversations and workshop sessions as well as notated materials – much of what drives ideas forward is not expressed directly.

In order to document the collaborative process we are thus more reliant on the participants themselves than we might wish.[4] Not only are they likely to make unreliable witnesses, owing to the difficulties of recalling many conflicting strands of exploration and the necessity of articulating ideas that may have been latent during much of the process, they are also required to deal with complex issues of power-play, which the endemic division of musical scholarship into sub-disciplines has sidelined. An experiment at the Royal Academy of Music, London, where Master's students from the Composition Department were encouraged to produce solo pieces in collaboration with performers, was abandoned after only one year. Whereas the composers had already worked effectively in collaboration with artists and choreographers and in ensemble contexts, the one-to-one aspect of the relationships with the solo performers proved difficult. This was partly a consequence of the lack of models for the ways in which such relationships might work (one of the factors that contributed to the

2 See, for example, the various autograph manuscripts of Chopin's Étude Op. 25 no. 1, which document an experimentation with different 'performance solutions' to a number of passages.

3 In the manuscript (on three staves) of the *Grand Duo*, the piano's material is written in Chopin's hand and the cello's in Franchomme's.

4 In certain respects this is just as problematic in relation to the compositional process, in which a great deal happens before the writing stages. See Saxton, 'The Process of Composition from Detection to Confection'.

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writing of this paper); however, a more fundamental problem was that many of the composers expressed serious discomfort at the 'intrusion' of the performer into their creative space. Although reactions from the performers in this instance were less marked, the potential problems are at least as serious. The immediate presence of the composer, and his literal embodiment of the authority traditionally associated with his position, may dissuade the performer from exerting his own necessary construction of 'authority'. A successful collaboration will not attempt to defuse the difficulties of the situation, which are in any case unavoidable, but will harness its provocative and questioning aspects. The authority of the composer is so firmly rooted in the culture of Western art music that it is hardly likely to be undermined by working closely with a performer; but the collaborative process does raise important questions about the ways in which we conceive authorship of music. Leaving aside Michel Foucault's particular analytical and cultural context, we may note that his construction of the 'author concept' points, paradoxically, to some of the ways in which collaborative relationships function: 'The author is not an indefinite source of significations that fill a work; the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes and chooses.'[5]

This article aims to suggest a model for musicological approaches to collaborative practice; but it also seeks to draw out the 'inventive' aspects of the process, and to suggest how collaboration may be used to locate the creative process and frame its presentation. Collaboration is frequently a matter of the performer giving the composer access to his 'box of tricks', or of the composer presenting notated sketches to be tried out, adopted, discarded, or refined. Such pragmatic approaches may well be beneficial to both parties, but they come at the cost of reinforcing the boundaries inherent in their respective roles. We have felt it worthwhile to present an account of our work, in so far as it represents a more dynamic model of the collaborative process, in order to articulate some of the ways in which creative practice may be understood as research.

The collaborative 'model' presented here adopts an implicitly dialogic format as a way of avoiding the circumscription and attenuation that a single authorial 'voice' would have imposed. The locus of our collaboration was a ten-minute piece for speaking cellist, *Per Serafino Calbarsi II: Le Songe de Panurge*, written in 2002–3 (although the working process leading to its composition was rather more protracted). Our work together consisted of direct discussions and workshop-style meetings, all of which were recorded on minidisc. The presence of a near-complete record of events might suggest that presenting it would be straightforward, but this is not the case. In fact the collaborative process is very difficult to present because the evolution of ideas was fundamentally non-linear. Rather than responding to a set of pre-established questions, we often found ourselves 'discovering' material that was later understood to be the 'solution' to a problem or question that had not yet been articulated. A further fundamental difficulty is that much of our collaborative 'dialogue' was not voiced explicitly at the time and hence is undocumented. To create space for this implicit dialogue and to turn our individual unreliability as witnesses to advantage, the discussion

5 Foucault, 'What is an Author?' [from a talk given in 1969], 221.

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that follows is divided into composer's (FF) and performer's (NH) perspectives. Rather than prioritizing the 'actual events' of the collaboration, as traditional scholarship has tended to do, we have focused attention on the different ways in which these events were understood, and on the ways in which conceptions intersected and overlapped. Our language is thus intentionally and necessarily personal at times, and we have given one another leave to interject at pertinent points in each other's narratives.

But it would be misleading to treat the resulting piece solely as the locus of a case study, firstly because the collaborative process is not an end in itself, and secondly because the authors, as already noted, are (of necessity) both the reporters of the process and its only protagonists. To a significant extent the modus operandi of the collaborative process is inscribed in the piece itself, in so far as it exploits non-linear strategies and problematizes the narrative that serves as its starting point. Accordingly, *Per Serafino Calbarsi II: Le Songe de Panurge* can usefully be placed within the context of the composer's preoccupations and working methods. Although a composer is not necessarily best placed to provide analytical commentary on a given work, focusing on the piece as end result and relating it back to the collaborative process provides an additional dynamic through which to comment on both.

Per Serafino Calbarsi II: Le Songe de Panurge

FF: Compositional questions and strategies

Per Serafino Calbarsi II: Le Songe de Panurge (henceforth *PSCII*) is the second part of a projected three-movement cycle (see Table 1) setting texts by, or based on, the work of François Rabelais (*c.*1483–1553), who himself invented, among other anagrammatic noms-de-plume, the Italianate 'Serafino Calbarsi'. The idea for this cycle (and fairly detailed sketches for *Per Serafino Calbarsi III: Antistrophes*) originated many years ago, but it wasn't until I received a commission from the London-based Renaissance instrumental group Virelai in 2001 that its definitive shape emerged.[6] Beyond the common derivation of the texts from Rabelais, and the uniformly humorous stance underlying them, the cycle is centrally concerned with the relation between text and music. In each piece the text is of a different type: poetry in *Rondeau de Panurge*, prose in *Le Songe de Panurge*, and in *Antistrophes* a freely invented spoonerist text that is neither quite the one nor quite the other. (Spoonerisms, or *contrepèteries*, are something of a French national pastime. The examples in Rabelais's work, though few, are quite famous, and he was apparently the first writer to give the technique a name: *antistrophe*.) In each case the relation of text and music is different: the form of *PSCI* is largely informed by the text's poetic structure, while the spoonerisms of *PSCIII* give rise to a phonetic deconstruction of the text that constantly flirts with its 'forbidden' meanings. In *PSCII* the narrative of Panurge's dream (spoken by the cellist) and the music are in an ambiguous relationship (a deliberate flirtation with narrative, one might say) that is constantly being re-evaluated. At times it is deliberately illustrative, while on other occasions the two appear to be moving, as it were, in parallel universes in which any coincidence is fortuitous, or at any rate not causal.

6 For details of the recording see Discography.

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Table 1 The *Per Serafino Calbarsi* cycle

Title	Instrumentation
Per Serafino Calbarsi I: Rondeau de Panurge (2002)	Renaissance lute, Renaissance flute, Renaissance viol, female voice
Per Serafino Calbarsi II: Le Songe de Panurge (2002–3)	Speaking cellist
Per Serafino Calbarsi III: Antistrophes (2007–)	Bass flute (speaking part), cello with steel mute

Another of the cycle's central concerns is the articulation of inherently unstable sonorities. This aspect was of particular importance to the collaborative process, since it encompasses the 'discovery' of these sonorities, the gestural vocabulary attending them, the optimal manner of their notation, and, most importantly, the establishing of a framework within which these gestures and sonorities would operate. (Under these headings falls one of the piece's most audible peculiarities, the consistent use of *scordatura* – see Example 5 below.) So although they constitute the 'stuff' of the piece, they are more properly considered below in connection with the collaborative process itself.

Text, form, structure

Le Songe de Panurge takes its title from a 'dream sequence' described in Chapter 14 of Rabelais's *Tiers Livre*, first published in Paris in 1546.[7] The whole of the *Tiers Livre* is devoted to the problem of interpretation; for the purpose of the narrative, the immediate metaphor of this activity is the divination of the future. Rabelais's anti-hero, Panurge, wishes to marry, but is well aware that to do so is to run the risk of being cuckolded; and much as he enjoys the company of cuckolds (and especially their wives), he has a dread fear of being among their number. In the chapters leading up to the dream sequence Panurge and Pantagruel (the latter a figure in the mould of Plato's philosopher-ruler) attempt to foretell whether Panurge's hypothetical marriage might prove happy or unhappy. They do so by a number of means (for example, drawing lines from Virgil at random, consulting a comic Sybil, a necromancer, a poet *in articulo mortis*, etc.) whose outcome is always the same: Panurge invariably reads the omens favourably, and Pantagruel unfavourably. That Panurge's readings are always implausible lends an element of comedy to the proceedings, but the underlying ambiguity remains. By Chapter 14 Pantagruel has advised Panurge that they might try interpreting his dreams; accordingly, this chapter relates the dream, as told by Panurge, and the differing interpretations of it proposed by the two protagonists.

7 The passages used in *PSCII* are taken from Rabelais, *Œuvres complètes*, 371, 377, 388, 393 (the latter being the dream sequence); see Appendix below.

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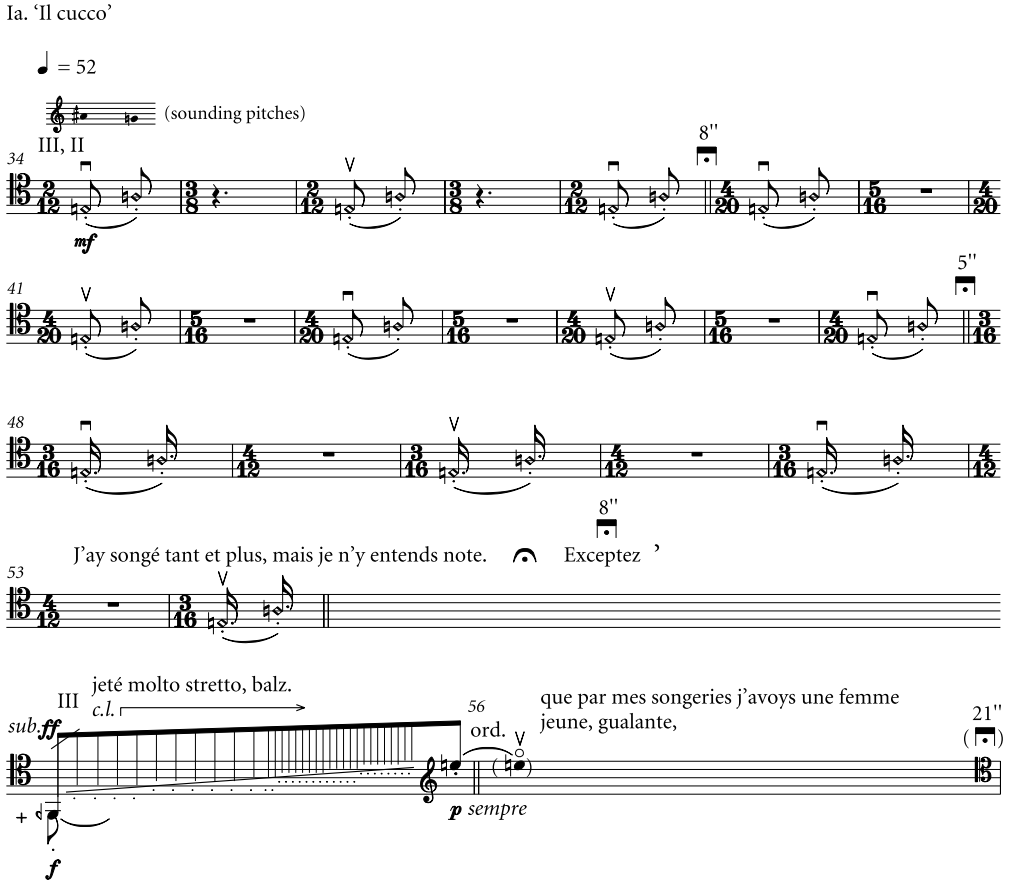
The text occupies only about half of the piece, the last third of which is entirely instrumental. Thus the work's structural armature is largely independent of the text. It consists of a number of proportionally related sections characterized by their own metronome markings. The texted passages are for the most part confined to *senza tempo* sections, and are spoken over silence or 'coloured silence'[8] consisting of drones. This pragmatic decision also has the virtue of reinforcing the functional distinction between types of material, although as the piece progresses that distinction becomes increasingly blurred. In the second, mostly textless half of the work the metronome markings function predominantly as reference points for an almost constant 'metronomic glissando'. Throughout, the bar structures and their subdivisions are governed by self-sufficient, more or less ad hoc numerological and proportional devices. The result is a quasi-baroque mosaic structure of interlocking episodes.

Two of these episodes are worth describing in some detail, since they comment obliquely on the text's implied subject while standing outside the material of the piece's opening section. (They also illustrate the role of the *scordatura* alluded to earlier.) Both are cast in the mould of miniature 'character pieces', again with reference to baroque topics. The first, 'Il cucco', which immediately precedes the recitation of Panurge's dream, consists of twelve iterations of a pair of harmonics on adjacent strings, interspersed with silences (see Example 1). These twelve iterations are subdivided into three groups of three, five, and four, each with its own pair of bars, one for the notes, one for the silence. In each pair the proportion between the two bars is nearly identical, and the numerators and denominators in each pair of time signatures are the product of the same cross-multiplication (by 4). While the distinction between the pairs of bars, and hence the perceptible difference between them, is so infinitesimal as to seem wilfully perverse, the change of perspective for the performer is crucial in maintaining the tension throughout the section. (The deliberate perverseness of the notation here is in keeping with the material's comic reference to the cuckoo (old French: *cocu*), the habitual emblem of cuckoldry.)

The second 'character piece', 'Les Cloches', intervenes midway through the dream sequence proper, and is itself intercut with the text (which, for once, occurs in a measured section). It comprises a series of double-stops in natural harmonics (see Example 2). Here, the sum of the numerators of each pair of adjacent bars is always a prime, while the subdivision employed in each bar is either identical with, or proportionally related to, the numerator of the other bar of each pair. As the piece progresses, the relationship between gesture, notation, and sounding result is further problematized. The materials themselves become increasingly disembodied and unstable, their relation to the physical gestures required to produce them becomes increasingly counter-intuitive, and their notation is ever more removed from the sounding result. The simultaneous use of the *scordatura*, microtonal stopped-notes, pizzicatos both in front and behind stopped notes, and the occasional introduction of tablature combine to destabilize the piece's initial pitch-structures to the point of dissolving them altogether.

8 On the use of this term see Ferneyhough, 'Second String Quartet (1982)', 122–3.

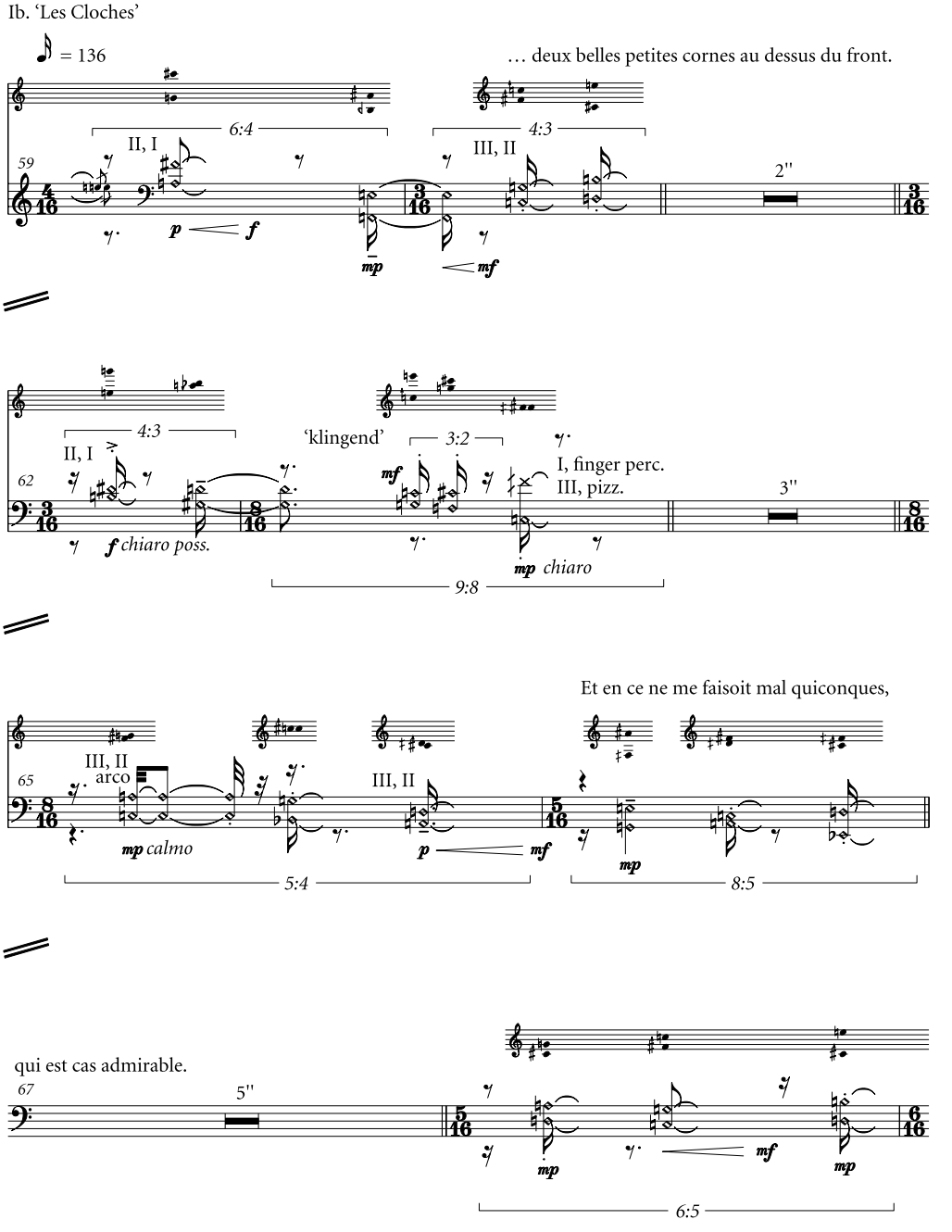
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Example 1 *Le Songe de Panurge*, 'Il cucco', bb. 34–56.

Example 3 shows three brief but typical instances: in (a) a run up the fingerboard in equidistant physical increments across three successive strings creates microtonal deviations; in (b) tablature notation is used, with the notes on all the three strings remaining fixed (here, the bow pressure is such that all three strings may be played at once: but see the passage below on the so-called 'killer double-stop'); and in (c) a combination of tablature (on the lower stave) and glissandos with pizzicatos on either side of a string (upper stave) creates a particularly concentrated gestural experience for the performer. The calibration of pitch relationships at these moments, along with the sections using the so-called '*Doppelgänger* effect' (on which, see below), were among the passages involving the most intensive work in both collaborative and compositional terms. At the same time, the correct notation of their physical gestures resulted in a correspondingly deliberate over-notation. The 'metronomic glissando' overlaying the bar structure mirrors the fluidity and instability of the materials, so that the 'gravitational centre' two-thirds into the piece (when the spoken material ceases) dissipates entirely. This final process of dissipation derives its expressive effect from the dramatic framework set up earlier in the work. That framework itself results from specific

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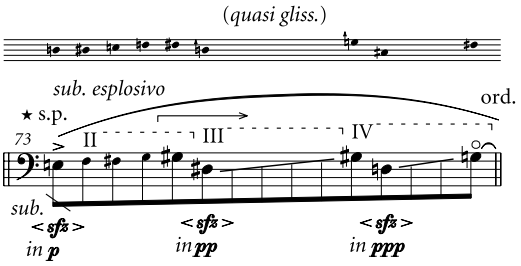


Example 2 *Le Songe de Panurge*, 'Les Cloches', bb. 59–68.

decisions relating to the interaction of text and music. As we will show, these decisions played a crucial role in the early stages of our collaboration – so much so that, from our standpoint at least, any further discussion of the work is of necessity bound up with this process of limiting, excluding, and choosing.

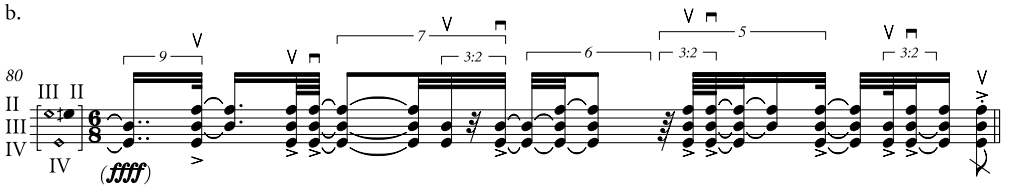
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a.

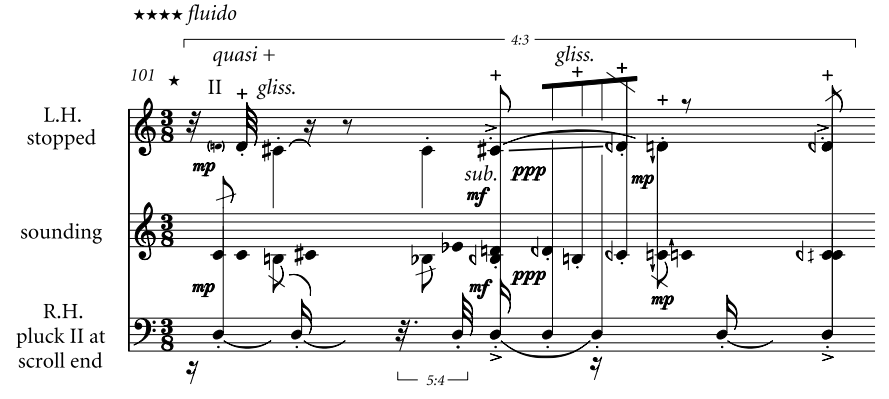


★ Stepwise run up the fingerboard (up three strings) in equidistant physical increments.

b.



c.



★★★★ From this bar all sounding pitches are given on the middle stave.
★ Hold down playing pitch from beginning of bar.

Example 3 *Le Songe de Panurge*, (a) b. 73, (b) b. 80, (c) b. 101.

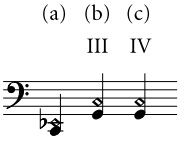
The Collaborative Process: Genesis

NH: Initial discussions

From my perspective, the beginning of the collaboration can be traced to a typical composer–performer conversation. I had been asked to proofread the parts of Fabrice's chamber work *Filigranes pour les frères Limbourg* (1989–92) prior to a recording made by Ensemble Exposé

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of London in 1999, in which the cello part was to be played by another musician.[9] Much of the discussion was unremarkable, but one issue triggered a conversation, of which the ramifications are central to *PSCII*. Fabrice had written the natural harmonic shown as Example 4(a) several times. In some of the contexts in which it appeared the harmonic was inherently dangerous: there was a significant probability of it either not sounding at all, or sounding incorrectly. The obvious suggestion from a performer's standpoint was to replace the 'problematic' C-string natural harmonic with the same pitch produced as the third harmonic on the G-string (see Example 4(b)). This is not only far more reliable, but also capable of being produced with a much greater dynamic range. However, this alternative harmonic was also the more obvious of the two possibilities, so it seemed likely that Fabrice had rejected it in favour of the more complex solution.



Example 4 Alternative harmonics.

Before talking to Fabrice I had thus posed one of the central questions of the *implicit* composer–performer dialogue: 'What could have been the motivation for this choice?' Players might often describe the two alternatives in terms of 'better' (G-string) and 'worse' (C-string) sounds, but the key differences between them ought not to imply value judgements. The C-string harmonic is qualitatively 'tighter', owing to both the greater thickness of the string and the greater density of harmonic nodes (limiting the amplitude of vibration). From a psychological perspective the impression could be described as more distant, and indeed the more 'complex' the harmonic, the further removed the sound is from the natural resonance of the instrument. It seemed plausible, then, that the C-string harmonic had been chosen because it sounded less 'free' than the alternative, so our discussion worked outwards from that possibility. (I had at this stage 'prepared' a third solution – shown as Example 4(c) – that managed to combine some of the attributes of both natural harmonics.)

I recall very little of our conversation, and nothing of the 'solution' eventually chosen; however, I do remember the way in which our discussion of one set of 'problems' raised issues that generated new areas for exploration. This was typical of the collaboration that followed. The qualitative difference between the alternative harmonics may or may not have been significant in *Filigranes*. The important discovery was that both Fabrice and I were keen to explore the potential of the different properties of these sorts of harmonics in more depth. This was an opportunity to draw out and give substance to all kinds of latent possibilities that I recognized in my instrument. My desire to work with Fabrice was motivated in part by his obvious fascination with the qualitative differences of sounds, but more importantly by a

9 For details of the recording see Discography.

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sense that he would be able to conceptualize a 'new' music that would grow out of them. It was already obvious from my experience as an improviser that writing anything that explored these subtle timbral possibilities was going to present many problems, not least finding ways to turn the inherent fragility and instability of some of the 'distant' harmonics to advantage.

Fabrice had been Brian Ferneyhough's student some years ago, and as I had been immersed in Ferneyhough's *Time and Motion Study II* (1973–6), I made an observation about the extraordinary richness of its timbral conception of material. In this context I expressed a disappointment – from a 'fetishistic' perspective – that the grand sweep of Ferneyhough's argument is so compelling that the details are easily missed. Although it did not occur to me at the time, it was clear in retrospect that the music I imagined coming out of our collaboration might be a 'negative image' of the Ferneyhough along the lines of Nietzsche's 'miniaturist' Wagner of 1888:

> Wagner begins from a hallucination – not of sounds but of gestures. Then he seeks the sign language of sounds for them. If one would admire him, one should watch him at work at this point: how he separates, how he gains small units, how he animates these, severs them, and makes them visible. [. . .] Wagner is admirable and gracious only in the invention of what is smallest, in spinning out the details. Here one is entirely justified in proclaiming him a master of the first rank, as our greatest *miniaturist* in music who crowds into the smallest space an infinity of sense and sweetness. His wealth of colours, of half-shadows, of the secrecies of dying light spoils one to such an extent that afterward almost all other musicians seem too robust.[10]

FF: A piece in search of a cellist

Many years before the discussion just mentioned, out of which the idea of a collaboration arose, I'd already conceived of a piece for solo cello having the title *Le Songe de Panurge*. Although at the time I'd had a strong 'auratic' image in mind, the shape the piece would take, the precise materials it would use, and how it would articulate the text at its centre were questions whose resolution were deliberately postponed until an opportunity arose of working in depth with a cellist. Our discussions around harmonics having opened up precisely the field of exploration I'd been seeking to articulate, there was from the start an implicit understanding of the issues that would inform our investigations.

From the outset we recognized the central role of Rabelais's text, for the basic issues informing our initial discussions closely tessellated with the reasons that had attracted me to this text in the first place. The chapter's very title ('Le Songe de Panurge, et interpretation d'icelluy') suggests the idea of multiple, displaced, or contradictory readings of a given 'fact': there is, on the one hand, the dream as Panurge relates it (already a form of displacement), and, on the other, the different interpretations it elicits from Panurge and Pantagruel (described immediately after the dream sequence itself). So the question of multiple readings, of *dédoublement*, which is present on several levels, mirrors the questions we wished

10 Nietzsche. *The Birth of Tragedy and The Case of Wagner*, 170–1 (emphasis original).

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to explore: on a conceptual level, the relationship between notation and sound; from the performance standpoint, the relationship between instrumental gesture (in the mechanical sense) and sounding result, notably the creation of situations in which the traditional relationship between the two is set on its head; and finally, on an acoustic level, the articulation of sounds whose principal feature is instability, either in terms of the sonority itself, or in its production. (Inherent in these sounds is a certain risk of execution in live performance.) All of these aims would probably have been agreed upon irrespective of Rabelais's text, because, once again, the concerns they articulate already constituted common ground. At the same time, the Rabelais provided a *concrete* point of reference.

Such a point of reference was crucial, because much of the initial exploration was anything but concrete. Rather, the topics mentioned above were largely agreed upon before the cello was ever taken out of its case; conversely, the form they would take, or better, the ways in which they would be articulated, were largely unknown when we started. In fact, even those aspects of the piece that might strike the observer as obvious were conditioned by the collaborative process. Panurge's dream was in this sense a yardstick against which the appropriateness of specific techniques or strategies could be gauged.

NH: From the outset it was the potential rhetorical significance of the presence of the text rather than its content that occupied my attention, although the idea of speaking Rabelais in this context was also appealing. The historical decontextualization that the parallel strata of text and music perform on one another seemed to have the potential to be a very effective way of questioning, and even challenging, the listener.

FF: Another fixed point of reference, albeit one from which a certain distance had to be maintained, was Brian Ferneyhough's *Time and Motion Study II* for solo cello and live transformation. The piece has been in Neil's repertory for some time, but at the start of our collaboration he mentioned that he was about to take it up anew, and we agreed that *PSCII* might be conceived as a companion piece. For both technical and aesthetic reasons, *Time and Motion Study II* is a problematic work to programme in concerts. My own interest in Ferneyhough's music suggested that it might indeed be fruitful to conceive of the work as a foil to Ferneyhough's, specifically from the perspective of live performance. In any case, some of the parallels arose quite naturally, again as a result of my chosen text: the nightmarish, oppressive world of *Time and Motion Study II* is echoed in Panurge's dream, from which he wakes in a cold sweat ('en sursault me resveiglai, tout fasché, indigné, et perplex'). Similarly, the problematization of notation and gesture vis-à-vis the sounding result is common to both works, as is some of the basic musical material, namely the long held notes (electro-acoustically extended in Ferneyhough) and an extended passage executed without the bow. Even the harsh, physically jarring sonority that closes Ferneyhough's piece is mirrored in the long episode at bb. 75–82, which we came to refer to as the 'killer double-stop'. At the same time, *PSCII* is entirely acoustic, and its deliberate flirtations with both humour and narrative are very much its own.

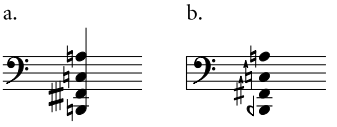
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Other proximate influences will be mentioned later; having described the very opening stages of the collaboration, we can explore the manner in which work unfolded, again from our individual perspectives.

The Collaborative Process in Action

FF: The role of (controlled) accident

Much of our preliminary exploration was a matter of 'inventing' (in the original, Latin meaning of the word – 'discovering') a sound world whose ethics were implicit in our initial premises. In some cases an initial idea was refined until it reached its definitive state: thus, the final *scordatura* (in which the pitch e^2 is present as a different partial on all four strings) existed first in an approximate state (see Example 5).



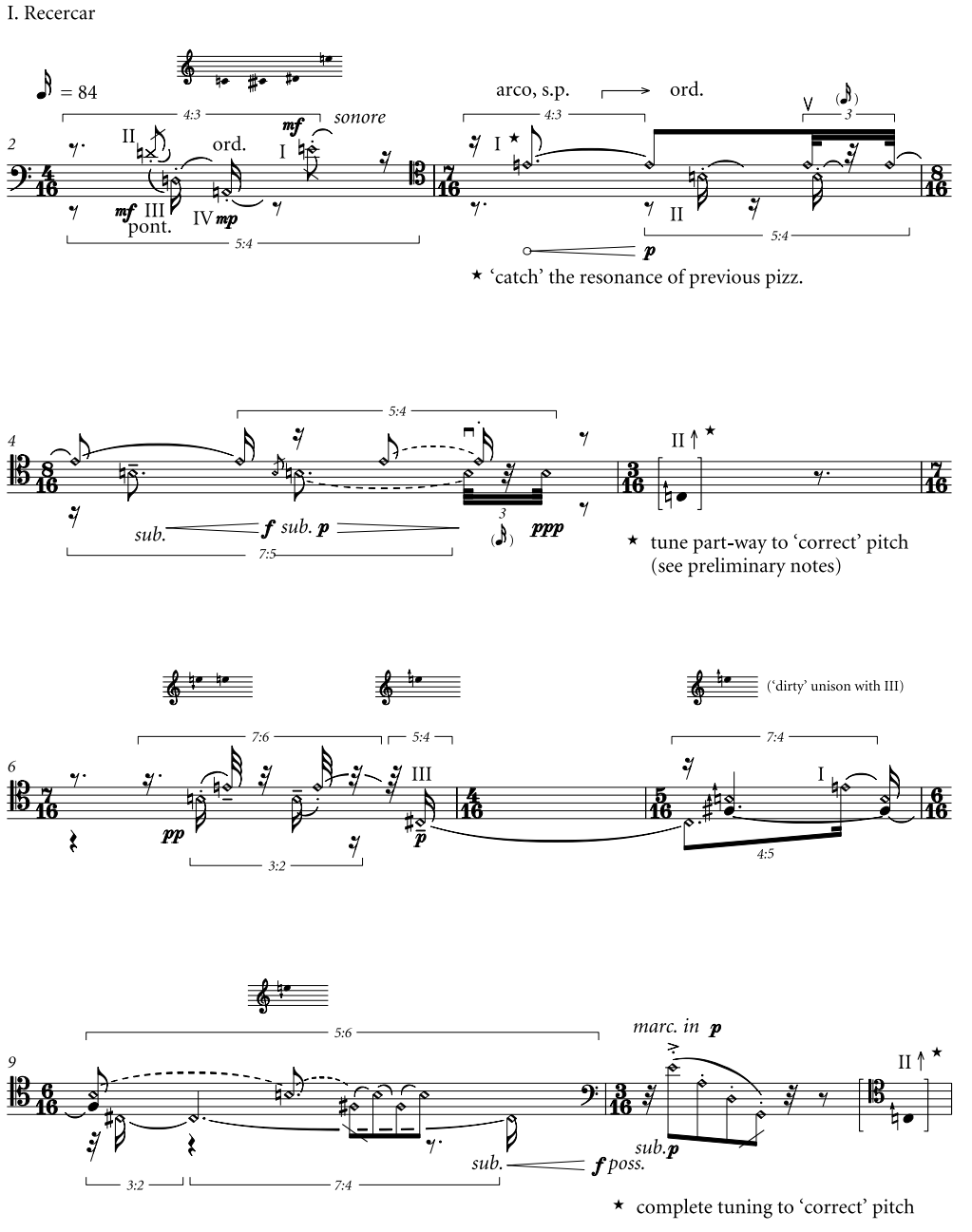
Example 5 *Scordature*, (a) initial, and (b) final.

Only when it was realized how closely its harmonics conglomerated around e^2 was the decision taken to use this pitch as the reference point for tuning the *scordatura*. (This represents a reversal of the spectralist position whereby the four strings are tuned as partials of a common fundamental.) The fact that the same reference pitch ensures the accurate tuning of a fiercely untempered *scordatura* in turn suggested the piece's opening gambit, wherein the cellist gradually moves from the initial *scordatura* to the definitive one, tuning one string at a time, as happens before any performance when a string player tunes up. The piece's opening sectional title, 'Recercar',[11] refers to the original meaning of the term, the instrumentalist's practice of *recercare lo tono*, which can be taken literally in the sense of tuning up, 'searching' for the 'correct' tuning (see Example 6).

The implications of the *scordatura* in turn precipitated decisions regarding form and material. I've pointed out how the idea of a tuning being arrived at gradually suggested the material at the beginning of the piece. The very fact that the tuning-up process is incorporated into the piece itself serves as a framing device, pointing to the theatrical ambiguity of the situation. (We've all had the unsettling experience, when attending a live performance of a contemporary string work, of wondering whether the tuning has stopped, or the piece proper has begun.) In any case, this framing device helped me to resolve a crucial problem: the setting of Rabelais's text. The idea of introducing a spoken element of a decidedly narrative

11 I have adopted the Venetian spelling of the word used in the first edition of Girolamo Frescobaldi's *Fiori musicali* (Venice: Vincenti, 1635). Frescobaldi is also invoked in the second sectional title, 'Il cucco', a reference to his capriccio on this two-note *soggetto*.

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Example 6 *Le Songe de Panurge*, 'Recercar', bb. 2–10.
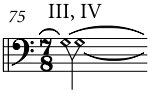
bent was suggested by Marin Marais's *Tableau de l'opération de la taille*, which simultaneously narrates and 'illustrates' the procedure of a gallstone operation;[12] but where the relation between music and text/narrative is intended to be descriptive or analogical with

12 It should be noted that it is unclear whether Marais intended the text (which is notated directly above the relevant music) to be spoken by the performer.

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Marais, in *Le Songe de Panurge* it aims to be anything but. On the contrary, I was seeking a solution that would create as much ambiguity as possible: Is the music meant to accompany the narrative, or does it serve a critical (interpretative) function? Or is the music itself the object of interpretation? The framing device of tuning up to the *scordatura* in turn suggested the incorporation of previous chapter headings leading up to the dream. By their very nature these chapter headings function as framing devices within Rabelais's work, summarizing the narrative while remaining outside it; here, they frame the narrative of the dream-sequence but are themselves framed by the music that surrounds them. The two framing systems run in parallel, so that the final chapter heading (that of Chapter 14 itself) coincides with the arrival at the definitive *scordatura*. The fact that such strategies evolved as a result of the collaborative process is inscribed, in the case of the last example, within the piece itself.

Another consequence of the *scordatura* was discovered, as it were, by 'accident'. (The 'as it were' is important, because we were mostly dealing with *controlled* accidents arising out of the initial premises within which we were working.) With the question of the final *scordatura* definitively settled, I asked Neil to try out as many harmonic double-stops as we could think of. We had in mind here the notion of *dédoublement*, which takes on a particular relevance because the tuning relationship between the three pairs of adjacent strings is different in each case – hence the great variety of sonorities available as harmonics, whereas the natural tuning gives relatively few. In the process of going through the available combinations, we stumbled upon the 'killer double-stop' (third partial on the fourth string, second partial on the third string – see Example 7), a sound so dissonant that surrounding objects began to rattle in strong sympathetic vibration. The reason is that the two pitches lie in the range of the cello's wolf-tone, which is further excited by the beats created between them.

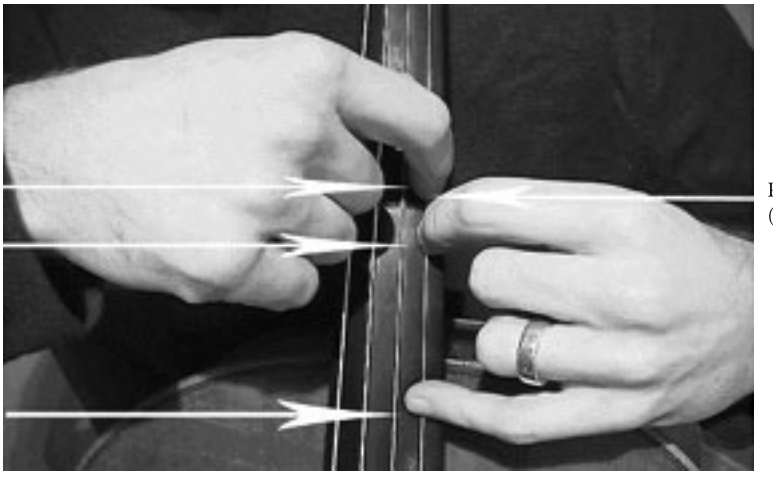


Example 7 Killer double-stop' (b. 75).

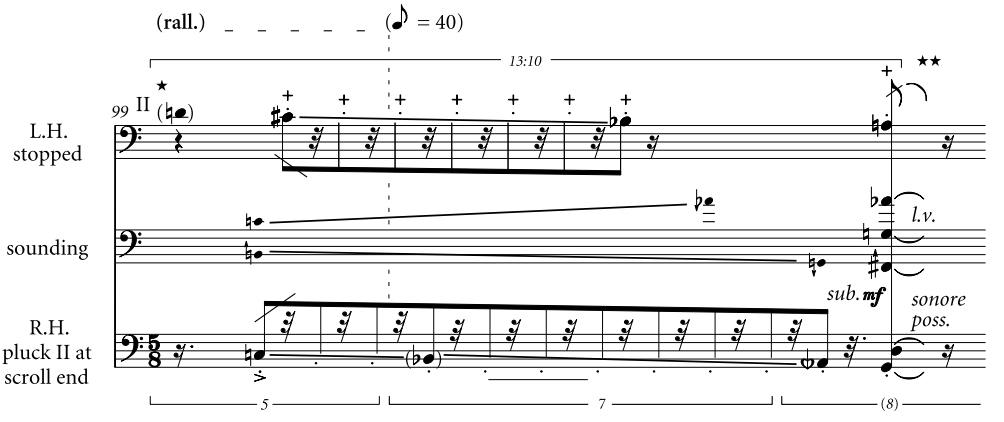
Another far-reaching accidental discovery concerns what we call the '*Doppelgänger* effect'. During this particular session we were working on the idea of simultaneous pizzicato on both sides of the string. By its very nature, the '*Doppelgänger* effect' occurs when the player fails to stop the finger from hitting the adjacent string after executing the plucking action (see Example 8 below). What we would never have predicted is that the pitch produced on the adjacent string varies according to the point at which the main string is plucked. Thus we had a perfect acoustic embodiment of *dédoublement*: immediately after the main pizzicato you hear another, much softer, percussive sound, one that shadows the principal sound but has the potential of pitch mobility independently of the main note, hence the name we gave the technique. It goes without saying that this movement is very confusing for the performer, since the direction of the sounding result often bears no relation (or rather, the opposite relation) to the gesture being executed.

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a.



b.



★ Hold down (playing) pitch in L.H. and begin gliss. as indicated. Pitches for this bar are approximate; follow R.H. in strict parallel motion, sounding at major 7th.

★★ R.H. pizz. III (open) and II (scroll end).

Example 8 '*Doppelgänger* effect': (a) execution; (b) notation, b. 99.

The term 'accident' in the sense that I use it here requires further qualification. Fortuitous as these discoveries were, the conditions out of which they arose – both the immediate technical conditions and the rationale underlying them, the 'how' and the 'why' – had been carefully thought through (hence 'controlled accidents'). By the same token, the discoveries had a far-reaching impact on the piece, in that they shaped the final form the piece took. To be more specific: the sonorities themselves suggested the formal and expressive context in which they might take place. To illustrate this point: in his first interview with David Sylvester, the painter Francis Bacon describes a particular experience he had in creating one of his most famous works, *Painting 1946*: 'I was attempting to make a bird alighting on a field.

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And it may have been bound up in some way with the three forms that had gone before, but suddenly the lines I'd drawn suggested something totally different, and out of that suggestion arose the picture.'[13] Such an epiphany is not unlike my own feeling at certain points of our explorations. For example, the 'killer double-stop', as described above, was discovered accidentally, in the sense that we had been searching not for any 'special effect' but for the most effective sequences of multiple harmonics. The experience of the 'sound object' was so powerful, however, as to suggest solutions to specific formal problems that were still unresolved at that point. Bacon himself comments on the fact that 'one tone, one piece of paint [. . .] completely changes the implications of the image'.[14] Almost from the moment we discovered it, the 'killer double-stop' assumed the role of the piece's primary centre of gravity. Having said that, it was some time before its formal implications were entirely clear to me: in the provisional (or fragmentary) first version of the work premiered at the University of Durham's Ferneyhough Festival in January 2003, the double-stop concluded the fragment and consisted of a single, held dyad, with no rhythmic articulation. There was a hiatus of several months between the first version and the composition of the final version, during which time we realized that this double-stop could serve as a springboard for the rest of the piece, following the cellist's enunciation of the 'dream sequence'.

Retrospectively, that nine-month hiatus was crucial. Although the January 2003 version had always been regarded as provisional (the intention being to present something to Brian Ferneyhough on the occasion of his sixtieth birthday), the formal problem posed by the continuation of the piece beyond the end of the spoken section was one that had not been satisfactorily resolved by that point. For all the obvious impact of the 'killer double-stop', several further working sessions were necessary before its relation to the rest of the piece became clear. Arguably, such 'stock-taking' would not have been necessary had the materials not been discovered accidentally: their very unfamiliarity posed the problem ('how to incorporate them?') of which they are themselves the answer. For this reason, in considering the question of the 'controlled accident', the emphasis must be placed on both 'accident' and 'control' in equal measure.

NH: Revisions

As has been mentioned, part of *PSCII* was given a public hearing at Durham University's celebration of Brian Ferneyhough's sixtieth birthday, in a programme that also included the latter's *Time and Motion Study II*. This early version of *PSCII* (approximately half the duration of the final composition) is, viewing it retrospectively, an interesting staging post for the development of the notational aspects of the work; however, the material revisions, which consisted of substantial re-compositions, and which might traditionally form the source material for discussion of the genesis of a piece, are perhaps less interesting. (The relevant passages are the bars leading to the retuning of the fourth string – bb. 28–30 – and the sections entitled 'Il cucco' and 'Les Cloches'.) The most striking notational difference in the

13 Sylvester, *The Brutality of Fact*, 11.

14 Sylvester, *The Brutality of Fact*, 18. The role of accident and chance is a central concern throughout the first two Bacon–Sylvester interviews, done in 1962 and 1966, respectively. See also Sylvester, 121.

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earlier version is that the 'killer double-stop' is indicated at sounding pitch. In the final version the passage is much expanded, but from the outset the notation clearly indicates the gestural importance of the section. This apparent refinement of focus in the notation indicates a fundamental shift of perception about the way in which the piece as a whole works, and our discussions at this point frequently returned to the notion of 'centres of gravity'.

The other changes, though possibly more interesting from a purely compositional standpoint, seem less significant because they represent 'improvements' of material that was felt to have been less successful than it could have been in performance. This is, of course, the normal business of collaboration, but as we had already worked together extensively there were no real surprises here. Many of the 'improvements' were simply the consequence of re-evaluating workshop sessions (though usually without revisiting them). In fact, in the case of the 'cucco' material the final version is an exact return to something we had experimented with much earlier in the process. The more complex version 'premiered' in 2003 was the consequence of a feeling that something 'unique' was needed to make the section come alive. It was rejected in part because it didn't sound as interesting as we had hoped it might, but also because of a growing awareness that in the context of the whole structure the simpler version was gesturally more appropriate.

During the nine months between the premiere of the first version and the time when we began to work together on the piece again, many possibilities for continuation presented themselves. It had seemed obvious to both of us that the 'beginning' both warranted and demanded an extensive continuation (or perhaps an 'interpretation/analysis' of the dream?). Nevertheless, I was surprised at our next workshop session to hear Fabrice asking about a technique we had stumbled upon, 'named', and then left aside. This was the '*Doppelgänger* effect' (discussed above) – perhaps the only device in the piece that has no technical precedent. Its discovery had been entirely fortuitous, resulting from an exploration of the variety of pizzicatos that could be produced using both ends of the string and two hands unencumbered by a bow. Almost immediately we had found it, it was given an identity through its name. I recall recognizing its possible ramifications from the perspectives of 'doublings' we had discussed, and seized on the idea of a '*Doppelgänger*' almost ironically. As so often happens in practical contexts, the initial name stuck. The problem at our meeting was that, although I could recall the 'conceptual' aspect of the original discovery and could roughly remember the aural result, I had no recollection of how it was achieved technically. Much time was wasted attempting to rediscover it, and Fabrice did his best to describe what he remembered of its gestural 'appearance'. In fact it was only afterwards – having heard our earlier session played back over the telephone – that I managed to stumble on it again, in the midst of an improvisatory exploration of material (much as the initial session had been). The problem of rediscovery had been that the device is fundamentally counter-intuitive, and was thus unlikely to be found by searching for it. (The audibility of the string that is not plucked is only possible because of the way the surrounding vibrational possibilities are damped.) This seems a remarkable example of the discovery of a 'solution' to the 'problems' of conveying the idea of 'doubling', and of finding a way to develop the implications of the

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double sound produced by finger percussion before the problems themselves had been fully articulated.

Aspects of Notation

FF: Some general principles

One of the most pressing topics of investigation was the relation of notation and sound, in that notation is the starting point for an interpretation of the sounds it encodes. Throughout the score the role of notation is constantly problematized. It ranges from the illustrative (including the incorporation of *Augenmusik* elements) to the gnomic, and from the close adherence of the notation to the sounding result to the virtual divorce of the two. This draws on the position of so-called 'new complexity' in relation to notation, but also on the much older distinction between analogical notation and tablature. The mobility assumed by the notation offers different interpretations of the 'object' it represents. As an example, in the unmeasured sections (usually involving speech) it is usually the sounding pitches that are indicated, whereas in most of the measured music some form of tablature is employed (the most simple manifestation being the notation of harmonics).

From the collaborative standpoint it is worth observing that specific (that is, local) notational strategies usually followed the discovery of the specific techniques and sonorities they represent. These result in the use of up to three staves, two for the actions of each hand and one for the sounding pitches that occur wherever these fail to coincide with the written pitch.

NH: 'Gestural notation'

My concerns with the notational strategies of the piece were twofold. On the one hand, it was vital that the conceptual underpinnings of the piece should not be obscured, and, on the other, we needed practical strategies for conveying new techniques and dealing with a dangerously obfuscatory *scordatura*. As notational issues needed to be resolved long before some of the conceptual aspects of the piece were clear to me, it would seem obvious that my attention would have been focused on the purely practical dimension, but this was not the case. Because of the complex relationships between the playing techniques, the *scordatura*, and the evolution of the pitch material of the piece, there were many instances where no clear solution to the notational problem existed. In fact the notational 'problem' had to be articulated clearly in order to propose a 'solution' that would be acceptable. Because much of the piece uses harmonics, which even without *scordatura* are generally notated as a form of tablature, and because the *scordatura* magnifies the visual distortion/disjunction between notation and sounding result, the difficulties are much greater than might have been anticipated. (The use of pizzicato, plus the 'finger percussion' that makes the strings on both sides of the finger sound, as well as the additional '*Doppelgänger*' device, all amplify the problem many times over.) To avoid potential confusion it was decided early on that sounding pitches should be notated outside the stave. This allowed the possibility of

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shifting between tablature-like notation and the usual 'sounding' or 'playing' options for *scordatura*.[15]

Almost all of the harmonics were notated in the traditional manner, ignoring the *scordatura* (that is, as played). There were few options here that did not risk confusing the performer unduly. However, Fabrice had notated b. 58 (a succession of harmonics on e^2) at sounding pitch, with an indication of the strings to be used above the stave. This seemed an appropriate solution because the groundwork establishing the means of production had been extensively prepared over the preceding pages. I was struck by the way in which the 'simpler' notation allowed attention to be focused on the spoken text, and the remainder of the piece was worked out according to a system of *gestural* priority: 'played' notation was normally given precedence because the notated gesture is more closely analogous with the performative one, even though the pitch relationships may be obscured.

Because some of the problems were new to me, I sought feedback from a number of students concerning their response to the notation; and although the difficulties of dealing with the complexity of the material were obvious, at least I had confirmation that the notation made practical sense. There remains a strong argument that an entirely different score, presenting all of the material at sounding pitch, would also be valuable, although I no longer have any desire to see the piece in that form. In fact, the gestural quality of the notation is now so firmly embedded in my consciousness that it seems a vital part of the piece's identity. As Fabrice has observed, the piece was to a large extent 'discovered' at the instrument, and the dominant 'playing' notation keeps that relationship open.

Post-Collaboration

NH: Preparations and performances

In many respects the most important parts of my work on the piece as a performer are still only beginning. Aspects of the large-scale control of gesture, and impressions of space and continuity that have been central concerns to Fabrice from the earliest stages of composition, only became of primary significance to me at the time of the first performances. Because of the extended silences and the difficulties in negotiating the delivery of the text in relation to the musical material, the possibilities and problems that present themselves in different performance environments are perhaps more varied than usual. There is only so much that can be done to prepare the way a piece will 'feel' when under the spotlight, and despite the apparent complexity of the notation this piece is as subject to transformation as any other. In fact the long pauses and the importance of the speech elements intensify the primacy of the performance over the notation or preparation.

As to the preparation itself, I had to spend little time rediscovering the pitch material, because much had been worked out in tandem; however, a great deal of time was spent

15 Kodály's Sonata Op. 8 for solo cello (1915) uses a 'playing' notation throughout, whereas Sculthorpe's *Requiem* for solo cello (1979) is written as it sounds. The general rule of thumb for choosing between the two seems to have been whether or not the retuned strings are used for complex material. If not, the 'sounding' option is usually preferred.

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learning how to 'control' some of the fragile and unstable material (to the extent that the instability sounds intentional), and in internalizing the rhythmic dimension. Although I have played – and continue to play – a significant number of pieces with very complex notation, I still need to be convinced every time that the notational complexity is warranted, not in terms of sounding result, which is all but impossible to justify, but as a means of communication. I implicitly trusted Fabrice, but remained concerned for some time that the notation might be more effective if the rhythmic dimension were simplified. Although I thought a lot about this, I didn't discuss it with Fabrice for fear of getting in the way. If it still didn't seem justified to me at the end of the process, it could be dealt with then.

Rather than seeking an explanation of the rhythmic aspects of the piece from Fabrice, I set about seeing whether I could justify it for myself. It seemed to me that the rhythmic notation in much of the first part of the piece is designed to perform a primarily rhetorical role. At the beginning (bb. 2–29) it articulates the interplay between the timbrally different harmonics, and suggests a 'searching' or 'tension' that the timbral and pitch differentiation could not do on their own. The 'esoteric' nature of the notation follows through the implication of the sectional subheading – 'Recercar' – but the rhythmic complexity also provides a complementary 'performance instruction' that reinforces the necessary 'difficulty' of the material. During the 'cuckoo' section (bb. 34–56) the bizarre (and conceptually difficult) changes of time signature keep the performer's focus on the relation between the 'calls' and the silence, investing the section with an immediacy that the repetitions might otherwise undermine. (In this context 'immediacy' indicates a sense of experiencing the music moment by moment rather than as architecture.) The later sections, though no less complex rhythmically, more clearly demand this complexity to explore the material. This ties in with the suggestion of the text that the later sections of the piece 'interpret' the latent/implicit aspects of the dream, and hence also the earlier musical material.

In the course of preparing the early performances Fabrice made a number of observations and suggestions of the sort that often play an important role in performance traditions, but which would not normally make their way into print. Given that Fabrice has actively withheld these 'additional instructions' from the score, it is necessary that they are reported second hand. On the one hand, much of what was said was to clarify the physical or rhetorical impact of certain gestures. For example, the pitch 'bends' around the open A-string (bb. 19 ff.) were originally marked 'alla Hendrix'; and the passages at bb. 71–3 and at the very end were described as 'disappearing down a plughole'. The gesture accompanying 'Exceptez' was described as 'nasty', and I was counselled to avoid a 'climactic' recitation of 'Me flattoit, me chatouilloit' etc. Fabrice also drew my attention to the importance of the '*Alla zanzarra*' heading near the end as an explicit performance instruction, and to the ways in which the material and performance instruction of bb. 80 ff. recall the end of Ferneyhough's *Time and Motion Study II*. Perhaps because these observations were directly voiced in relation to my needs or failings as a performer, their importance seems much greater than many of the details notated in the score.

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FF: The inclusion of these 'informal' instructions here is something about which a composer might have mixed feelings. On the one hand, they are indications of how the composer might approach these passages, but is the fact that they aren't in the score a suggestion that they needn't be considered definitive? Or is their inclusion a tacit admission that the notation on its own is insufficient to convey the expressive intention? Whatever the case, it seems to go against the spirit of dialogue to ask Neil to suppress them.

Some Conclusions (FF and NH)

'Re-inventing the cello'

In the process recounted above, the role of the *scordatura* can hardly be exaggerated, for it is through the changed pitch and acoustic relationships that most of the sounds used in the piece (the drones in particular) acquire their 'specific gravity'. Acoustically speaking, the strings' shared partial probably explains why the instrument resonates as richly as it does; whereas most *scordature* seem to amplify certain characteristics of the instrument at the expense of others (that is, when they do not result in an actual *reduction* of the overall sound), this one deepens and broadens the cello's resonance, with little perceptible loss anywhere in its range. Similarly, many of the harmonic relationships explored throughout (specifically the 8ve and near-8ve relationships) would be impossible otherwise.

Naturally, this attitude toward the instrument has precedents. The most pertinent example for the purposes of this discussion, and a composer who has given much thought to the role of the instrument in music (the 'instrument-function', so to speak), is Helmut Lachenmann. In an article from 1986, 'Über das Komponieren', he argues that 'composing [can be taken to mean] building an instrument',[16] an idea he develops in many other places in his published writings. By this he means that the compositional process entails the building of 'an imaginary instrument', the exploration of whose properties (by the composer) brings about the piece itself. Although Lachenmann deliberately situates the concept on an abstract level (since the instrument is, after all, 'imaginary'), its practical implications are manifest in the term by which he designates his own compositional practice, *musique concrète instrumentale*, which entails the invention of so-called 'extended techniques' incorporating noise-based and other sonorities. So Lachenmann clearly regards the organological transformative ploys necessary to bring them about as integral to the compositional process. In the case of *PSCII*, for example, the 'invention' of the 'killer double-stop' suggested a context whereby that sound could be incorporated into the work: the 'new' instrument begets the work. Taking Lachenmann's ideas into the collaborative context, one can observe the blurring of traditionally clear lines of demarcation between performer and composer. Most obviously, the composer becomes, according to Lachenmann, not only an organologist, but also an instrumentalist (albeit on an imaginary instrument). But the converse is also

16 In Lachenmann, *Musik als existentielle Erfahrung*, 73–82. The original German phrase reads: 'Komponieren heißt: ein Instrument bauen' (77).

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true: in the process of reshaping the instrument, the performer takes on some of the attributes of the composer in Lachenmann's model. This would seem particularly true in the case of the present collaboration, in which the performer has taken an equal role in defining the 'problems' we have made it our task to solve.

FF: Perhaps this inflected view of the role of each participant helps to explain a curious personal sentiment concerning the piece at the end of the process. For the composer, paradoxically, there is no doubt that the piece in its final form would be unthinkable without the input of this particular performer. At the same time, I am equally certain that the piece concretizes very precisely those sensations or impressions (admittedly as inchoate as they were vivid) experienced when the idea for this piece first arose many years ago.

Invention as research

Our collaboration was perhaps unusual in a professional context, in that we worked slowly and there were long gaps between our meetings. Curiously, this gave the work an improvisatory aspect: nothing was too fixed in advance of our sessions, and there was sufficient dialogue to ensure that we were addressing similar problems concurrently. The inherent paradox in the notion that the improvisatory quality of our work was a consequence of working slowly can perhaps best be explained in relation to the two most common models of collaboration, mentioned at the start, where the composer presents a near-complete piece (or a series of sketches) for the performer to work on, or where the performer opens his 'box of tricks' for the composer's delectation; in each case one party restricts the other's options by being many steps ahead in the process. The way in which we worked was more open-ended, and thus kept much more in play. Our hope is that the sense of 'invention' that suffused our sessions is carried through into the music, which must in any case speak for itself. Although we might point to the specific technical discoveries of our collaboration – specifically, the '*Doppelgänger* effect' and the 'killer double-stop' – as the least disputable 'research outcomes' of the process, they represent only a small amount of what we did. It is actually the process of discovery or 'invention' *within the piece* that best represents the way in which its coming into being, and thus its 'research aspect', is inscribed within it.

The research aspect of the collaboration involves two levels of methodology: most obviously, the process by which we worked in relation to the instrument and the concepts embodied within it ('invention'), but also the re-evaluation of the composer–performer relationship. This research angle is of particular relevance in the present academic climate, in which the place of composers and performers within academe is coming under increased scrutiny from several quarters, not least funding bodies. The idea that one might choose to spend months, even years, on a ten-minute cello piece may indeed seem self-indulgently extravagant, since the 'research outcome' would be identical if the work had been written in a week. A similar attitude is not unknown even among certain composers and performers, for whom a species of 'corporate professionalism' has become the order of their working lives. For these, the common models of composer–performer collaboration (in so far as they are

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deemed necessary at all) are not just a matter of pragmatism or expediency, but are enshrined as the embodiments of positive virtues. Again, none of what precedes is intended as a defence or a validation of a specific piece (let alone a 'research outcome'). But by locating our discussion within the domain of methodology, we have tried to stake the claims of 'practical music making' to constitute research in the fullest sense of the term.[17] It is our hope that this account may assist those for whom a critical stance in relation to the creative process (whether their own or others') remains a central concern of creativity itself.

Discography

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17 At the same time, the methodology of that research shows clear differences from the modus operandi of musicology. An anecdote bears this out: in its current manual supporting applicants for funding, the Arts and Humanities Research Board (the UK Government's funding body) asks applicants: 'What research methods will you be adopting to address the questions that you have set, or to explore the matters you intend to investigate? What is the rationale for your chosen research methods and why do you think it provides the most appropriate means by which to answer the research questions?' (Arts and Humanities Research Board, *Details of the Research Leave Scheme, August 2004*, p. 9). One can observe numerous instances in the foregoing account that could not have been so presented, notably when the 'outcome' is discovered long before the 'questions' have been formulated – or at least, fully and coherently argued in a way that can withstand the scrutiny of an external observer. Composers and performers may thus be hard-pressed to conform to the methodological requirements of scholarly discourse.

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Appendix

Per Serafino Calbarsi II: Le Songe de Panurge (text by François Rabelais, trans. Fabrice Fitch)

Comment Panurge avoit la pusse en l'aureille, et desista porter sa magnificque braguette	In which Panurge had an itch to scratch, and desisted from wearing his splendiferous codpiece
Comment Panurge se conseille à Pantagruel pour sçavoir s'il se doibt marier	In which Panurge takes counsel of Pantagruel to determine whether he should take a wife
Comment Pantagruel conseille Panurge prevoir l'heur ou malheur de son mariage par songes	In which Pantagruel advises Panurge to foretell the happy or unhappy outcome of his marriage by divination of his dreams
Le songe de Panurge et interpretation d'icelluy	Panurge's dream, and the interpretation of the same
J'ay songé tant et plus, mais je n'y entends note.	I've dreamt as much as you please, but have understood not a jot.
Exceptez que par mes songeries j'avoys une femme jeune, gualante, belle en perfection: laquelle me traictoit et entretenoit mignonnement [. . .]	Except that in my dreams I had a wife who was young, frisky, and perfectly beautiful, and who treated and kept me most handsomely.
Jamais home ne fut plus aise, ne plus joyeulx. Elle me flattoit, me chatouilloit, me tastonnoit, me testonnoit, me baisoit, me accolloit, et par esbattement me faisoit deux belles petites cornes au dessus du front [. . .] Et en ce ne me faisoit mal quiconques, qui est cas admirable. Peu après me sembla que je feuz ne sçay comment transformé en tabourin, et elle en Chouette.	Never was a man happier, or better pleased. She petted, tickled, poked, ruffled, kissed, and hugged me, and whilst frolicking she made me two pretty little horns right above my brow. And through these no one could harm me, which is wonderful to relate. Soon after it seemed to me that I was – I know not how – transformed into a little drum, and she into a night owl.
Là feut mon sommeil interrompu, et en sursault me resveiglay tout fasché, indigné, et perplex.	There my dream ended abruptly, and I awoke with a start, all discomposed, displeased, and discomfited.

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