Chapter 6, an analysis by Nancy Rao of Chen Yi's Symphony No. 2, presents a different perspective on identity, gesture, and musical composition. Rao first explains how the symphony, written in 1993 to commemorate the death of Chen Yi's father, is replete with allusions to rhythmic percussion gestures from Chinese opera called luogo dianzi, typically used to signify particular character traits or dramatic situations. In her analysis, Rao traces Chen Yi's use, development, and combination of these musical signifiers throughout the work, illustrating how their interaction contributes to an overarching symphonic narrative of spiritual transformation, from grief and despair at the opening of the symphony to peace and transcendence at its close. More broadly, Rao argues that Chen Yi's transfer of these signifiers from Chinese opera to Western symphony exemplifies her identity as a transnational composer. Rao further contends that in the global multiculturalism of the early twenty-first century, awareness of the cultural sources of musical gestures is essential for both analyst and listener.

NOTES

1. The literary critics W. K. Wimsatt and M. C. Beardsley first challenged the idea that the author's identity was relevant to the meaning of a work in their landmark article "The Intentional Fallacy," *Sewanee Review* 54, no. 3 (July–September 1946): 468–88. Barthes's "The Death of the Author" was first published in *Aspen: The Journal in a Box* 5–6 (1967), but later more conventionally in *Image—Music—Text*, ed. and trans. Stephen Heath (New York: Farrar, Straus, & Giroux, 1977), 142–48.

2. See chapter 1 (introduction), n. 15.

5

Sofia Gubaidulina, String Quartet No. 2 (1987)

Born in 1931 in Stalinist Tatarstan to a Russian Orthodox mother and a Muslim Tatar father, Sofia Gubaidulina grew up and established her career in the repressive environment of Soviet Russia.[i] During her childhood in the 1930s her family suffered religious persecution, and in the late 1940s, as the Cold War began between the USSR and the West, the governing Communist Party's stifling of artistic expression reached its climax, with Soviet composers whose music deviated from the ideals of Social Realism risking harsh punishments.

It was against this backdrop that Gubaidulina began studying piano and composition at the Kazán Conservatory, graduating in 1954. Any suspect tendencies in her music seem to have gone unnoticed until she applied for graduate studies at the Moscow Conservatory, whose composition professors deemed her music an unacceptable departure from the required style. She enrolled nevertheless, but would not have been granted her degree without the intervention of Dmitri Shostakovich, chair of the State Examination Committee, who defended her music and encouraged her to "continue on [her] own, *incorrect* way."[ii]

Gubaidulina's professional career began in earnest during the 1960s, following studies with Nikolay Peyko and Victor Shebalin. In 1975 Gubaidulina formed an improvisation ensemble with the composers Viatcheslav Artyomov and Victor Suslin that experimented musically with Eastern

i. Biographical information about the composer is drawn from Michael Kurtz, *Sofia Gubaidulina: A Biography*, trans. Christoph K. Lohmann, ed. Malcolm Hamrick Brown (Bloomington: Indiana University Press, 2007); and Valentina Kholopova, "Gubaydulina, Sofiya Asgatovna," in *Grove Music Online*, ed. Deane L. Root, article updated January 31, 2002, http://www.oxfordmusiconline.com.

ii. Sofia Gubaidulina, recorded interview with Elizabeth Wilson, cited in Wilson, *Shostakovich: A Life Remembered* (London: Faber & Faber, 1994), 306. Italics in the original.

European folk instruments along with those of their own invention, such as the "friction rods," made of rubber balls attached to metal rods, featured in her String Quartet No. 4.

Gubaidulina's music came to the attention of the West with Gidon Kremer's performances of *Offertorium*, the violin concerto she had dedicated to him and completed in 1980. Since then her powerful, expressively nuanced, and often intensely spiritual music has attracted the attention and admiration of performers, audiences, critics, and scholars. Her compositions range from solo vocal and chamber to large-scale choral and symphonic works, many of which have been commissioned and recorded by the world's major artists and ensembles, including the Kronos and Arditti Quartets, Anne-Sophie Mutter and the Berlin Philharmonic Orchestra, and the New York Philharmonic and Boston Symphony Orchestras. Gubaidulina holds honorary doctorates from Yale University and the University of Chicago and has received many international awards, including the Golden Lion award for lifetime achievement at the 2013 Venice Biennale music festival. After the collapse of the USSR in 1991, Gubaidulina moved to Germany, where she resides today.

For Gubaidulina, "there is no more serious reason for composing music than spiritual renewal," an ideal more important to her than musical innovation for its own sake: "The public strives for active spiritual work ... Listening to a musical composition ... helps people restore themselves, even though critics might give a negative evaluation because 'there was nothing new in this music.'"[iii]

"Difference Inhabits Repetition": Sofia Gubaidulina's String Quartet No. 2

Judy Lochhead

Difference requires artful negotiation for the woman who has chosen to take on the authorial role of music composer. The composer who is female must carefully control how her difference from male colleagues, in particular, is figured. She must hew out a place not only in which her compositional voice is heard as unique and hence different, but also in which her compositions are heard as "just" music—not marked as an exemplar of an identity group. Difference not only affirms originality but also serves as a

means of exclusion. Composers who are female necessarily confront this dilemma in their daily professional lives.

Concepts of difference and the related concept of identity have been of central philosophical concern since the early years of the twentieth century. In structural linguistics, meaning was understood to arise from relational differences between linguistic elements; and for various poststructuralist thinkers after World War II, meaning is multiply differential and always in a state of "deferral," in Derrida's formulation.[1] And in feminist thought of the late twentieth century, concepts of sexual difference proved crucial to articulate both a conceptual and a political agenda and for providing insight into real-life dilemmas for the aspirations of women. Of particular note here is the philosophical work of Judith Butler, Rosi Braidotti, and Elizabeth Grosz, who have focused on positive and productive notions of difference, especially with respect to gender and sex.[2] In the title of my essay I invoke the work of Gilles Deleuze, who in his 1968 work *Difference and Repetition* advances a critique of identity in the Western philosophical tradition, arguing that difference and repetition are presupposed by identity.[3]

Deleuze's philosophy of difference and his critique of the logos of Western thought—and in particular the critique of a logos dependent on binary oppositions such as mind/body, rational/irrational, and male/female as producing meaning—prove valuable for feminist thought about music. But some parts of his philosophical work, especially that written with Félix Guattari, pose conceptual and ethical problems, most significantly when considering the real-life struggles of women. In their work *A Thousand Plateaus* (1980), Deleuze and Guattari articulate a concept of "becoming-woman," which, like other "becomings" ("becoming-intense, becoming-child, becoming-animal"), is an experimental mode of being that discloses the hierarchies of power.[4] This concept of "becoming-woman" received early critiques from Alice Jardine and Luce Irigaray.[5] As the philosopher Elizabeth Grosz has noted, these strong critiques encompass a wide variety of issues, which she summarizes into the following points: the concept does not acknowledge its "investments in masculine perspectives;" it is a "male appropriation and recuperation of the positions and struggles of women," which risks depoliticizing the reality of those struggles; it "prevents women from exploring and interrogating their own specific, and nongeneralizable forms of becoming"; it makes the real struggles of women invisible; it discourages men from seeking their procedures for "dissolution and reorganization"; and it romanticizes the "Other" from a male perspective.[6]

Despite these issues, Grosz, like some other feminist philosophers, argues that because "becoming-woman involves a series of processes and movements outside of or beyond the fixity of subjectivity and the structure of stable unities, [it offers] an escape from the systems of binary polarization that

iii. Kurtz, *Sofia Gubaidulina*, 26, 29.

privilege men at the expense of women."[7] The operative concept for such an escape is "difference," which, along with the related concept of "repetition," is the focus of *Difference and Repetition*. Deleuze presents a notion of difference in itself—or "pure difference." This is a nonrelational notion of difference that is not dependent on the "four shackles of representation: identity in the concept, opposition in predication, analogy in judgment, and resemblance in perception."[8] Difference in itself is not difference in opposition to or in relation to (through analogy or resemblance) some other identity. Rather, difference is logically prior to identity and defies the binaries of representation, such as those resulting in the marked category of the "Other."

While Deleuze's concept of pure difference implies temporal passage—since such differing is manifest through time—the concept of repetition clarifies the nature of this temporality. A repetition motivated by difference occurs over time and constitutes a "creative transformation of things."[9] Repetition, then, not only shows the essential uniqueness of events—as Deleuze's evocative phrase "difference inhabits repetition" implies—but also is a generative and creative force.

Such an intertwining of difference and repetition must have been somewhere in Sofia Gubaidulina's musical thinking when she composed her Second String Quartet in 1987.[10] Her program note, much of which is quoted below, suggests that difference and repetition were indeed formative principles (the italics are mine):

This was the first time in my life I set myself the task of realizing a certain musical problem of great importance to me personally, *not in a large scale form but in a small scale one*.

In the course of many years my attention has been persistently drawn to an idea I call "Musical Symbolism." This means that what appears as a symbol (i.e. a knitting together of things of different significance) is not some sound or other, nor yet a conglomeration of sounds, but the *separate constituent elements* of a musical instrument or the *properties of those elements*. Specifically in this particular context, *the discourse* springs from the difference between the means of *extracting the normal sound from stringed instruments and the means by which harmonics can be made to sound*.

It is possible to consider the passage across this difference as a purely mundane acoustical phenomenon and to make no particular issue out of it. But it is just as possible to experience *this phenomenon as a vital and essential transition from one state to another*.

And this is a highly specific aesthetic experience, the experience of a symbol. It is just such an experience which distinguishes between everyday time and true essential time, which distinguishes between existence and essence.

And this modulation, this transition between the two, happens not through "depiction" nor through "expression" but through *transformation or transfiguration* by means of an instrumental symbol. For this transition actually happens on the very instrument. In its acoustic self.[11]

In short, Gubaidulina set for herself the compositional problem of creating a musical discourse of the "small scale," of the "transformation or transfiguration" of "separate constituent elements" which creates a "vital and essential transition from one state to another."

Gubaidulina's prose suggests an intertwining of sonic difference made manifest through temporal passage, and as such it resonates strongly with Deleuze's weaving together of difference and repetition. A detailed analysis of the quartet allows for a more deeply nuanced sense of how Gubaidulina musically *thinks* difference in this sense; but before delving into a material engagement with the sounds of the quartet, I must clarify what I mean by the idea that Gubaidulina "musically thinks," and to do that I turn again to Deleuze.

In his solo book on the artist Francis Bacon, *Francis Bacon: The Logic of Sensation*, and together with Guattari in *What Is Philosophy?*, Deleuze recognizes three ways of "thinking the world": philosophy, art, and science.[12] Distinguishing the three from one another and claiming their equal status, Deleuze and Guattari characterize philosophy as the creation of concepts, art as the composition of monuments through sensations, and science as the determination of functions.[13] The thinking of the artist in this formulation consists of the material creation of a "monument"—or a work of art—that produces sensations. Thus, art thinks the world through its very materiality—through paint, sound, shape, and so on.

Further, Deleuze links the sensations of art to the underlying affective forces of the world, claiming that "music must render non-sonorous forces sonorous, and painting must render invisible forces visible."[14] My claim about Gubaidulina's Second String Quartet follows from this general point: the sounding music of the quartet renders sonorous the nonsonorous forces of difference through repetition. In other words, the quartet sonically thinks difference as musical sensation.

That Gubaidulina confronted difference is obvious for a composer whose gender defied the historical norm in the Western classical tradition. But difference figured in other dimensions of her life as well during the time of the quartet's composition. As a modern composer, she would have been expected to develop a unique compositional voice that would have distinguished her from others. And within the context of the musical avant-garde in the latter half of the twentieth century, originality was an essential defining feature for the successful composer. Further, in her personal life,

Gubaidulina often drew attention to her multicultural heritage—she had a Tatar father and a Russian mother—and to herself as a bridge between East and West.[15]

In the following analytical discussion of the quartet, my goal is to express how the work sonicizes difference, and in particular how its various forms of repetition engage differing. In expressing the work's thinking of difference, I am not arguing that it represents Gubaidulina's difference as a composer who is female, or as a composer of the avant-garde, or as a consequence of the uniqueness of her compositional voice. Rather, I argue that the quartet musically thinks difference through "transformations" of sonic "elements," which create a "vital and essential transition from one state to another." Repetition is crucial to enacting this sense of transitioning, since its proliferation effectively dissolves the identity of the thing repeated and allows difference to become sonically present as such.

The quartet has two main parts, each of which carries out a unique process, and a concluding part. The overall temporal design of the quartet may be visually mapped in a wide variety of ways. Figure 5.1 is a depiction made by Ji Yeon Lee, who was my student in a graduate class in which we studied the work ⬤. The figure is a scan of a watercolor painting done on parchment paper; the full-color version can be seen on the companion website for this volume. The

Figure 5.1
Depiction of the overall design of Sofia Gubaidulina's String Quartet No. 2. Reproduced by permission of Ji Yeon Lee.
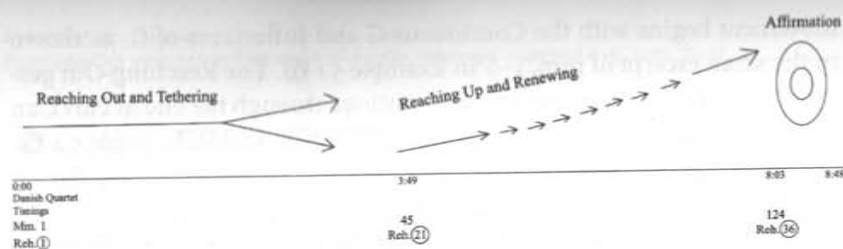

Figure 5.2
Overall temporal design

swirling blue mass on the left depicts Part 1, the snaky green-yellow-orange figure over the right depicts Part 2, and the dark blue–red rectangular figure at the bottom right depicts the concluding passage. The map elegantly evokes not only the timbral shadings and distinctions in the three parts of the quartet, but also the gestural movements that inhabit them. My own, more traditionally analytical map, given as Figure 5.2, shows the three parts and labels the types of functions that the music of each part enacts ⬤. I name each of the three parts according to their function: Part 1, *Reaching Out and Tethering*; Part 2, *Reaching Up and Renewing*; and Part 3, *Affirmation*. The processes of each part entail significant amounts of simple musical repetition that reveals difference. In the following, I explain in more detail the functions of the parts, particularly as they are manifest in musical sounds, and demonstrate how the musical details of the quartet effectively think the forces of sonic differing.

Part 1: *Reaching Out and Tethering*

The *Reaching Out and Tethering* function of Part 1 arises from the "reaching-out" gestures, which move above and below a generalized pitch hub—a hub defined by G4—and the consequent tethering back to that hub (to G4 or a close pitch, with some exceptions). This effect is created by three types of events: (1) "Continuous-G" events—the continuous articulation of G4 played with one of two timbral types: *harmonic non vibrato* or *ordinario vibrato*; (2) "Inflections-of-G" events—inflections of G4 played with five timbral types (*ordinario vibrato*, harmonic *sul ponticello*, *ordinario non vibrato*, *tremolo ordinario*, and *tremolo sul ponticello*); and (3) "Reaching-Out" *tremolo* gestures in the first violin and cello that move predominantly by half- or whole-step linear movements above and below G4.[16]

The function of *Reaching Out and Tethering* depends on the Continuous-G and Inflections-of-G types, which establish a kind of hub from which the Reaching-Out gestures pull away and to which they tether back. The

movement begins with the Continuous-G and Inflections-of-G, as shown in the score excerpt of mm. 1–6 in Example 5.1 ◐. The Reaching-Out gestures start at rehearsal number 5 and continue through the end of Part 1, an excerpt (rehearsal numbers 5–9) of which is reproduced in Example 5.2 ◐. The following discussion of Part 1 considers first its processes of differing and then its function of *Reaching Out and Tethering*.

Each of the three types of events occurs in forms that maximize difference, either through their combination with the other types or through successive groupings. Figure 5.3, a graphic depiction of events from the beginning through rehearsal number 3, demonstrates some features of processes of differing in the opening of the quartet ◐.[17] The top layer of the figure shows the Continuous-G events, the next lower layer the Inflections of G, and the bottom layer the dynamics of the whole. The figure combines traditional notational signs along with icons that represent some sonic feature or quality of the musical elements that make up the types. In some instances, shades of black and shapes are used to suggest some sounding quality. For example, the black and gray ovals depict a short string event, the shadings indicating different timbral inflections. Dynamics are indicated with a scale from *ppp* through *ff*, using the typical performance indications for dynamics.

Example 5.1
Rehearsal numbers 1–2, mm. 1–6

Example 5.2
Reaching-Out gestures in first violin and cello, rehearsal numbers 5–9, mm. 15–21

The articulation of differing as a process arises from the distinctions occurring in two ways: (1) differing of succession—nearly constant timbral distinctions between events that emphasize succession, and (2) blurry patterning—a coincident patterning with blurry boundaries that articulates differing across longer temporal spans. Both types of differing may be observed visually in Figure 5.3. The differing of successive elements during the passage arises largely because of the interaction between the Continuous-G and
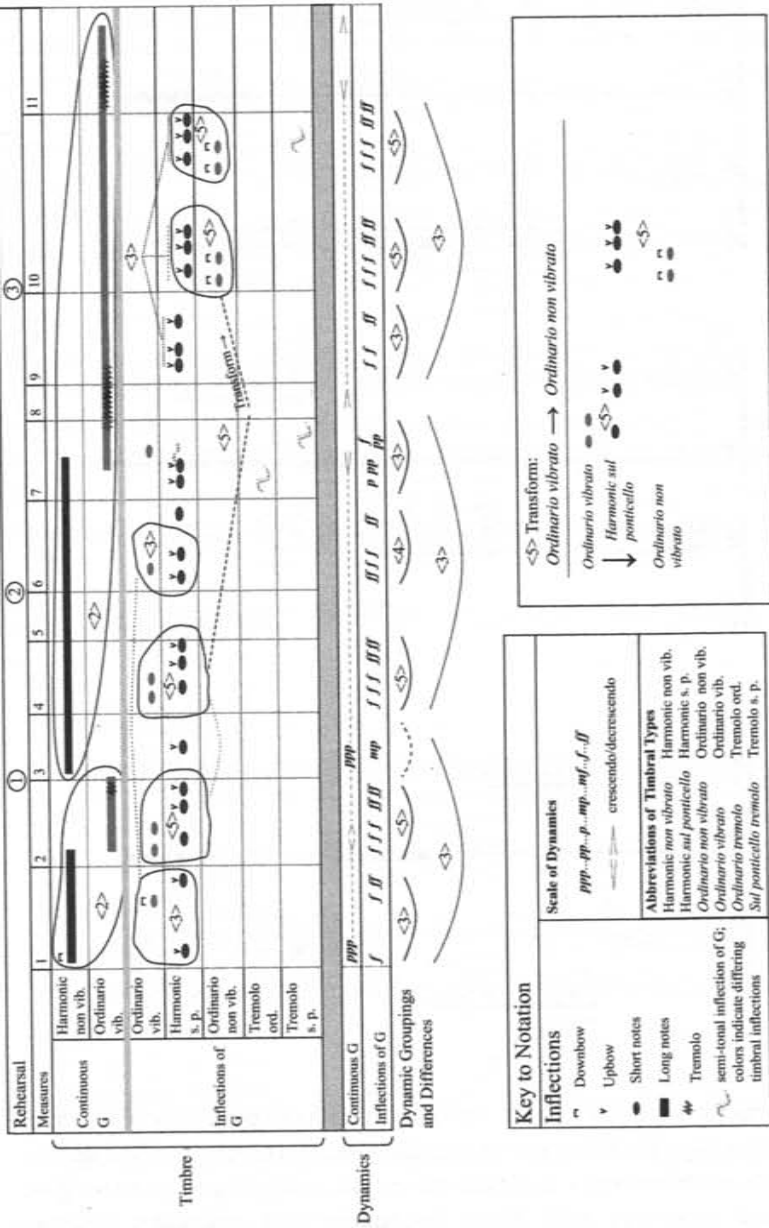
Inflections-of-G layers. The frequent changes of timbre do not simply inflect the constant presence of G4; they also virtually dissolve the identity of that pitch, drawing attention to the timbral differing of succession. A similar process operates in the dynamics of the passage. The frequent changes and the louder dynamics of the Inflections-of-G with respect to the Continuous-G layer draw attention to processes of dynamic differing. A scorelike visual reading of Figure 5.3 can give some sense of the aural impression of the passage.

The coincident process of blurry patterning brings out processes of differing over larger spans of time. The patterning creates groupings that have blurry boundaries because of the nature of their constituents, qualitative distinctions between timbres and dynamics, and durational distinctions between groupings. The distinctions of both timbral quality and duration in the nonpulsed rhythmic context of the opening define not sharply delineated but rather indistinct boundaries. Some of the possible groupings of the passage are indicated in Figure 5.3 with circles and connecting dotted lines.

I refer to such groupings by the number of elements they comprise; for instance, a group with two elements is a duplet and is indicated in Figure 5.3 by <2>. In the Continuous-G layer, for example, the succession of the two timbral qualities, *harmonic non vibrato* and *ordinario vibrato*, creates a duplet that occurs twice during the passage. While the sense of duplet arises from a two-part pattern, the distinctions between each duplet allow the processes of differing to emerge within a longer temporal span.[18] As Figure 5.3 indicates, such groupings occur frequently during the opening, establishing triplets and quintuplets. Another mode of differing occurs through changes of groupings patterns, as for instance in the transformation of the quintuplet of mm. 2 and 4 into that of m. 10 (indicated by the broken line and the label <5> *Transformation*). This timbral transformation, schematized in the lower right-hand box of Figure 5.3, involves a change of timbre for two elements— from *ordinario vibrato* to *ordinario non vibrato*—by way of a transitioning triplet that fragments the first quintuplet and leads to the reconstituted second.

Similar processes of differing occur by means of dynamic changes during the passage. As shown in the Dynamics layer of Figure 5.3, and specifically in the Inflections-of-G strand, differing dynamics create groupings with blurry boundaries. As shown in an additional pair of layers beneath the Inflections-of-G strand labeled *Dynamic Groupings and Differences*, these groupings can be organized hierarchically. The (a) layer of dynamic groupings shows how the sequence of "loud–louder" (*f–ff*) occurs primarily in groupings of triplets or quintuplets, instances of such groupings occurring in mm. 1, 2, 4, 9, and 10. The quartet of m. 6 differs, however, having a sequence of "louder–loud–louder." The inclusion of softer dynamics (*ppp* through *mp*) serves to create longer grouping spans. As indicated in the (b) layer of the Dynamics, a sequence of "loud–loud–softer" (in which, in

Figure 5.3
Modes of differing in the Continuous-G and Inflections-of-G events

this context, "loud" comprises *f–ff* and "softer" comprises *mp–ppp*) occurs in the first two triplets. The last triplet transforms the "louder–softer" sequences of the previous triplets into an end emphasis on *ff*.

While Figure 5.3 shows events through rehearsal number 3 only, it exemplifies the processes of Part 1 that continuously develop into new modes of differing with respect to successive events and the longer spans created by blurry patterning. The processes of differing, however, arise from the constant presence—the constantly sounding repetition—of G4, whose identity as this specific pitch becomes audibly transparent.

As may be observed in Example 5.2, the tremolo lines of the Reaching-Out gestures, always entailing a pairing of the first violin and the cello, move predominantly by half or whole step upward—with the occasional larger interval that protrudes from the line. For instance, at rehearsal number 5 the violin initiates an upward-directed gesture that is mirrored by the cello shortly thereafter, each gesture reaching up or down by an interval of seven semitones, only to be tethered back to G♯4 at its end. And at rehearsal number 8, the cello again answers the violin but now repeats the violin's upward line, both "Reaching Out" slightly further by an interval of eight semitones.

Part 1 consists of 13 instances of these paired Reaching-Out gestures, the occurrences schematized in Table 5.1. The columns indicate the number of notes; the starting and ending pitch for both violin and cello; the relation of the violin and cello gestures to each other (mirroring or matching of contour and coordinated or offset beginnings), and the intervallic span and ending pitch of each gesture. As Table 5.1 demonstrates, the succession of Reaching-Out gestures enacts a process of differing through constant variation. Over the course of the passage, the number of notes of successive gestures increases, although not in a consistent way; the gestures are offset temporally until rehearsal number 16, when they begin together; after the initial alternation between mirrored and matching contours, the passage ends with mirroring of the last seven gestures (starting from rehearsal number 14); and the distance of the Reaching-Out constantly increases by one semitone from rehearsal numbers 11 through 18, after which the distance increases by five and three semitones.

The intervallic shaping of the Reaching-Out gestures also enacts processes of differing, as Figure 5.4 indicates for the gestures of rehearsal numbers 5 and 8 ◐. At rehearsal number 5, the figure shows the mirroring relation between the violin and cello, and the annotations on the pitch intervals indicated underneath the staves show trichordal and pentachordal repetition and retrograde inversions for each of the instrumental lines. At rehearsal number 8, the figure shows the internal palindrome. The internal intervallic relations within and across the Reaching-Out gestures enact differing through the recurrences and transformation of sub-units.

Throughout Part 1, the Reaching-Out gestures enact processes not only of differing but also of intensification, owing to the increase in the number

Table 5.1 String Quartet No. 2, Reaching-Out gestures of first violin and cello

Rehearsal number	Number of notes	Starting pitch		Ending pitch		Violin1 and cello relation	Reaching-Out distance from G4	
		Vn1	Vc	Vn1	Vc		Semitones	Pitch
5	13	G4	G4	G♯4	F♯4	Mirror, offset	7	D5
8	10	G4	G4	G4	G4	Same, offset	8	E♭5
10	19	G4	G4	G4	G4	Mirror, offset	8	E♭5
11	10	G4	G4	G4	G4	Mirror, offset	8	E♭5
12	14	G4	G4	G4	G4	Same, offset	9	E♭5
13	15	G4	G4	G4	G4	Same, offset	10	F5
14	21	G4	G4	F5	A3	Mirror, offset	11	F♯5
15	13	G4	G3	G♯4	F♯4	Mirror, offset	12	G5
16	16	G4	G4	G5	G3	Mirror, together	13	G♯5
17	8	G4	G4	G♯5	G♭3	Mirror, together	14	A5
18	13	G4	G4	B♭5	E3	Mirror, together	15	B♭5
19	21	G4	G4	D♯7	B2	Mirror, together	20	D♯6
20	29	G4	F♮3	F7	A2	Mirror, together	23	F♯6

of notes and the greater distance from the pitch hub in successive gestures. The totality of the effect of these processes of differing and intensification over Part 1 is suggested in Figure 5.5, which visually schematizes the overall function of *Reaching Out and Tethering* that manifests over Part 1 ◐. Time is depicted on the vertical axis with the beginning of the passage at the bottom of the figure, and register on the horizontal axis, with the hub of G4 as the middle column. The Inflections of G are shown as the horizontal "stitches" across the column, and the Reaching-Out gestures emanate out

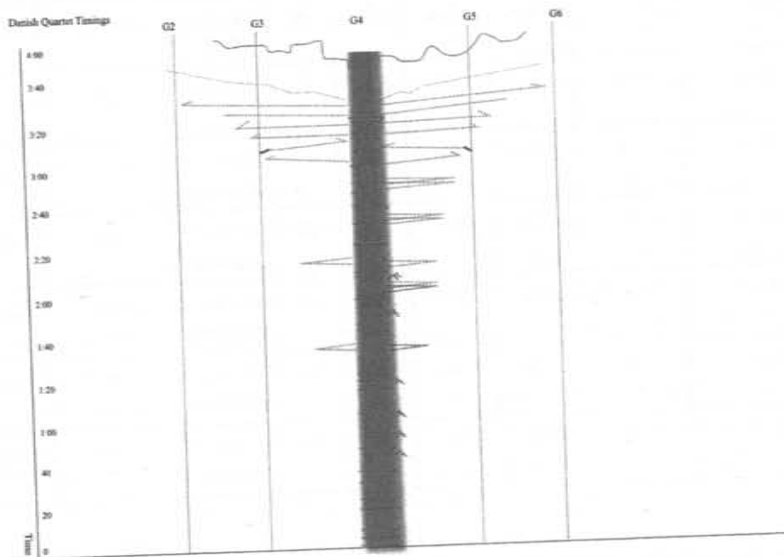Figure 5.4
Intervallic differing in the Reaching-Out gestures

Figure 5.5
Part 1, Reaching Out and Tethering

from the G4 hub according to their intervallic distance from it. The lines at the top of the G4 column are the meandering gestures by the second violin and viola that conclude Part 1. The sense of tethering intensifies gradually over the course of the passage as the Reaching-Out gestures become

more insistent, frequent, and extensive. As the visualization in Figure 5.5 suggests, the continual processes of differing and intensification arise by means of the repetitions of the passage, the constant presence of G4, and the recurrences of the Reaching-Out gestures.

Part 2: *Reaching Up and Renewing*

Part 2 of Gubaidulina's quartet has a function of *Reaching Up and Renewing*. This function is enacted by a mosaic design, consisting of three types of events whose recurrences articulate eight stages. These stages (discussed below in more detail) are marked off by a Reaching-Up gesture, a chromatic ascent that emerges from the mosaic, and a Renewing gesture that refreshes the process and progress of ascent and that also plays a role in the mosaic.

The three types of events that comprise this mosaic design are defined as follows, and their first several occurrences are annotated on the score excerpt of rehearsal number 21 (mm. 44–50), reproduced below in Example 5.3 ⬤:

1. "Sonority"—a continuous harmonic event consisting of two or more pitches. Sonorities involving pitch intervals (pi) of four or eight semitones and one or eleven semitones occur frequently, establishing an overall harmonic character for Part 2.
2. "Cry"—a falling or rising semitone melodic gesture of two elements that has a "cry" character. Often the Cry emerges from a Sonority event.
3. "Multidimensional pitch-interval 7" (or "Multi-7")—a figure of vertical and successive pitch-interval 7s, sounding in four timbral types.

The mosaic design of Part 2's initial stage (rehearsal numbers 21–25, mm. 45–67) is suggested by the layout in Figure 5.6 ⬤. All three types of events are introduced initially (mm. 45–51), but then the progressive variation of each type—entailing changes in pitch and register, timbre, texture, and duration, and their continuous recombination—creates a mosaic-like sequence for Part 2.

The overall function of the part is characterized by two gestures that emerge from the mosaic events. The Reaching-Up gesture is characterized by chromatic ascent and occurs several times during Part 2. As shown by the pitch names in boldface in Figure 5.6, the first Reaching-Up gesture begins with the A4 in m. 58, occurring in both the Sonority and Cry events, and rises chromatically to an F♯5 in m. 67. Since the notes of the Reaching-Up gesture play a role in mosaic events, it effectively emerges *from* the mosaic design, largely because of the force of the rising chromatic line.

The Renewing gesture (not shown in Figure 5.6) consists of a dyad of either interval class 3 or 4, which because of either dynamic or textural emphasis has the effect of renewing the overall ascent at various moments throughout Part 2.

Example 5.3
Three event types of the mosaic design

♩ = 84

This gesture is an element of the Sonority events, but because of its musical emphasis, it takes on an added role—that of reinitiating upward passage.

As noted above, the overall *Reaching Up and Renewing* function of Part 2 is enacted through eight stages. Each stage begins with a Renewing gesture, and all but two also entail occurrences of the Reaching-Up gesture. As Figure 5.7 indicates, the upward trajectory of this passage spans three octaves, from A4 through A7, but the upward ascent is not smooth—it stalls in Stages 2 and 4 and is steeper in some stages ("steeper" being a function of time and size of interval) ●. The Renewing gestures, also indicated in Figure 5.7, mark the beginning of each stage of the trajectory, renewing afresh the sense of progress upward. For instance, as the score excerpts of Example 5.4 show, the Renewing gesture of Stage 2 (m. 67) is set off by texture and dynamics, and the gesture of Stage 5 (m. 86) is set off by texture, register, the vibrato in

Figure 5.6
Mosaic design, Part 2, *Reaching Up and Renewing*

Figure 5.7 (left page) contents:

	Stage 1	2	3	4	5	6	7	8
Rehearsal	(21) (22)	(23) (24) (25)	(26) (27)	(28) (29)	(30)	(31)	(32)	(33) (34)
Time: Danish	3:54	5:05	5:24	5:43	6:03	6:16	6:30	6:58 (8:03)

Octave rows: 7, 6, 5, 4

Reaching Up   Renewing

Initiating Interval (Renewing):

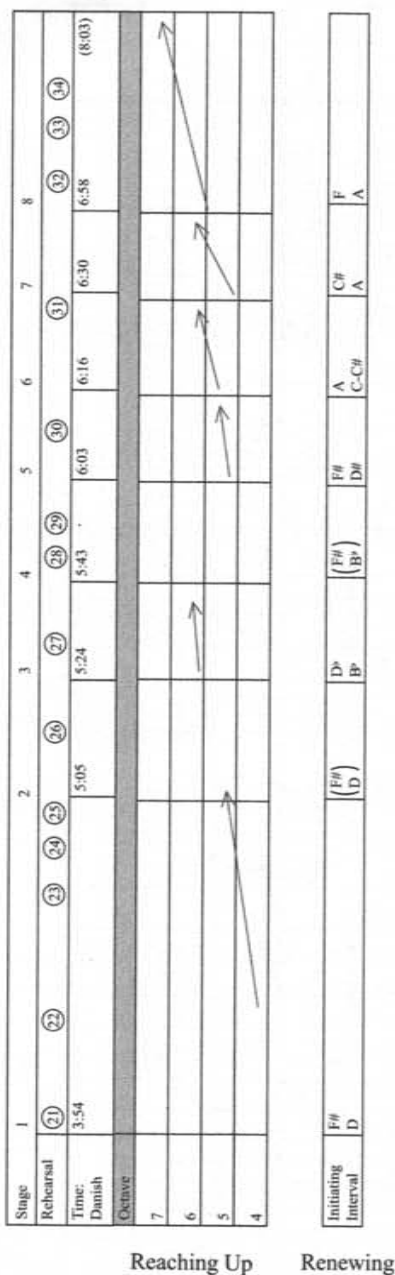| F# / D	(F#) / D	D♭ / B♭	(F#) / (B♭)	F# / D#	A / C–C#	C# / A	F / A

Figure 5.7
Stages of Reaching Up and Renewing

Example 5.4
Renewing gestures, mm. 65–67 and 86–87

a) Mm. 65–67

Stage 2

b) Mm. 86–87

Stage 5

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the viola and cello, and the dynamic swells in the violins. It is noteworthy that the Renewing gestures initiate an upward chromatic ascent for each stage with two exceptions: Stages 2 and 4. The Renewing gestures have the effect of restarting the ascent, but in these two stages the ascent stalls.

The interactions of the mosaic events and Reaching-Up/Renewing gestures enact the overall function of *Reaching Up and Renewing*. Tracing these interactions in an abbreviated form, Figure 5.8 maps out their occurrences in order to suggest how the function emerges from the events and gestures ◐. As the figure suggests, each stage and each occurrence of the events and gestures differs from the one preceding, such that an overall process of differing characterizes the upward trajectory of the passage. In other words, the repetitions of the chromatic ascent and of its renewal allow the process of differing to become salient.

Stages	1	2	3	4	5	6	7	8
Rehearsal	㉑	㉒ ㉓ ㉔ ㉕	㉖ ㉗	㉘ ㉙	㉚	㉛		㉜ ㉝ ㉞
Time	3:54	5:05	5:24	5:43	6:03	6:16	6:30	6:58 (8:03)
Renewing	F# D	F# D	D B♭	F# B♭	F# D#	A C-C#	C# A	F A
Reaching Up*		A4------ F#5	D♭6-E6		F#5----A5	A5------C#6 ---C#6 C#6 ------------G7		
Sonority**	F# D	F F# A D	G D♭ Bb B♭	E♭ E♭ D F#	D# F# C# D#	A A D# C	C# E E A	C C C# A
Cry	F#-F	F#-F	D♭-D	F#-F	F#-G	A-B♭	E D# C# C	F#-F; D-C#
Multi-7**	A-G#/A B♭	A...C# A...F# D...F# D...B	A...D D...G		B..G#/A♭ E...C#/D♭			

*Beginning and ending pitches of the Reaching Up gestures.
**Highest and lowest pitches at beginning and end of each stage.

Mosaic Events

Figure 5.8
Interactions of mosaic events and Reaching-Up/Renewing gestures

Part 3: *Affirmation*

The *Affirmation* function of the concluding part (rehearsal number 36, mm. 123–36) is enacted by the alternation of two related sonorities that affirm processes of the previous parts. This function projects a sense not of temporal becoming, but rather of stillness that dissipates the more forward-directed motion of the preceding parts. As in Parts 1 and 2, however, differing emerges from repetition, in this case the repetition of two sonorities with features that I describe as "Diffuse" and "Focused." As may be observed in the annotated score excerpt of Example 5.5 (mm. 123–26), the Diffuse sonority consists of larger intervals and a wider range; the Focused sonority, of smaller intervals and a smaller range. A schematization of the occurrences of the Diffuse and Focused sonorities in Figure 5.9a ⬤ shows that the Diffuse sonority spans 65 semitones and that its harmonic intervals are relatively large, especially in the lower register. The Focused sonority, by contrast, spans only 18 semitones, its constituent intervals are smaller, and its pc set is a subset of that of the Diffuse sonority.

Example 5.5
Alternating sonorities, mm. 123–26

The alternation of the Diffuse and Focused sonorities manifests difference not through the inflections of G4 during Part 1, nor as in Part 2 through the progressive changes of successive events and their recombination in mosaic design. Rather, differing in Part 3 arises primarily from changes in the duration of the two sonorities (varying from 3 to 15 beats), with some distinction in dynamics as well. As Figure 5.9b indicates, the Focused sonority always has a *forte* dynamic, and the Diffuse sonority, a *piano→forte* dynamic, with the exception of its last occurrence, which is played *pianissimo*.

A grouping of the sonorities into "Diffuse-Focused" pairs demonstrates a blurry patterning that enacts a progressive differentiation. Figure 5.9b also illustrates how the pairings show a reversal of the long–short pattern in the third pair, an increase by one beat of the longer duration of each pair, and an overall increase by one beat of the succession of pairs. The duration of the final Diffuse sonority, as if in response to the reversal of the third pair, is significantly longer at 15 beats. While the final occurrence of the Diffuse sonority has a greater durational and dynamic difference with respect to the preceding sonorities, the distinctions between events in the *Affirmation* passage are finely drawn. The subtleties of the distinctions both allow the differences of the repetitions to become manifest and the final, more distinct statement of the Diffuse sonority to provide an ending to the passage and to the quartet.

The *Affirmation* function of Part 3 arises from features of the Diffuse and Focused sonorities that affirm earlier events of the piece through allusion or repetition. The two sonorities comprise pitch classes and registers that have played significant roles in the preceding two parts. In particular, G♯ is prominent as the highest pitch of both the Diffuse and Focused sonorities. In place of G, which played such a crucial role in Part 1, G♯ now reaches up from that tethering pitch into a directed pitch-class space, and its manifestation as G♯7 affirms the *Reaching Up* process of Part 2, which, before the wafting up in the first violin, rested momentarily on G7. The doubling of D in different octaves in both sonorities also affirms the important role of that pitch class in Part 2, and particularly its role in the D–F♯ sonority that occurs so prominently at the beginning of Part 2 in both the Renewing gestures and Multi-7 events. Finally, in the most obvious sense, the Diffuse sonority affirms the *Reaching Up and Renewing* process of Part 2 with its high register and the airy breadth of its spacing. In perhaps a less obvious sense, the alternation of the Diffuse and Focused sonorities in this concluding passage affirms the *Reaching Out and Tethering* of Part 1: the Focused sonority tethers the registral reach of the Diffuse sonority. That the quartet culminates with the registral reach and breadth of the Diffuse sonority suggests not that one process has triumphed over another, but rather that the alternation of sonorities—which in itself affirms multiple and different processes—ends with the one that allows space for the other. In other words, the quartet ends with the sonority that manifests, in its totality, both difference and repetition.
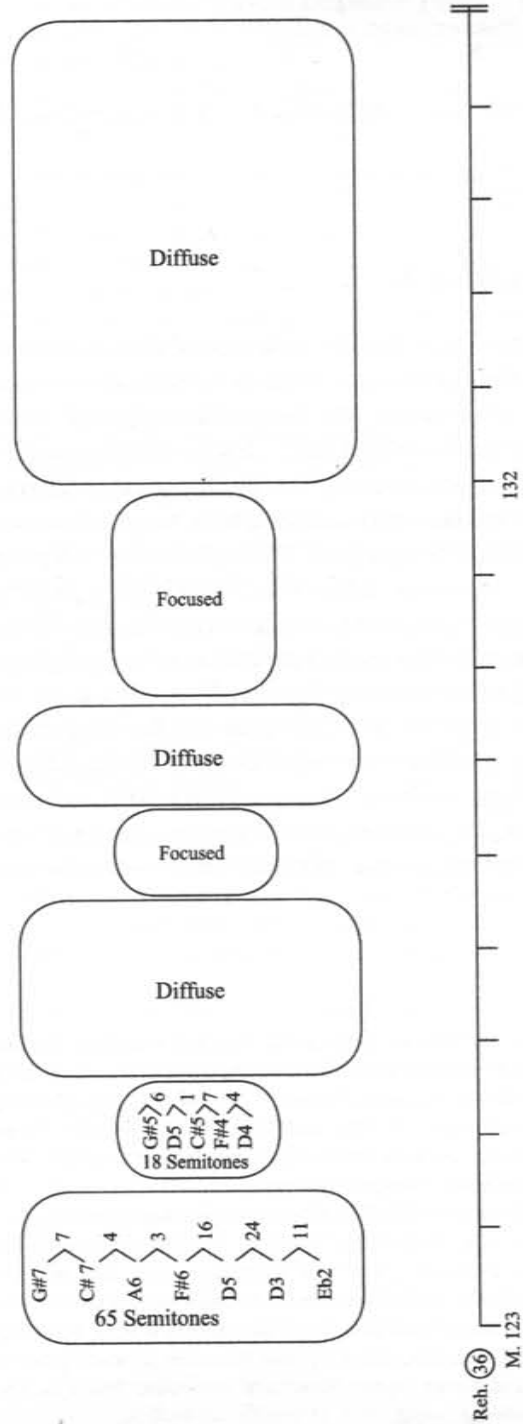

Figure 5.9a
Alternation of Diffuse and Focused sonorities, mm. 123–36

Duration by beat	5		3	6	3	3	7
		8		9		10	

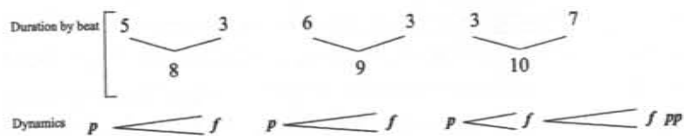Dynamics p ⟨ f p ⟨ f p ⟨ f ⟩ f pp

Figure 5.9b
Durational differing

Concluding Remarks

As a composer who is female, Sofia Gubaidulina has had to encounter and negotiate difference in ways unique to her identity as a woman and her particular life circumstances. The Second String Quartet seems focused especially on difference as a lived reality, but not simply as a difference that leads to the binaries of exclusionary thought. Rather, through musical repetitions and changes in both short- and long-term temporal relations, Gubaidulina musically *thinks* difference itself. Through the constantly varying events that combine and recombine in new ways, complex threads of association proliferate throughout the quartet. The processes that run through these threads of association give shape to the repetitions and to the differences they reveal. While the *Affirmation* passage functionally ends the piece, it does so by opening up a sonic place for the *Reaching Up and Renewing* and the *Reaching Out and Tethering* processes to reverberate. If, as Gubaidulina suggests in her "Composer Note," we hear in the quartet the "vital and essential transition" from one sounding event to another, then we may begin to have a palpable sense of the difference—the "pure difference"—that the music thinks.

NOTES

1. The classic authors in structuralist linguistics include Ferdinand de Saussure, whose ideas were extended by Claude Lévi-Strauss into structural anthropology. For representative works see Saussure, *Course in General Linguistics* (LaSalle, IL: Open Court, 1986), and Lévi-Strauss, *The Raw and the Cooked* (New York: Harper & Row, 1969). For a representative poststructuralist work, see Jacques Derrida, *Writing and Difference* (Chicago: University of Chicago Press, 1978).

2. See Judith Butler, *Bodies That Matter* (London: Routledge, 1993), and *Gender Trouble* (New York: Routledge, 1990); Rosi Braidotti, *Patterns of Dissonance: A Study of Women in Contemporary Philosophy* (New York: Routledge, 1991); Elizabeth Grosz, "A Thousand Tiny Sexes: Feminism and Rhizomatics," in *Gilles Deleuze and the Theater of Philosophy*, ed. Constantin Boundas and Dorothea Olkowski (New York: Routledge, 1994), 187–210; Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (Bloomington: Indiana University Press, 1994); and Grosz, *Space, Time, and Perversion: Essays on the Politics of Bodies* (New York: Routledge, 1995).

3. Deleuze's work, the French title of which is *Différence et répétition* (Paris: Presses Universitaires de France, 1968), is available in English as *Difference and Repetition*, trans. Paul Patton (London: Athlone Press, 1994).

4. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (1980; Minneapolis: University of Minnesota Press, 1987).

5. Alice Jardine, *Gynesis: Configurations of Woman and Modernity* (Ithaca, NY: Cornell University Press, 1985), and Luce Irigaray, *This Sex Which Is Not One*, trans. Catherine Porter (1977; Ithaca, NY: Cornell University Press, 1985).

6. Grosz, "A Thousand Tiny Sexes," 187–90.

7. Ibid., 207. Other feminist philosophers sympathetic to the Deleuzian project, while not necessarily to all of his concepts, are Braidotti (see "Toward a New Nomadism: Feminist Deleuzean Tracks; or, Metaphysics and Metabolism," in *Gilles Deleuze and the Theater of Philosophy*, 159–85); Moira Gatens ("Through a Spinozist Lens: Ethology, Difference, Power," in *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford: Blackwell, 1996), 162–87; Dorothea Olkowski, *Gilles Deleuze and the Ruin of Representation* (Berkeley and Los Angeles: University of California Press, 1999); see also the essays in Ian Buchanan and Claire Colebrook, eds., *Deleuze and Feminist Theory* (Edinburgh: Edinburgh University Press, 2000).

8. Daniel Smith and John Protevi, "Gilles Deleuze," *The Stanford Encyclopedia of Philosophy* (Fall 2008), ed. Edward N. Zalta <http://plato.stanford.edu/archives/fall2008/entries/deleuze/>; Deleuze, *Difference and Repetition*, 29.

9. Smith and Protevi, "Gilles Deleuze."

10. There are two available scores: one printed—Sofia Gubaidulina, *String Quartet No. 2* (Hamburg: H. Sikorski, 2002)—and the other a facsimile reproduction of the manuscript (Hamburg: H. Sikorski, 1991). When working on this analysis, I relied primarily on two recorded performances by the Kronos and the Danish Quartets; I did not have access to recordings by the Arditti and Rubin Quartets. The Danish Quartet performance was the one that most closely affirmed my own analytical observations. *Kurtag, Lutoslawski, Gubaidulina*, Arditti String Quartet, Montaigne Auvidis MO 782147, 1994, compact disc; *String Quartets*, Danish String Quartet, Classic Produktion Osnabrück 999064 2, compact disc; *Short Stories*, Kronos Quartet, Electra Nonesuch 9 79310-2, 1993, compact disc; and *20th Century String Quartets*, Rubin String Quartet, Arte Nova 770690, 2006, compact disc.

11. Sofia Gubaidulina, "Composer Note," String Quartet No. 2, Schirmer Music Sales Classical, accessed September 21, 2014, http://www.musicsalesclassical.com/composer/work/24110.

12. Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith (1981; Minneapolis: University of Minnesota Press, 2003); Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (1991; New York: Columbia University Press, 1994).

13. Deleuze and Guattari, *What Is Philosophy?*, 117–200.

14. Deleuze, *Francis Bacon: The Logic of Sensation*, 48.

15. Michael Kurtz, *Sofia Gubaidulina: A Biography*, ed. Malcolm Hamrick Brown, trans. Christoph K. Lohmann (Bloomington: Indiana University Press, 2007), details the various dimensions of Gubaidulina's multicultural heritage and its role in shaping her artistic vision.

16. I indicate the function of parts in italics, as for instance in the *Reaching Out and Tethering* function of Part 1, and indicate specific gestures in quotations, as for instance in the Reaching-Out gesture.

17. Figures 5.3 and 5.5 were originally conceived with color. In the original version of Figure 5.3 I used color to indicate timbral differences, and Figure 5.5 continued the color