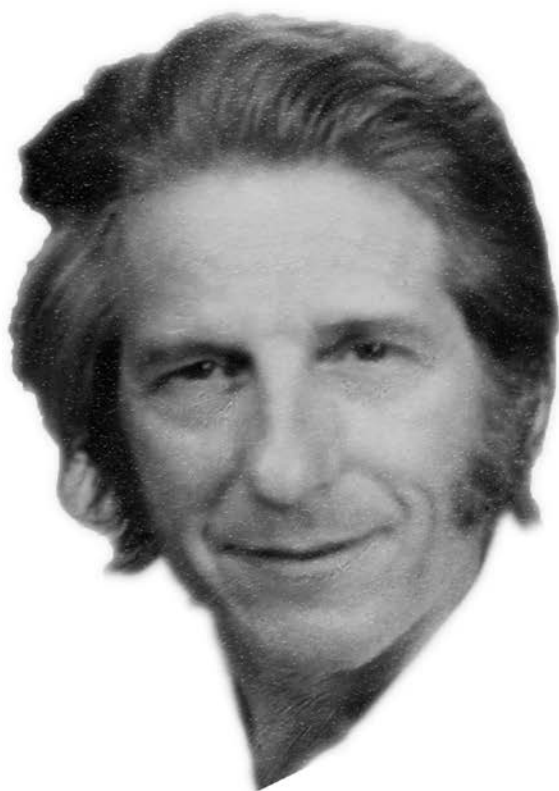


Milan Milojković, Nemanja Sovtić,
Julijana Bašić (eds.)

ERNŐ KIRÁLY

LIFE IN MUSIC

Collection of Papers



UNIVERZITET U NOVOM SADU
AKADEMIJA UMETNOSTI

Academy of Arts
University of Novi Sad

Ernő Király – Life in Music

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**Academy of Arts
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2021

FOREWORD

This book contains studies inspired by the international conference *Ernő Király – Life in Music*, which took place at the Academy of Arts, University of Novi Sad, Serbia, on September 27–28, 2019, organized by the Department for musicology and ethnomusicology, to commemorate the 100th anniversary of this important musical figure's birth.

Ernő Király was a composer whose greatly diverse activities seemed to have permanently changed, and significantly enriched the cultural milieu of Novi Sad. From his youthful attempts in composition while living in Subotica, during the late 1940s, via his fruitful, long-time ethnomusicological, editorial and journalistic activities in Radio Novi Sad, he gradually mastered radiophony, tapes and electronic instruments during the sixties. Király 'discovered' new kinds of (collective and solo) improvisations, notations, performing, and particularly new types of instruments. His career describes the path of a versatile musician who left a deep impact on almost all the spheres of cultural life in Vojvodina. Today, a century since Király's birth, it would seem that his oeuvre continues to be relevant, whether we are referring to his scientific, or production in the field of media and composition.

This collection of papers is a result of very lively polemics and discussions, opened during, and further enriched after conference presentations, discussions that continued almost up to the publication of the book. Thus, the fact that more questions were opened than answered, could be seen as one of the common features of papers published here.

Given the diversified nature of Király's activities – composer, performer, instrument builder, ethnomusicologist... – this collection of papers is essentially interdisciplinary, presenting research by scholars from the fields of musicology, ethnomusicology, gender studies, discography, as well as indispensable insights from composers. Authors, thus, focus on diverse topics, mostly in accordance with what was presented at the conference, but with more detailed insights and more information about forgotten or unknown fields of Király's activities. Among the most important contributions of this collection to Serbian musicology, apart from original insights, are details about publications, archives and other resources related to Király's music, made available in the context of elaborate analysis of this author's numerous activities.

So, beginning with a personal homage by composer's son, David Zsolt Király (also a composer), and a very emotional and lucid Q&A game about his father's life, focus of the publication is moved towards important collaborations in authors personal and professional life, discussed by Adriana Sabo, and later to Nemanja Sovtić's polemics about Király's main aesthetic and compositional choices, made during different periods of his career. Since the contribution to the innovative musical scoring and graphic notation is one of the most influential aspects of Király's oeuvre, two papers in this collection are dedicated to this topic. Cycle *Flora* in its numerous iterations, is thoroughly reviewed from an ontological/phenomenological standpoint in the study by Mirjana Veselinović-Hofman, while Richard Barrett's comparative analysis shows relations between Király's graphical works and other similar pieces.

As it was pointed out during the final discussion at the conference, singing, machines and electronic devices were Király's permanent obsession, present in numerous compositions, as well as in his own instruments' design. Thus, papers by Michael Kunkel, Bojana Radovanović and Milan Milojković focus on these respective influences to his performance and compositional practices. Separate studies by Julijana Bašić and Petar Pečur are dedicated to Király's ethnomusicological and discographic activities, and contain extensive lists of processed and catalogized publications and artifacts, which are exception-

ally valuable for further presence of Király's heritage in Serbian and European (ethno)musicological discourse.

Given the fact that this is the first collection of papers dedicated to composer's life and work, one of its main goals was to create a foundation for future research, as well as to widen the circle of scholars from this part of Europe, interested in related topics, connected by the unique international heritage of Ernő Király.

Milan Milojković

Nemanja Sovtić

Julijana Baštić

Novi Sad,

January, 2021

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DAVID ZSOLT KIRÁLY

ERNŐ KIRÁLY: A LIFE IN THOUGHTS AND QUESTIONS

Abstract: Ernő Király was born in the former Yugoslavia of Hungarian parents. He was composer, ethnomusicologist, and inventor of musical instruments. Through the use of a question-and-answer format, David Zsolt Király, composer's son, explores many topics associated with his father's legacy and gives a unique perspective of his life and work. While the first question asks if Ernő Király can be regarded as the *John Cage of Vojvodina*, this paper explores much more. How Ernő Király overcame his lack of a formal musical education and the musical impressions and influences that drove him to become so enamored with folk music? Eventually his *idée fixe* of incorporating strange and unusual sounds within this traditional music are also explored. The factors that drove him to develop his unique musical vision and the invention of musical instruments to represent this vision are also discussed. Finally, this paper touches upon how he combined folk and experimental music to create his unique style and how he collaborated with other artists.

Keywords: Ernő Király, composer, biography, private life, inspiration, folklore, *idée fixe*

As Ernő Király's son and the person who spent the most time with him, I offer you my recollections and unique perspective in order to paint the clearest of pictures regarding the type of man he was. As a child, I embraced experimental music. As an adult, I embraced a classical academic education. Now, I am involved in the marriage of the two. My father also embraced marriage – three times to be exact! But his most successful one was the marriage of folk and experimental music!

To begin, I propose to you this question:

Was Ernő Király the *John Cage Of Vojvodina* of his time?

Well... we shall see...

Now, I have some more questions for you.

Did John Cage compose any popular tunes or melodies?

Can you think of one?

Did Ernő Király compose any popular tunes or melodies?

Can you think of one?

Actually, it was a jingle which was broadcast hourly for almost 20 years on the radio, That's approximately 100.000 times!

As part of this paper, I would like to address a series of brief questions while also pointing out not so much the similarities between John Cage and Ernő Király, but rather the differences which made my father the unique pioneer he became. The differences between the two are just as important as the similarities.

What musical impressions and influences were present during his childhood and his adult life?

He had plenty of musical and artistic impressions and influences. This subject alone could be a topic for another entire presentation. However, I would like to point out some of the lesser-known ones which he recalled during several interviews. When his mother was pregnant with him, she was using the sewing machine while singing folk songs. After he was born, his father arranged for a tambura orchestra to celebrate his birth. He often spoke about these early recollections with great enthusiasm. Whether or not we believe one can remember such events, Ernő felt they were a significant and instrumental to the development of his musical vision.

During adulthood, his Second World War experiences as a member of the Serbian Army and Prisoner of War instilled in him the concept of chaos and uncertainty. In the 1960's, the emergence of new technologies offered new and unique perspective to capture and represent these concepts of chaos and uncertainty via sound.

Why did he become so enamored with folk music and folk culture?

In his thirties, when he began working for Radio Novi Sad, Ernő eagerly volunteered to participate and later conduct a project which involved travelling to the countryside collecting and recording original folk music and folk songs. During one of his interviews, when he was 85 years old, he recalled that throughout his life one of his most important and significant achievements was *to do things which he felt were either missing or not yet discovered*. To quote in Hungarian: “Mindig azt szerettem csinálni, ami nincs” (‘I’ve always liked making things that don’t exist’). This interview is available in the archives of Radio Novi Sad.

Which instrument did he write a tutorial for?

He wrote a tutorial guide for the zither, which was a unique and pioneering project of its time!

Can we say that Ernő Király was a ‘dilettante’ composer?

If we take the expression to mean a compliment, then yes! My father had great musical instinct, a rare quality among composers. This native musical instinct is often lost after a formal musical education!

Why did he invent the *zitherphone* and the *tablophone*?

It came to him in a dream! He once had a dream of a strange instrument that played interesting and unique sounds. This dream became a ‘Eureka!’ moment for him. Since he didn’t have the formal academic education to properly realize his complex musical ideas and visions, he could overcome this and take control of his music by building unique musical instruments!

Did he have a musical *idée fixe*?

Yes. He became obsessed with incorporating extreme sounds within traditional folk music. In his mind, many everyday sounds, which most people would characterize as noise, he interpreted as unique and musically significant. For example, near his home, he constantly heard the sounds a bus made when it breaks – or during his war experience, the sounds of bombs and the following chaos. He imagined incorporating strange sounds in his musical vision. His *idée fixe*, thus became a man-

ifestation of the avant-garde style!

How did Ernő Király overcome his lack of formal musical education to compose music?

The strategy he implemented to bypass this deficiency was to create a graphical music notation style to represent his unique musical intentions. Talented musicians would then be inspired and interpret these notations resulting in many outstanding spontaneous improvisations. These graphic scores were then reproduced on stage and in the studio. As a result, sections of some musical pieces evolved from spontaneous improvisations to precise scores!

What type of person was Ernő Király?

In short, he was an open-minded person, curious, 'out of the box' thinker. He was both a simple and a complex man. Sometimes the complex and complicated versions spilled on to his private life. For example, his 3 marriages and 3 divorces... He loved his children very much, and spent plenty of quality time with them, regardless of his busy schedule.

Why didn't he travel abroad more often?

Ernő often expressed that he didn't feel a need to travel to obtain more sound sources and influences. He had enough musical inspiration locally!

Was he interested in Buddhism or any other religion or philosophy or belief?

No, except for when his mother died in 1992, he embraced the Bible for about a year and wrote the *John's Vision* oratorio. Religion or philosophy were not central in his life!

Given that Ernő Király always followed his own path, how was he able to collaborate with other artists?

In spite of his unique thinking, he had a very good networking ability, not only in his private life and in his workplace, but also in his artistic activities. He had many years of inspirational collaboration with the ACEZANTEZ ensemble in Zagreb, and with his second ex-wife, Katalin Ladik throughout his life.

In which city can we find the complete legacy of Ernő Király's work (music scores, manuscripts, original *zitherphone* and *tablophone*, photos, tapes, LPs, CDs, books etc.)?

They are located at the National Széchényi Library in the Buda Castle in Budapest, Hungary. Some of you might be wondering why a Serbian born artist who spent most of his life in Serbia and passed away in Serbia has his work legacy preserved in Hungary? The simple explanation is that he was very well regarded in Hungary during the last decade of his life. As a token of his appreciation towards the Hungarian Academy of Arts (MMA), he donated his life's work to them. His family, after all, was part of the Hungarian minority community living in Serbia. At home we spoke Hungarian. In his heart, he was Hungarian!

Where is Ernő Király buried?

Ernő Király was born on the 16th of March 1919. He died on the 12th of December 2007. He is buried at the New Cemetery /Novo Groblje in Novi Sad, Rumenački put, parcel No. 39.

Summary: Ernő Király's embracement of the avant-garde movement was rooted in his musical vision and his unique musical *idée fixe*. These concepts are not possible to express in traditional musical styles! His lack of formal musical education was one of the significant obstacles he had to overcome. He solved this dilemma by using his native artistic instincts: creating graphic scores, and thus taking control of his music – he did it in his own way! With the creation of the *zitherphone* and *tablophone* he was able to produce new sounds that were quite similar to the artificial sounds produced in large and sophisticated electronic studios. These instruments were very suitable for making musical improvisations, they did not require specialized technical skills and were quite simple for him to take control of his music.

David Zsolt Király (Novi Sad, 1964) is a Hungarian composer. He is the son of composer and ethnomusicologist Ernő Király and of sound poet and performance artist Katalin Ladik. His one-act ballet *Pinocchio* was performed at the Lancaster Festival, USA (2011). He is the founder of Bajót Area Music School, the organizer of Bajót Music Weeks Festival (1994-2004) and the founder of record label Király Music Network (1995-2008). He received his first music lessons from his father at the age of four and composed his first electro-acoustic composition at the age of eleven. He learned to play on *zitherphone* and *tablophone* at the age of twelve and later composed a number of works for these instruments. At thirteen, he founded a contemporary youth ensemble called *Cluster* which performed his experimental works conceived in the

spirit of the age's avant-garde movement. In 1984, David Zsolt Király was admitted to the Franz Liszt Academy of Music in Budapest. He received his music theory teacher diploma, and his composer diploma for his *Symphony No.1*. Currently he is experimenting with the potentials of digital technology in creating a virtual but lifelike replica of the sounds of symphonic orchestras based on his ambitious ballet-symphony project.

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SOUND COLLABORATIONS BETWEEN KATALIN LADIK AND ERNŐ KIRÁLY

Abstract: This paper primarily focuses on the collaboration between Katalin Ladik and Ernő Király, and some pieces that were created as a result of said collaboration – available on the CD titled *Spectrum* which features Ernő Király's music. My intention was to analyze the recordings of *Reflections 1, 2 and 3* (1967–1969), *Absurd Tale* (1971), and *Lament* (1972), as well as some recordings of Ladik's solo performances of her collages, in order to determine the importance of her vocal interpretation for the final form of the mentioned pieces. The text, thus, focuses on the importance of the collaborative process for Király's music, and offers a brief outlook on certain musicological discourses that open up the possibility for us to understand this composer's music from the standpoints which question the traditional composer-performer relationship, as well as the traditional understanding of the work of music.

Keywords: Ernő Király, Katalin Ladik, *Spectrum*, collaboration, neo avant-garde, *Reflections 1, 2 and 3*, *Absurd Tale*, *Lament*.

My focus in this paper will be on the collaboration between Katalin Ladik and Ernő Király, and certain pieces that came to be as a result of said collaboration – namely *Reflections 1, 2 and 3* (1967–1969), *Absurd Tale* (1971), and *Lament* (1972). One reason I chose to focus on these examples of the collaboration between the two artists is practical, as their recordings are available on a CD with music by Király titled *Spectrum*¹ –, but the choice was also made because these pieces open up the possibility of re-thinking the traditional composer-performer relationship, and testify to a number of elements which are important for Király’s musical opus. They speak to the importance of collaborative work for Király’s art, and also, I believe, offer an opportunity to view them from the standpoint of musicological discourses that, to an extent, move away from traditional ‘pillars’, such as musical work, score, close reading of the score etc.²

In this paper, I will, thus, offer an overview of some musicological discourses that can be useful for understanding the pieces I mentioned, as well as Király’s music, pointing to certain elements of both his, and Ladik’s poetics that would enable us to re-think her role as ‘just a’ performer of Király’s works.

Work of Music, and the Composer/Performer Relationship

As Lydia Goehr noted in her book *The Imaginary Museum of Musical Works. An Essay in the Philosophy of Music* (Goehr, 1992), it is important for us to understand how the musicological discipline views its object – namely, music – and how that object is defined by the discourse that intends to describe and explain it. She focuses on what she calls “the work-concept” (Goehr, 1992: 4) in music, its history and

¹ Ernő Király. 2001. *Spectrum*. Autobus, Trace Label. Compact disc.

² This form of collaboration is in many ways similar to that of Cathy Berberian and Luciano Berio, for example, or Olivier Messiaen, and his wife, Yvonne Loriod, to a certain extent

the implications it has on our understanding of music. Writing about the object of musicology, and the relation between ‘the work’ and ‘the performance’, she notes musical works don’t exist simply as “concrete, physical objects; they do not exist as private ideas existing in the mind of a composer, a performer, or a listener; neither do they exist in the eternally existing world of ideal, uncreated forms” (Goehr, 1992: 2). She continues to say that, what we understand as “musical work” is “not identical, furthermore, to any one of their performances. Performances take place in real time; their parts succeed one another”, and that works are not “identical to their scores. There are properties of the former, say, expressive properties, that are not attributable to the latter” (Goehr, 1992: 2–3). In other words, Goehr dives into the issue of the ontology of music, attempting to trace how the specific nature of music’s existence influenced musicology, as well as classical music. Exploring how musicology ‘solved’ this issue by focusing primarily on the score as the object in which music ‘lies’, and from which it can be ‘extracted’, analyzed and explained, Goehr emphasizes a rather unique trait of music – it seems to exist in many forms and, I would add, they all need to be taken into account if one wishes to provide thorough analysis of a piece of music. In offering the historical outlook on how the ‘work-concept’ came to be, and what its function within the musicological discourse was – emphasizing that “the work-concept emerged as a result of a specific and complicated confluence of aesthetic, social, and historical conditions” (Goehr, 1992: 245) – the author invites us to re-think the basic concepts that govern our understanding of music – which is something that Király’s works do as well.

Another important point this author makes, is that we often think of music that aims to defy norms of the musical work, within the traditional frameworks: “There is a tendency, also, to classify most if not all ‘experimental’ music as works. We speak of the works of John Cage, Max Neuhaus, and Frederic Rzewski, even though these musicians do not think of themselves as composing within the romantic tradition”, adding that we also “often disregard the conceptual differences

between a work and an improvisation or those between a work and a transcription” (Goehr, 1992: 244). Goehr, thus, notices a tendency within the musicological discourse, to think of every act of creating a piece of music through the romantic/modernist notion of a composer composing the piece, which will later be performed and possibly recorded. In her book, Goehr argues that it is necessary to adapt our discourse in order to understand how the piece was created, by whom, what is the relationship between composer and performer (are they the same person/people?) – in other words, to view other elements of the music that can’t necessarily be read from the score (providing there is a score written for the piece).

This way of thinking can be found in writings of other musicologist (Taruskin, 1995; Small, 1998; Cook, 2001, 2007, 2014) who wanted to rethink the ‘traditional’ understanding of the musical work. Richard Taruskin, for example, makes numerous important remarks about the concept of ‘authenticity’ which is intertwined with the work-concept as understood by Goehr, and calls for a questioning of our way of thinking. Without ever wanting to ‘destroy’ the idea of musical work as such, he offers the reader an attempt at re-thinking the relationship between performer and composer: “The premise, central to performance-practice orthodoxy, (...) presupposes as a historical constant the hard and fast distinction between the creative and re-creative roles that has only existed since the nineteenth century” (Taruskin, 1995: 14). In this account of the importance of performance for music, Taruskin emphasizes, on multiple occasions, the need to understand this art form as “cumulative, multiply authored, open, accommodating, above all messy, and therefore human” (Taruskin, 1995: 192).

This focus on the ‘openness’ of music, as well as the fact that it is multiply authored resonates in writings of Christopher Small as well, who is probably best known for his understanding of music, not as a thing, but as an action, which lead him to turn the noun ‘music’ into a verb, and coin the term *musicking*. In order to prove his point, he

boldly proclaimed that “there is no such thing as music” (Small, 1998: 2), explaining further that “music is not a thing at all but an activity, something that people do. The apparent thing ‘music’ is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it at all closely.” (Small, 1998: 2). Wanting to further emphasize this fact, in many occasions he used ‘music’ as a verb: “to music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing” (Small, 1998: 9).

Setting aside the historical inquiry into how the work-concept became central for understanding music as an art, I would like to point out the usefulness of the aforementioned views for our understanding of Király’s work, especially due to his interests in ‘other’ musics. As Goehr writes, “when we speak of works, we do not think immediately of jazz, folk, or popular music” (Goehr, 1992: 244), and these were – especially folk music – very important influences in Király’s music. Thus, it is necessary to understand how these influences changed the concept of a musical work (and its performance) in his opus, and how, in this case, his collaboration with Ladik influenced the final sound of his pieces.

Focal Points of Ernő Király’s Music

As I mentioned at the beginning of the text, my attention will be directed towards pieces created at the end of 1960’s and the beginning of 1970’s, a time when Yugoslav, as well as the artistic scene in Vojvodina, was under the great influence of neo avant-garde movements. Given the unique socio-political context, neo avant-garde in Yugoslavia was, of course, articulated in accordance to specificities of the local scene. As Miško Šuvaković states, neo avant-garde are “transgressive, experimental and emancipatory artistic practices, created as reconstructions, recyclings and revitalizations of specific practices of historical

avant-gardes, especially those of dada and constructivism” (Šuvaković et al. 2010: 30). Katalin Ladik and Ernő Király were both – in different ways and to a different extent – involved in the neo avant-garde artistic scene of Vojvodina. In case of Király, his poetics were close to that of neo avant-garde groups, such as BOSCH+BOSCH³ and he collaborated with numerous artists from this milieu. As Mirjana Veselinović-Hofman notes, Király “advocates for musical thinking that is anti-systemical and unconventional” (Веселиновић-Хофман, 2000: 119–120), and he is one of the authors who “expresses the strongest belief in improvisational serenity, unfetteredness and uncertainty of the sound” (Веселиновић-Хофман, 2000: 120). In addition to these features, which correspond to the need to question, experiment with, and reassess the artistic cannon, which is typical for the neo avant-garde movement, the same author points to the importance of Király’s work with combining different artistic media, writing that such poetics “indeed had the significance and effect of an avant-garde novelty in local music, as it was clearly, and for the academic music ‘devastatingly’ declared as being multimedial, and materialized in a consistently antitraditional way” (Веселиновић-Хофман, 2000: 121). His opus was, according to Veselinović-Hofman, part of an “expansive movement for a full equality of an adventure of sound, and its connections with media of every other art” (Веселиновић-Хофман, 2000: 121). The same author recognizes the following, as main points of Király’s music: use of clusters, “specific place of the verbal content, noise and concrete sounds, as well as use of extra-musical media” (Веселиновић-Хофман, 2000: 121). In other words, his music is defined through a search for the ‘new’, an openness towards experimentation, and use of different artistic media.

³ Artistic scene of Vojvodina at the time, was strongly influenced by Hungarian artists, many of whom worked in groups, creating performances, happenings etc. Among them, the group BOSCH+BOSCH is usually mentioned as being highly influential. It was formed “between 1973 and 1976: in addition to Bálint Szombathy and Slavko Matković, it involved Katalin Ladik, Attila Csernik, László Kerekes, László Szalma and Ante Vukov” (Kürti, 2016: 9).

Another key aspect can be found in Király's love of folklore, and it is clear that this form of music, for him, was more than a source for finding 'different' sounds or melodies. In a text by Szolt Kovács, published in the booklet of the *Spectrum* CD, the author pinpoints three reasons why folklore was important for the composer: "it was there that Király discovered improvisation, instrument building, and the rejection of the conventional tuning system" (Kovács, 2001). As Király himself noted, folklore had a substantial influence on his compositional work as well as the way he formed the musical flow:

While I was researching and collecting folk music, I analyzed it in depth. Little by little, a new musical material became apparent to me; material consisting of speech, song, fragments of instrumental music created by the performer in response to a particular word, song or instrument during the performance, or by the listener – the acoustic manifestation of subconscious vibrations which became audible during performance of or listening to the work (be it popular song or a composed piece) (Kovács, 2001).

This quote reveals a number of important features, among which, the importance of speech/voice/song, as well as the creation of a musical piece at the moment of performance particularly stand out. They seem to be what brought Király and Ladik together – a joint element that can be observed in poetics of both artists, and which prompted their fruitful collaboration.

Katalin Ladik's Work with Music/Sound/Voice

As an artist active primarily in the domain of sound poetry, performance and body art, Katalin Ladik left an important mark on the avant-garde music scene in Yugoslavia, with music playing an important role in her

art as well. Her dealings with music began more prominently during the late sixties, as seen in some of her audio-visual works of the time, and have reached a kind of peak during her collaboration with some prominent composers like Dubravko Detoni (1937), Milko Kelemen (1924–2018) and Dušan Radić (1929–2010) (Милојковић, 2019). An especially important contribution to the development of the local music scene(s), Ladik gave through her work with the ACEZANTES ensemble.⁴ It could be said that she ‘discovered’ music through her work with the language and its specific sounds. As Miško Šuvaković writes, “radio acting opened up for her some new opportunities for experimental work and research in voicing various drama programs, especially those based on avant-garde texts, and undermining consistent narratives into phonetic, aural structures.” (Šuvaković et al, 2010: 11). This was one of the features of her vocal style which corresponded well with Király’s poetics. Seeing as he “developed his unconventional style in a synthesis of Hungarian folklore and free modes of music performances based on the relation composer-performer” (Šuvaković et al, 2010: 151), Šuvaković notes that the interest in “the oldest layers of Hungarian music heritage stimulated Ladik’s fascination with the latent power of voice to overcome cultural patterns of ethnic or tribal identification” (Šuvaković et al, 2010: 151).

Another important element of Ladik’s work with composers and musicians is her “position of ‘not-musician-but-a-performer-of-phonetic-poetry’” (Šuvaković et al, 2010: 155), which she also used to explore the “possibilities of departure from ‘music’ – hermeneutically motivated interpretation of the score as the trace of composer’s/author’s ideas” (Šuvaković et al, 2010: 155). Šuvaković pinpoints Ladik, “with her performance in a music ensemble”, as the person who “stood for disruption of ‘music as a stable discipline’”, and who gave

⁴ The ensemble was founded in 1970, by Dubravko Detoni. It was focused on performing pieces by contemporary and avant-garde Yugoslav composers. Music they performed often aimed to question the traditional concept of the musical work, often contained theatrical elements, with emphasis on the performative aspects of music.

an “essential contribution to the neo avant-garde challenging of the stable and stratified order of modern music conceived as art” (Šuvaković et al, 2010: 155). In other words, one could argue that her position of a performer who didn’t have formal musical education, resonated with Király’s own position as a composer without formal musical education, whose work didn’t abide by the rules of traditional, academic classical music of the time.

Other than assuming a, so to say, disruptive role within the local musical scene, Ladik and Király shared in interest in folklore, which was nurtured through their collaboration, and which affected the pieces they performed together. In a written interview with Bojana Radovanović, Katalin Ladik states:

My interest in Hungarian folklore, the Balkan heritage and the folklore music of the world, began before the collaboration with Király, and continued during the collaboration with him. This interest lasts even today. I tried to learn as much as I could by reading written sources and listening to the recordings. I used much of that not only in Király’s works, but in my performances as well (Radovanović, 2019).

Her specific vocal interpretation, thus, stems from, among other things, her experiments in the fields of drama and poetry, lack of formal musical education, as well as her interest in folklore music. She treated musical elements in a similar way she treated language in poetry – primarily as a sonic element, focusing more on the sound itself, and less on the organization of said sounds into music.

Collaborative Pieces

What follows is a brief overview of the pieces that were created in collaboration with Katalin Ladik, but which are attributed to Király, that is, are understood within the usual framework, with Király being labeled as the composer and, in some cases performer, and Katalin Ladik as the interpreter of the vocal part and author of poems used in the compositions.

The recorded pieces I mentioned at the beginning of the text – *Reflections 1, 2 and 3, Absurd Tale, Lament, Reflections 7–T* – reflect Király's and Ladik's poetics in different ways, and in a different manner, especially due to the fact that some, like the *Absurd Tale* and *Lament*, are performed by Ladik and the ACEZANTES ensemble. In a written interview with Bojana Radovanović, Katalin Ladik remembers their creative process, saying that the pieces were mainly envisioned through “improvisation, which was based on my written and visual poetry. During rehearsals and meetings, that improvisation began to take on a rather firm conception, which I wrote down, and used it to repeat the vocal part more or less in the same way.” (Radovanović, 2019).

Each of the pieces whose recordings are available on the *Spectrum* CD, feature a textual ‘template’, to which Ladik improvised, and which became the focal point of communication between the singer and the instrumentalist(s). They also reveal some constants of Ladik's vocal technique which are audible in some of the works from the seventies – for example, in the film *O-pus* (1974), or her first solo LP titled *Fonopoetica* (1976) (Милојковић, 2019: 125–128) – as well as her collaboration with ACEZANTES, and some solo improvisations.

For example, the *Reflection No.1 – The Doll's Ballad*⁵ for voice

⁵ Mirjana Veselinović-Hofman writes that the first three *Reflections* are a kind of cycle, and names the titles as *Ballad, Elegy* and *Scherzo*, referring thus to their atmosphere rather than the subject of the lyrics (Веселиновић-Хофман, 2000: 123). In this text, I will refer to the titles as they are written on the CD – *The Doll's Ballad, The Snail, The Frog*.

and guitar, reveals a similar treatment of the sound by the two artists, and both the instrumental and the vocal part are envisioned through responses to, on the one hand, the text of the poem Ladik is interpreting and on the other, to the music of the other performer. This is particularly evident in segments of the piece where Ladik does not pronounce the words, but focuses primarily on the sonic aspect of the letters. The voice and the instrument are treated equally, but at times, the voice does get a more prominent role – as the ‘carrier’ of words and meaning. The musical flow of *The Doll’s Ballad* corresponds in a way to the text, which describes a broken and sad doll who wishes she had eyes, so she could close them and die.⁶ Both the voice and the guitar’s part are ‘broken’ as well, as they are marked by melodic jumps, contrasts between high and low pitched notes and different registers, and much of the piece is conceived as a kind of ‘conversation’ between the voice and the guitar, as the sad tale of the doll being told by the voice is ‘interrupted’ by brisk, sharp sounds of the guitar. *The Doll’s Ballad* is also more melodic than the other *Reflections* performed by Ladik – most probably due to the ‘genre’ of the piece being a ballad. A similar treatment of voice and instrument is notable in *Reflection No.2, The Snail*,⁷ which introduces a well-known folk song that children sing to attempt to bring the snail out of his shell.⁸ In contrast to the sad story of the broken doll, *The Snail* is a much more energetic piece, offering a more varied and ‘lively’ melody, with stronger contrasts and more use of ‘effects’ in both the vocal and the part of the guitar. The voice recites the words more-or-less clearly, with fast repetition of certain words or syllables, and moves between speech and singing very quickly. It is accompanied by rapid clusters played on the guitar, as well as *glissandi*,

⁶ According to the *Spectrum* booklet, the lyrics are as follows: “Her leg is broken, so is her arms, her eyes have fallen out. ‘If I had my eyes, and if I could see, I would close them and I would die, I would die...’” (*Spectrum*, Reflection No.1/ The Doll’s Ballad”).

⁷ The piece is available for listening at <https://tracelabel.bandcamp.com/album/spectrum>.

⁸ In Hungarian, the title of the song is *Csiga-biga, gyere ki*, while its Serbian counterpart is titled *Pusti, pužu, rogove*.

string harmonics, and occasional ‘squeak’ of the string, or tapping the body of the instrument. *Reflection No.3, The Frog* is, in a way, the most complex and the liveliest of the three, as well as the shortest one. The lyrics are also from a fun folk song about a frog, yet, they can hardly be understood, as in this case, they were treated by Ladik more as a template for a sonic poetry performance, than lyrics of a song. The vocal part is filled with repetition, different kinds of ‘squeaks’, ‘screams’, whispers, laughs, and a great number of words is pronounced only partially, with syllables and letters being repeated over and over.

Absurd Tale, for narrator and percussion, is a more complex piece, especially due to the fact that it was performed by Katalin Ladik and members of the ACEZANTES ensemble. The textual base for the piece is a poem by Ladik, which tells an absurd story. The absurdity of the story is emphasized in the performance of the piece, as Ladik utters only consonants from each word in the poem, and adds a number of ‘sound effects’ like laughter, heavy breathing, whispering etc. The vocal part is, thus, comprised of buzzing noises, which are a result of repeating letters like ‘R’, ‘Z’, ‘S’ etc., and reveals the treatment of the voice already apparent in *Reflections*, as well as other solo pieces by Ladik. She is also joined by other voices from the ensemble that repeat certain sounds and words, or imitate her vocal expressions. The fact that the piece is supposed to be performed by a narrator and percussions, is telling us much about the treatment of the voice in the piece. Namely, Ladik indeed does not sing, in the traditional sense of the word, yet uses the sounds of consonant letters as building material for further exploration and experimentation in the field of sound. In the case of this piece, the voice is dominant, as the percussions are quieter, and their ‘chopped’ lines form a kind of dialogue with the voice, intersecting the voice, and at times producing similar sounds as the voice. Similar conclusions can be drawn upon listening to *Lament*,⁹ for voice and chamber orchestra, which is intended to introduce a sad and

⁹ The piece is available for listening at <https://tracelabel.bandcamp.com/album/spectrum>.

lamenting atmosphere. At the very beginning of the piece, it is difficult to discern between the sounds of the instruments and Ladik's voice, as they all 'play' a high-pitched note. Both the vocal and instrumental part are filled with glissandi and non-tempered notes, with Ladik often changing registers and reciting some words from the poems in a very low register. The somber atmosphere of the piece is at times broken by clusters of notes played on the instruments, changing the general tone of the piece. The voice speaks, speaks in a very low register cries, 'squeaks', 'converses' with the instruments, sometimes in accordance and very often in contrasting sounds.

These unique features of Ladik's vocal interpretation are present in a number of her solo pieces which do not pertain, strictly speaking, to the field of music, but can rather be described as visual collages meant to be templates for vocal improvisation. Many of these were created during the 1970's, and many feature musical references – in some cases, parts of the musical score are included in the collage, in others, the pieces bear musical titles. As was the case in most of Ladik's musical/sound performances, a visual template was used for improvisation. Upon listening to sound recordings, made available to me by Katalin Ladik from her personal archive (and for that, I thank her sincerely), one can draw many similar conclusions as upon listening to the previously mentioned pieces. Many features of Ladik's vocal interpretation I mentioned in regard to pieces created with Király, are present in her collages. For example, the collage named *Balkan Folk Song 3* (1973), features a cut-out from a female magazine with instructions on how to crochet a pattern, named "high column" (ser. visoki stubić), and a section of unknown music – part of a score – pasted onto a blank staff paper (MOMA, *Balkan Folk Song No.3*). Under the picture of the pattern, we find the written instructions, which Ladik reads, repeating words and letters and applying many of the already-mentioned vocal techniques. The recording features more voices that are layered similarly to the collage – as one reads the instructions, the other one laughs,

and another interprets a ‘melody’.¹⁰ In a similar way *Pastorale* (1971) features a collage of very complicated sewing patterns which appear chaotic, with two clear cut, yellow patterns and what appears to be the letter ‘O’ (MACBA, *Pastorale*). The recording of the performance of *Pastorale* – taking the collage as the score for the performance – also features a number of voices layered on top of one another, each one with a different kind of sound, like laughter, whispers, singing, and each one portraying Ladik’s unique vocal interpretation. Numerous other collages reveal similar visual, as well as vocal techniques. They often feature segments of scores or blank staff paper, as well as clear references to ‘women’s work’, and interpretation highlights the expressive potential of Ladik’s voice, as well as the issue of female body and sexuality.¹¹ Among those that highlight the relationship with music and ‘womanhood’, I would mention *Walzer* (1973-1975), the collage made of a combination of sewing patterns and musical notes, and performed through constant repetition of the distinct waltz rhythm coupled with words “bum – cin – cin, bum – cin – cin...”, possibly to resemble the repetitive sound of a sewing machine, and to parody the waltz-rhythm as well as *Allegretto*, (1977), *Larghetto espressivo* (1977), and *Sonata for the Woman DDR Leipzig* (1978).

In the already quoted interview (Radovanović, 2019), Ladik briefly explained how she remembers her collaboration with the com-

¹⁰ The issue of ‘femininity’, or being a woman within the Yugoslav society, as well as its artworld is an important one for Katalin Ladik’s poetics. Many of her collages feature cut-outs from magazines for women concerning sewing, crocheting and other ‘female’ activities, and her interpretations introduce a clear critical outlook on ‘acceptable’ feminine traits. In many of her performance and body art pieces, Ladik works with the issues of female body and sexuality as well, questioning the position and role of women in a (contemporary) society. (Šuvaković, 2010; Zelenović, 2018).

¹¹ One explicit example of the bodily expressiveness is the interpretation of the collage labeled *Eine Kleine Nachtmusik* (1972) which is also comprised out of a few sewing patterns pasted together, yet whose sonic interpretation clearly references a sexual act through various expressive sounds – thus interpreting the ‘night music’ quite differently than usually expected.

poser, by saying that their collaboration was, from the very beginning, based on co-authorship. According to Ladik, she envisioned and performed the vocal part, and following that, Király composed or improvised his own musical section. After that, their joint performance was recorded, and in the end, he wrote down the score. In the final outcome however, Ladik was only documented as the performer of the vocal part and author of the lyrics, while Király was attributed the authorship of the entire musical piece. (Radovanović, 2019).

In other words, it seems that the traditional relationship composer–performer was strongly ‘disturbed’ in case of Király’s collaboration with Katalin Ladik, and these pieces speak strongly to the ‘avant-garde impact’, to paraphrase Veselinović-Hofman, this music had on the local music scene. Namely, we could say that the ‘maker’ of the score isn’t the sole creator of the piece in question, and the usual ‘order’ in which the piece is firstly written down by the composer – whether in the form of a traditional score, instructions, graphic score etc. – then performed and recorded, has been turned around, as the performance and recording precede the score. Of course, once the score has been created, it is possible to interpret these pieces in a traditional manner, by reading the score and composer’s instructions. However, it is important to bear in mind the ‘origin story’ of the pieces, as well as the way in which the score was created. In other words, it could be said that performances of these pieces reveal a disturbance in what Taruskin refers to as “performance-practice orthodoxy”, summoning Small’s concept of *musicking* to mind, as they emphasize the making of music as a collective and collaborative act, and music itself as something that is *done* rather than (just) and object.

Conclusion

In conclusion, I would like to emphasize the importance the mentioned pieces have, not only for Király's and Ladik's later artistic output, but for our understanding of Király's music as well. They reveal many of the features that marked most of the composer's career, features that speak to the (neo)avant-garde nature of his music, as well as to a constant need to question the boundaries of music and the musical work, relationship between the performance and the score, as well as between the performer and composer, and performers themselves. These pieces reveal very clearly, one important aspect of Király's creative process, which involved communication and collaboration with other artists, but also his wish to 'capture' his music onto a recording as well as in a score, so it can be performed again. When it comes to the material itself, as well as to the specific treatment of the voice which persists in many of his later pieces, Katalin Ladik's influence must be recognized. Namely, it seems only logical that her relationship with Király and other musicians during the late-sixties and seventies, fueled her interest in experiments with sound – having already developed an interest in sonic poetry. It could also be said that, in case of Király's music, the influence was mutual – a world of music was made available to Ladik due to her collaboration with the composer, and his works gained a distinctive sound quality, due to her unique form of interpretation, as well as her experience in performing sonic poetry. Upon listening to recordings of *Reflections 1, 2 and 3*, *Absurd Tale*, *Lament*, as well as recordings of Ladik's own works from the time, it is clear that she was the one who created the vocal parts of these compositions and is in many ways responsible for the final form of the pieces which was later written down by Király in the form of the score. It is, thus, logical to think of these pieces through the prism of collaboration – between Király, Ladik, as well as members of the ACEZANTES ensemble – rather than as compositions envisioned and created by one man, who is documented as the composer of the works.

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Summary: The main issue addressed in this paper is the collaboration between Ernő Király and Katalin Ladik. Their joint work and mutual influences are analyzed through pieces available on the *Spectrum* CD, which contains a number of Király's works – *Reflections 1,2* and *3* (1967-1969), *Absurd Tale* (1971), and *Lament* (1972) – as well as through some recordings of Katalin Ladik performing her 'sound collages'. Due to the fact that Király and Ladik were part of the neo avant-garde movement in Yugoslav art, which aimed to question the limits of music and art, as well as other traditional categories through which we understand them – like the concept of work of art/music, relationship between composer and performer, as well as performers themselves, creative process, authorship, importance of the score etc. –, this paper begins by examining certain musicological works that address these issues within the musicological discourse, and offer different understanding of music as the object of musicology (among those, a particularly important concept is that which Christopher Small labeled as *musicking*). What follows is an overview of some characteristics which are crucial for Király's opus – use of non-musical media, importance of improvisation and collaborative work, influence of folklore music,

creation of the musical work at the moment of its performance, as well as questioning the very definition of what artistic music, and musical work are. Given that the primary focus of the paper is Király's collaboration with Katalin Ladik, I also focus on some aspects of her own artistic poetics, finding those elements and interests that were shared by the two artists. Upon the analyses of different recordings, a conclusion is made that the vocal part of the pieces, which influenced their final form – as they were performed through communication between the performers – was defined and created by Katalin Ladik, who should be recognized as more than 'just' the vocal soloist. This conclusion is also further encouraged by Ladik's own testimony, in which she describes their joint work as a collaboration between equals, which resulted in the recording of the pieces, later written down in the form of a score by Király.

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ARTISTIC RESEARCH IN THE SPACE BETWEEN COMPOSITION, IMPROVISATION AND SOUND EXPERIMENT

Reflections on Ernő Király

Abstract: Ernő Király, more than any other musician of his generation, practiced artistic research in the modern sense of the word. The artistic and research practice of this versatile author from Vojvodina will be considered in this paper from the perspective of fundamental poetic categories – composition, improvisation and sound experiment – each of which is immanent to Király's open work but also unsuitable to encompass it as a whole. The non-conformism of Király's artistic nature is a good reason for reviewing and redefining these categories. On the other hand, the fundamental importance of these categories for understanding music as a historically determined partial area of the art world will help to shed light on the synthetic and/or analytical character of Király's artistic research process.

Keywords: Ernő Király, composition, improvisation, creative artistic intention, research artistic intention, experimental artistic intention.

Who is Ernő Király?

The identification blocks of several encyclopedic units leave no room for doubt – Ernő Király is a *composer*. Whether he is a ‘Serbian and Hungarian composer from Vojvodina’ or ‘Vojvodina composer of Hungarian nationality’, Király is for us just like for himself primarily a composer – one of the “pioneers (...) of avant-garde music in SFRY”.¹ The previous statement is not an introduction to a rhetorical turn that reminds us that Király was much more than just a composer.² To the extent that Király is known to a wider audience – very little indeed – the debate about one-dimensional or multidimensional representation of his work seems unnatural. On the other hand, the esoteric circle of adherents to Király’s work does not overlook his versatility. The emphasis here is on a more important point. Just like his contemporary and fellow citizen Rudolf Brucci, Király composed in “other working hours”. More precisely, he composed in his spare time. Király would probably support Brucci’s stance on the lack of institutional support for music makers and their desire to devote themselves to composing and also to be less burdened with organizational, editorial and managerial tasks. Unlike Brucci, who at one point became a professor of composition thus adjusting his social role as a composer from ‘other’ to the ‘main’ working hours, Király spent almost his entire working life at Radio Novi Sad, where he was editor and an assignment melographer

¹ https://sr.wikipedia.org/srel/%D0%95%D1%80%D0%BD%D0%B5_%D0%9A%D0%B8%D1%80%D0%B0%D1%99

² In addition to composition, Király’s name is usually associated with ethnomusicology. Although he was not an educated ethnomusicologist, Király pursued ethnomusicology both theoretically and practically. It is known that Király had been recording Hungarian folk songs in Vojvodina, but it should not be neglected that since the early sixties, this musician had written professional ethnomusicological works, such as, for example, a report from the VII Congress of the Union of Folklorists of Yugoslavia entitled “Working as a Motif in Hungarian Folk Songs”. Mikloš Boljoš wrote about Király’s ethnomusicological work in his master’s thesis “Affirmation of Ernő Király Ethnomusicological Work in Radio Media”.

voluntarily in charge of collecting folk songs to be released on the air.³

The discrepancy between Király's professional determination and his composer's subjectivation – if it exists at all in an environment with very few institutions that allow composers to focus on creative and pedagogical work – occurs at the latest in the late 1960s when Vlastimir Peričić included text about Király in his lexicon *Music Creators in Serbia*. In that manner, Peričić made Király part of the canon of Serbian art music. After reaching his full creative maturity in the 70's and 80's, Király received the Liberation Award of Vojvodina (1990) and became a full member of the Hungarian Academy of Arts in Budapest (1995). There was no lack of institutional recognition for Király's artistic merit in any of the national cultures that inherit his legacy today. One can speak also about the international affirmation of this extraordinary author. Therefore, the question about Király's identification as a composer does not arise in a status sense. The previously indicated discrepancy may encourage reflection on Király's work in the light of contemporary problematization of the concept of composition. The distortion of the theoretical definition of Király's compositional practice is not related to the artist's professional status or formal music education, but originates in Király's creative practise, research practise and experimental activity oriented towards undermining the compositional self-understanding as a paradigmatic conceptual framework for production-in-the-field-music. This activity needs to be illuminated from the point of view of phenomenological insight into the creative, exploratory and experimental artistic intentions, because it is precisely the artistic intention that is the key concept for understanding art in its era of autonomy.

³ It should be emphasized that Brucci graduated in composition from the Belgrade Academy of Music, while Király's formal music education was limited to a high school diploma in trumpet and a conducting course.

Artistic Intention

As is well known, the integral corpus of all art is not limited to artifacts that arise with the idea of being artistic, but also includes functional objects and cultural texts that subsequently have been attributed the status of a work of art. Modern and postmodern art, however, as a rule emerge as a consequence of artistic intent. Even if the intent is anti-artistic, the referential field remains the same. Artistic intention should not be simplified and considered to be an autoreferential product of a Hegelian ‘split spirit’.

The famous proclamation inscribed above the Secession Hall in Vienna (“To every age its art, to art its freedom”) refers to the dialectical face of artistic intent. Freedom, with responsibility, can be the main goal of action-with-artistic-intent, and also the immanent political content of the art that presents itself as autonomous and apolitical. Action-with-artistic-intent detects a double pressure – social and historical. Social pressure is horizontal, synchronic and aesthetic: it refers to the horizon of expectations dominated by imperatives of intelligibility, communicativeness, transparency, or – quite the opposite – hermeticism, transgressiveness and criticism. Historical pressure is vertical, diachronic and poetic, stemming from artistic material understood in the Adornian sense (material poses problems that artist solves, and artistic freedom is a recognized necessity). The double pressure that the artistic intention responds to leads to a modern differentiation into creative, research and experimental intentions. While creativity is a naturalized intentional mode of art-making and research legitimized form of artistic discourse, artistic experiment remains to this day a problematic and undefined term. An analytical approach to the spectrum of artistic intentions does not necessarily mean that different intentions occur separately. The intertwining of different intentional impulses leads to inhibited creative work and productivity crises, but certainly also to a hard-won ‘works of great value’ as testimonies to intentional blurring that reflect the complexity of the world.

Although artistic creativity implies the enrichment of the art world with objects, concepts and formations that do not exist in any way before the creative act, it is more often that artistic creativity results with extension of the art world within the existing boundaries and with delineation of boundaries without the porous cuts of the radically new. The religious connotation of creative artistic intent dates from the 19th century and implies the dual nature of the world, both material and spiritual. In this context, artistic creation is related to spiritual activity in the material sphere of artistic means. As the productivity of spiritual work is not clearly measured by the degree of modification in the material realm, which is why the analysis of a medium transformed by artistic intention is not necessarily helpful in evaluating this productivity, the very concept of art continues to be in the realm of spirit, that is, within the ideological view of artistic creation as a spiritual work. The dialectical tension of creative artistic intention is reflected in the contradiction between its discursive and bodily face, that is, between the main meaning of the term *creatio ex nihilo* and a conservative artistic practice that presupposes a social demand for communicativeness to a historical requirement for the innovation of artistic means. Artistic creation, in spite of the broadness it promises, is a movement within the realm of known and imaginable. It starts with a *subject who believes that knows* and presupposes the strong link between poetic attitudes and aesthetic expectations. In other words, artistic creation stands under the sign of both tradition and moderate modernity which does not relinquish the artisanal foundation of art.

Artistic research intentions renounce creative pretentiousness and strive toward openness to more radical modifications of those elements of material reality that reach the zone of artistic media. Scientific ambition of the artistic research intention stands against the religious influence on the creative artistic intention. (Pseudo)scientific methodology of the artistic research can be understood as a consequence of a new paradigm, which implies deconstruction of a binary opposition of spiritual and material reality in favor of the alternative dichotomous

framework of a known and unknown reality. Both realities belong to the human and only human world of life. In the face of research artistic intentions man appears as an eternal mystery not because of the transcendental influences on human existence, but because of the biological, psychological and cultural complexity of the human being. While exploring the finite nature of its domain (of what exists), research artistic intention faces the infinity of searching for its limits. Research artistic intention is politically bolder than previously considered creative intention because it does not recognize the authority of tradition in artistic domain. Rather than certainty and confidence that characterize creative intention, research intention manifests doubt, rethinking, and combativeness. Although it does not strive for complacency in isolation, it responds to the societal demand for opposition and non-conformism, that is, to the historical demand for innovation and analytical treatment of the media. Exploration by artistic means goes from known to unfamiliar directions, from safe paths of the beautiful and the sublime to the abysses of the vicious and traumatic. Research artistic intention emerges from the position of the *subject who believes he/she assumes*. In other words, there are aesthetic expectations of poetic assumptions. Initial parameters of a work of art are set with the desire that the outcome become as much as possible consistent with those expectations. Although it suspends the self-understanding of artistic conventions as sediments of past rationalization that it no longer obliges, research artistic intention supports the immanent rationality of artistic action by affirming the criticism of tradition as the most constructive form of contribution to that tradition.

Experimental artistic intent is the offspring of the 20th century and its historical and utopian avant-gardes. On the one hand, it can be considered as a by-product of the fetish attitude towards the scientific paradigm, and on the other, the reactivation of the ludist and irrational attitude towards the world. In line with this cleavage, one direction of the experimental artistic intention is the focus of the artistic medium, and the other dives into the unconscious drivers of human action in

search of a poetic and aesthetic ‘fresh air’. The political ideal of the experimental artistic intention is the emancipation from social and historical pressures – emancipation understood as the possibility of upgrading the existing world or building an alternative world. Unlike scientific experiment, which is an inseparable part of research, the desire for artistic experimentation is not always convergent with the desire for artistic research, because experimentation in art starts from the position of a *subject who believes that he/she does not know*. The initial parameters are set without clear expectations regarding the aesthetic outcome, which does not mean that the experimental artistic intention tends to an arbitrary outcome.⁴ At its core is the urge to reshape the world, to an artificial world that is relationally constituted by the Anthropocene as it is. Therefore, the dialectic of experimentalist artistic intention is reflected in a state of relief as a muted or repressed concern for the world.

If the proposed differentiation of artistic intention is accepted, a categorical apparatus is obtained, which may not have a great analytical utility, but offers a phenomenologically intoned framework for understanding artistic work that does not arise in the circumstances of

⁴ Is there experimental art in a strong sense? Or the word *experimental* in relation to art should always be written with quotation marks that suggest that art cannot be fully experimental in the fullest sense? In science, an experiment serves to confirm or refute a theory that seeks to explain a natural phenomenon or law. An experiment in science serves to establish the truth. The semiosis of the notion of experiment in transferring it from a scientific to an artistic semantic context is primarily related to a state of uncertainty. The vulgarized understanding of experimental art suggests that the artist does not know what he will get and does not know how what he is doing will turn out? However, experimental art, just like scientific experiment, has something to do with the notion of truth, although the aesthetics of truth in art is primarily related to the notion of expression. The art of expression and the art of construction – which is closer to experimental art – contradict each other. Experimental art does not aspire to an absolute arbitrariness as an epiphenomenon of conquered artistic freedom, but aims at realizing the immanent demands of the artistic medium. The demand for liberation from the boundaries imposed by society and history does not aim for an abstract idea of freedom of art, but for the sake of artistic expression bound by an immediate and elusive necessity that is not ruled by aesthetic mediation.

professional endeavors and institutional incentives, but only and always ‘internally’ as the creative-research-experimentation unbearable that had been pursuing Király for decades, until his glance back at what he had accomplished had guaranteed him a composure with a versatile, varied and quite personal creative activity.⁵

Király and Creative Artistic Intention

It is the creative artistic intention that stands behind Király’s statement: “I have composed, I am composing and I will be composing.” From Beethoven onwards, composing is composing for eternity. The desire for composition is the desire for duration, objectification and style. It is no coincidence that Mirjana Veselinović-Hofman presented the variability of Király’s position in the coordinates of tradition, modernism and the avant-garde as a change in the status of the composer’s avant-garde practices from eclectic situations to stylistic principle. At the same time, avant-garde actions are not the only, not even the main elements of Király’s musical material. Latent or manifest orientation to Hungarian folklore in the works of this author, may not represent the romantic idea of authenticity that resides in the vicinity of the national spirit, but it certainly indicates the need for a foundation, and therefore for authority. Some conservative views that belong to the creative artistic paradigm are also indicated by the fact that “neither Király

⁵ Milica Doroški ties Király’s “searching for artistic freedom” to the urge to demolish, overcome, excess, shock and similar radically modern and avant-garde attributions of art work. However, the phrase “searching for artistic freedom” is more confusing than explaining if it is used equally for so many different artistic personalities as Ernő Király, on the one hand, and for example Ivan Jevtić, on the other. (The monograph by French author Sylvie Nicephor about Ivan Jevtić is entitled *The Composer on the Paths of Freedom*). Sometimes the dispersion of the concept of freedom in art seems to be enough to make no sense of any use. Király may have acted with the intention of searching for artistic freedom, but the manifestation of his intention in a critical perspective is detected as creative, research and experimental artistic intentions. All three intentions are in themselves guided by the idea of artistic freedom.

nor the ACEZANTES group (...) sought (...) to change the listener to a performer and / or author, nor an amateur into a professional. In fact, they had never tolerated unprofessionalism at any point on the author-performer vertical (...). In essence, they had always respected the Institution Kunst, in Birger's sense of the word, which means the institution of a concert performance, as well as the usual competencies of authors, performers and audiences" (Веселиновић-Хофман, 2000: 120–121). Milica Doroški concluded that in spite of the avant-garde attribution of Király's artistic practice, he was not a radically subversive author – he was not a Cageian figure of the Vojvodina, Serbian or Hungarian music scene – also none of the activity of this music creator "in the late 1960s and 1970s was not included by the art critics and theoreticians in the achievements of a new artistic practice, unlike the creative achievements of Belgrade composer Vladan Radovanović" (Doroški, 2007: 13).

Király's desire to compose is, among other things, a desire to *write*. However, unlike the early creative endeavors of the 1950s and 1960s, Király's graphic verbal writings of the later years are not an inventory of the author's 'musical ideas' – sound imaginations that require as faithful a harbinger as possible – but a search for organized behavior in the field of sound without the imperative to accurately recreate the 'inner image' of whoever set the writing in-the-world. By individualizing musical writing, Király went into the unknown.⁶ He began to investigate. In the wake of his research and experimental artistic intentions, he left behind the traditional determination of the relationship between composers and performers, however much he believed in their competencies. By engaging in experiments with the recording of aleatoric and improvisational music – experiments characteristic of avant-garde and radically modern music of the second half of the 20th

⁶ Experiments with notation in the music of the second half of the 20th century changed the understanding of performance. The effects of individualization of the score include the crystallization of compositional work as work focused on the writing and revising the relationship between textual-object and sound-procedural modality of music.

century – Király contributed to a change in the perception of the performance from sound interpretation of a score to sound production with or without a score.

Vlastimir Peričić was one of the first who explained Király's artistic output in the context of "evolution from moderately modern means of expression to avant-garde experiments." (The word *experiment* occurs with Peričić regularly paired with the avant-garde.) The experimental dimension of Király's artistic activity cannot be easily separated from the research even if differentiation is made in the field of difference between the research and experimental artistic intentions. It is not crucial whether the results of research and experimental artistic intentions really have the significance as an avant-garde novelty on the horizon of music history, but whether they, as such, appear in relation to the pressure of history and society within the personal artist's microcosm.

Király's Research/Experimental Artistic Intention

Three characteristics of Király's art work correspond to the demand for radical emancipation through artistic exploration and / or experiment: freeing of sound, the release of media, and liberation from the aesthetic totality. Freeing of sound refers to the equality of tone and noise as elements of musical material. Király's range of musical material includes harmonic, non-harmonic and 'colored' noises, clusters, various types of glissandos, tremolos, harmonics, tapping on the soundboard, scratching the bow hair on the back of the instruments, playing an instrument with a comb, closing the mouth with a palm, singing through a comb wrapped with silk paper, using sticks on thinner strings, lightly touching the strings to create the impression of harmonics, munching, clicks, casually humming, mumbling, etc. The emancipation of sound in Király's music also involves the inclusion of sound sources other than musical instruments, such as tearing paper in the *Absurd Story*,

typing on a typewriter in *Situations*, or blowing in a straw in a water glass in the *Balloon Inscription*. In a similar context, the treatment of speech as a sound material should also be considered, that is, the abandonment of the semantic meaning of the text in the vocal works *Vocalizzazioni*, *Dots and Lines*,⁷ *Situations*. Specific experiments are the zitherphone and the tablophone, instruments designed and constructed by Király. The latter unites sound and image and therefore belongs to the line of experimental artistic intention that strives towards releasing the media, i.e. towards the multimedia work.

In Király's art world, music is equally set against other artistic media (*Spiral*) or retains a dominant role in works such as *The Absurd Story*, *Lamento*, and *Balloon Inscription*. Getting rid of the ideals of aesthetic totality is done by shifting the focus from completed work to process. Factors of the processuality of Király's 'open works' include the principle of variance originating from the folk music tradition, then, non-determinism in the field of mixed media, allegorical improvisation and improvisation on graphic notation. Replacement of the note with musical graphics is found in works such as *Sonata geometrica*, *Actiones* and *Flores*. In only few compositions does Király insist on a particular performing group, while in others he leaves the possibility of them being performed by different ensembles. By prescribing or suggesting the physical activities of the performers – gestures, mimics and movements – Király stepped forward in the direction of performance and happenings.

In a radical sense, Király's work is open as much as it escapes closure to the totality of the hermeneutic *written-and-read* circle. Consideration of the position of composition as the focus of Király's artistic work must therefore take into account the question of the extent to which Király's music is experientially unpredictable without the rendition that is now-and-here. In other words, the question is, are Király's

⁷ Original score for this composition contains translation error for the title (see ex. 1, page 98), work is later published and performed as *Dots and Lines* (see Petar Pečur's paper in this collection).

scores intentional hubs that bring together and homogenize all possible performances? Are concrete performances of Király's music too scattered to form a hermeneutical circle around the author's scores? The answer cannot be given until the structural, formative and sound-material share of improvisation in Király's music is considered.

Unlike many avant-garde and radically modern composers who approached improvisation as an extended or applied area of composition, Király felt a deep dialectical tension between composition and improvisation. His musical practice included various manifestations of improvisation, from the approximate determination of certain musical parameters, through leaving the decision to the performer about the choice of musical material (but retaining the control over musical form), to free improvisation relying on graphic scores. In her article on Király, Mirjana Veselinović-Hofman emphasized that "By building upon the aleatoric practice characteristic of the European and Yugoslav music in the 1960s (...), Király (...) most explicitly affirmed improvisation suggested by the graphic score" (Веселиновић-Хофман, 2000: 122). It seems that Király's attitude towards improvisation is, however, much more immediate than that based on the inclusion of aleatoric and free improvisational elements in the range of expressive / constructive means of the European avant-garde and radical modernity. For this versatile musician, improvisation was a genuine form of music playing older and more ubiquitous than composition, scattered in space from musical archetype to high artistic culture and from folk song to the unrefined burst of urban life. Király was a composer whose musical *image* relied on a whirlwind of sonic imagery from the early years of life, i.e. to rudimentary representations of childhood and youth marked by poverty, uncertainty and music that had less to do with responsible and inspired interpretation of the score, and more with immediate sensory pleasure and rituals of everyday life. Király was also a composer who paired the contemporary aspirations of his time with the archaic sounds of folk song and dance. As much as his *Bacchanales*, *Flora*, *Dots and Lines* or *Reflections* are comparable to aleatorically conceived pieces

by other European and Yugoslav authors, improvisation with Király is not only supportive of compositional logic, but also something that challenges, questions, disputes, or strives to overthrow it in the musical-gestural dizziness of self-observation.⁸

Although fundamental research and contextual readings of Király work have yet to be approached systematically and continuously, in this text I have offered a reflections based on the views established so far, with the aim of asking specific questions that do not find answers in the existing theses on this artist from Vojvodina. Instead of the implied framework of interpretation in which Király's creative activity is subjectivized as a composer (because creativity belongs to the art world), and research and experimentation as an ethnomusicologist and constructor of musical instruments (because research and experiment attach to the world of science and technology), I am in favor of the viewpoint that creative, research and experimental artistic intentions replace, intertwine and complement each other both in Király's composer work and beyond, in all areas of his exciting life in music.

⁸ Király's aleatorics and improvisation are not only complementary, but also mutually contrasting processes, as is the case in *Bacchanale* composition – *Study No. 2*: “ (...) in the generally controlled aleatoric flow of a piece, which includes partially fixed parameters of pitch and duration, and specified articulation and dynamic indications, there are inserted improvisational segments based on rough instructions primarily on how the sound is produced, as well as individual motifs or articulation solutions that are mostly already presented in the work” (Веселиновић-Хофман, 2000: 123).

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Summary: If we accept the differentiation between creative, exploratory and experimental artistic intention, we get a categorial apparatus which offers – in lieu of analytical precision –, a phenomenological framework for understanding the artistic output of Ernő Király, as an output which was not created within the environment of professional engagement and institutional encouragement/coercion, but was always and only created from the ‘inside’. Three characteristics of Király’s artistic opus respond to the demand for radical emancipation through artistic research and/or experiment: liberation of sound, liberation of media and liberation from aesthetic totality. In a radical sense, Király’s work is open, inasmuch as it avoids being enclosed in totality of a hermeneutic circle, written-and-read. Opposite to numerous avant-garde and radical modernist composers, who approached improvisation as an extended or applied domain of composition, Király felt a deep dialectic tension between composition and improvisation. Instead of a usual framework of interpretation, in which artistic activity subjecti-

fies Király as a composer, and the research-experimental activity as an ethnomusicologist and constructor of musical instruments, I am advocating for a stance that creative, exploratory, and experimental artistic intention interchange, crossover and complement each other in Király's compositions, as well as in all other segments of his exiting life in music.

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WHEN IS A GLADIOLUS TRULY A GLADIOLUS?

Ontological-phenomenological Aspects of Certain Musical Graphics by Ernő Király

Abstract: This paper focuses on the ontological-phenomenological connotations of certain works by Ernő Király, a prominent representative of the Yugoslav avant-garde, which belong to his cycle *Flora*. He began working on it in the last years of the second half of the 1970s, that is, in the time of his most extreme avant-garde undertakings especially in the field of improvisational freedoms, and, in direct connection to them, multimedia coexistence. Hence, he shaped that cycle on the same principles. The aim of this paper is to examine their peculiarity, which relies on the establishment of *analogues* between media specific materials, primarily through graphically suggested improvisation as a formative principle. Thereby, the photographs of various plants (sometimes actual plants) act in the function of graphics, which, together with Király's general instructions for their musical reading, serve as models for the direct concert articulation of sound flows. This 'botanical' notation of the pieces from *Flora* implies the issue of the interconnectedness of the actual object and its improvisational transposition, that is, its meaning and sense in the multimedia conception of the cycle. Therefore, the paper is directed towards an inference that for the multimedia life of every plant in *Flora*, its immediate visual effect seems necessary.

Keywords: Ernő Király, cycle *Flora*, musical graphics, phenomenological ontology, 'soundguides'

The gladiolus, orchid, hydrangea, burdock or cactus, reed, hibiscus, ivy or cyclamen... is it at all of any importance which of the plants it concretely refers to when we speak about the ontological and phenomenological aspects of the cycle *Flora* by Ernő Király? Why it still matters, and why it does not, is the core issue of this paper.

An eccentric creator of sound, explorer and experimenter in the field of contemporary music and multimedia relationships, at the same time an admirer and 'interlocator' of the modernist latency of indigenous, folk music and its performing practice, Király worked on his *Flora* between 1978 and 1999, the year he dated the last, fourteenth piece from this cycle. So, the composer began creating it at the time of his most extreme avant-garde undertakings especially in the field of improvisational freedoms, and, in direct connection to them, the forms of multimedia coexistence. With a distinctive attitude toward the relationship between notated and freely improvisational musical contents suggested through graphical means, which in his artistic work already began to consolidate at the end of 1960s, he had among the compositions that he had written directly before the creation of *Flora 1* and *Flora 2*, also those works that procedurally and aesthetically anticipated the position of improvisation in the cycle *Flora*. This primarily refers to *Spyral* from 1976, for voice, instrumental ensemble, tape-recorder and colour reflectors, as well as two achievements from 1977, *Sonata geometrica* for instrumental soloist, and *Actiones* for one or more instrumental soloists. And exactly in the year of his work on the first two *Floras*, Király made an orchestral version of this piece now entitled *Actiones for Orchestra*.¹ While in the synesthesia-conceived *Spyral* the graphically notated improvisational layer quite naturally unfolds simultaneously with a traditionally notated layer in which, otherwise, some elements of traditional musical categories also exist, and while *Sonata* with its graphical notation as its score form quite vaguely alludes to the basic dramaturgy of the sonata scheme as the latent formal logic of a

¹ For an analysis of the mentioned compositions, see in Веселиновић-Хофман, 2000.

personal musical improvisation on this graphic,² *Actiones for Orchestra* completely affirm a graphically led improvisation, coupled with a media extension that includes movement and colour. The movement, that is, the kinetic medium is represented by the actions of the dancers, which, quite naturally, at the same time cause visual effects. The different colours of costumes, which symbolise a particular atmosphere³ in which the dancers perform their movements according to the respective graphical suggestions, also contribute to the visual component of the performance of that composition.

In the cycle of compositions *Flora* for solo instruments or ensembles, which the aforementioned works immediately preceded, Király's project of free improvisation rounds off its own compositional functionality, implicitly attributing to it a certain aesthetic meaning.

In compositional-technical and formal terms, the free improvisation applied in *Flora* comes into being through aleatorics in all musical parameters, with the determinations of only the initial values of the parameters and/or their generally directional values, joined with the more or less descriptive performance instructions.⁴ The basic *idea* of the cycle *Flora* is the form of the open work ensuing from the graphically suggested improvisation. Acting in the role of musical graphics are the photographs of various plants, sometimes the composer's most reduced drawings of them (e.g., in *Flora 4* or *Flora 14*), but also the actual plants exhibited on the concert stage. No matter in what these appearances of the plants occur, they have the sense and function of

² The performer is intended to be a pianist – at least as indicated in the legend of the performance signs attached to the score. But it is also indicated that with appropriate technical adjustments of this legend, the performer may also be a soloist on another instrument (e.g., cymbalum, harp, zitherphone and others). Cf. Веселиновић-Хофман, 2000: 131.

³ “(...) the scherzo atmosphere is symbolised with red; pastoral with green; turbulent with blue; melancholic, occasionally bitter with yellow, and mystical or festive with purple” (Веселиновић-Хофман, 2000: 132).

⁴ However, those instructions are sometimes her sketchy, and hence just relatively binding for performers.

scores, more precisely, of certain ‘soundguides’ – let me paraphrase a term from quite a different, literary context,⁵ in an endeavour to find an appropriate hallmark for the ‘guides’ of musical improvisation which aim at shaping their own sound analogues. Thus, in the explication of the idea of his cycle, Király emphasises that the “tone, melodic movement, rhythm and character of the music” are determined by “the contour[s] and plant specie[s], while intonations, key[s], better to say central pitch[es] around which the tonal movements take place [are] determined by colour[s]: red = C and G, yellow = D and A, green = E and B, blue-greenish = F sharp and C sharp, blue = G sharp and D sharp, purple = B flat and F”. The author further says that “in addition to these parameters, it is possible to add some others (melodies, rhythms, fragrances, etc.) which call to mind the importance [and] functions of plants, or evoke the environment in which the plants live”.⁶ Accordingly, Király himself inscribes certain melodies and rhythms in the instructions for the performers, textual fragments, also stage actions, as in *Flora 4*.⁷ His inscriptions of melodies occur in its third movement (*Ficus and Mimosa*)⁸ or e.g. in the fifth one (*Reed, Geranium, and Rosemary*)⁹ in which, besides, the voice “parses or performs the [given] rhythms of customary wedding [sound] correlates”, but also “quotes [i.e. reads] verses of love (folk) songs”. And the concrete stage

⁵ The use of this term is inspired by Peter Englund and his text “O istoriji tišine” [On the History of Silence], published in Englund, 2009: 96.

⁶ Cited after Király’s introductory remarks on the cycle as the whole, exposed along the basic information about *Flora 7* for wind quintet and piano (1982) – the names of its movements, the setting, the approximate duration and sources from which the photos of plants were taken (of *chaenomeles speciosa* /Japanese quince/, *hibiscus* and *dipsacus laciniatus* /“hawk well”/).

⁷ *Flora 4* for voice instrumental ensemble and smells (1980).

⁸ The notated melody attached to the verbal part of the score of this movement is marked as “Haitii néger dallam (Kongó)” [Haitian Negro Melody (Congo)].

⁹ Here the zither exposes a melody “Fodros kötöje van” [She Has a Flounce Apron] which is reiterated several times, whereas clarinet in B comes with a Gregorian tune, repeating it to the end of the piece. Cf. the verbal part of the score of *Flora 4*. (I thank dr Ira Prodanov for her help in translating Király’s titles given in Hungarian.)

action includes the scattering of mimosa fragrance in the already mentioned *Ficus and Mimosa* movement, while in the fourth one, *Dried Plants*, the action comprises more extensive doings in which the vocal artist is expected to break the branches of exposed dry plants and crush their dry leaves.¹⁰ Through this, the tactile parameters join the kinetic, enriching the multimedia character of this *Flora*. True, tactile parameters are always implied by the presence of actual plants on the concert stage, because this presence also enables the tactile identification of the plant, although the primary role of this actual plant's presence is both to function as a 'live score' and an associative 'reinforcement' in the listener's perception of improvisational sound production.

In every *Flora* from the eponymous cycle, such a perception should 'uncover' that all the media in each individual *Flora* are oriented towards the same goal. In other words, each medium through its own means, type and degree of its intended dramaturgical functionality associatively contributes to the sound presentation of the chosen flower. It actually means that sound, line, colour, movement, word, touch and smell all participate in the accomplishment of the same goal: the improvisational 'musicalisation' of a selected plant as the visual object. In that sense, for example, in the auditive identification of dry plants in *Flora 4*, all the included media take part through their particular means: visual medium (represented by drawn but also actual dry plants, together with the visual effect of the scenic action described above), then kinetic and tactile (both encompassed by that action), verbal (characterised by non-semantic material 'broken' into syllables and vocals) and, of course, the sound medium within which specific sources of concrete sound and articulation procedures that result in a 'dry' sound are selected. Among these are scratching (for example, combing various items such as a "matchbox, chairs, etc."¹¹), creaking (e.g. creating "creaky

¹⁰ According to data from the verbal part of the score of the *Dried Plants* movement.

¹¹ Taken from the verbal part of Király's score *Flora 4*: movement d) *Dried Plants*.

tones on the clarinet”, violoncello, also zitherphone),¹² as well as rustling – present in the form of concrete sound generated by crumbling the dry leaves of the exposed plant. In other words, according to the principle of the mixed-media genre, each medium here participates in its own way in shaping a *sound* that aims to be a musical analogue to the given ‘botanical’ score.

However, this kind of idea of Király’s is not only a defined compositional project that is akin to the concept of indeterminism, but also a kind of expression of his latent aesthetic understanding of music as a phenomenon inherent in the world around us, above all, in the living one. In fact, it is about an expression of his artistic vision of ‘releasing’ the plants’ latent musical energies, that is, of the ‘intricate’ music in them, while ‘reading’ them as scores. Furthermore, Király’s work with dry plants implies his view on music as inherent in the world of inanimate objects as well. As if he believes that, ultimately, music exists everywhere around us, in our entire environment, so we should only *think it musically* in order to ‘release’ music from the environment, and ‘hear’ it. And yet, the *Flora* cycle covers only plant species functionalised in the sense of *soundguides* towards their own musical analogues. And these are materialised first of all by the composer’s initial volition and intention (according to his particular idea presented graphically and explained verbally!), but heard and listened to as the concrete improvisational result of the *performer’s* personal *musical* imagination, and the *listener’s* imagination of *perception* and *reception*. Thereby, it is of particular importance for us to consider the question of what the imagination of the listener should actually be focused on as he tracks the performance of any piece from *Flora* and aesthetically experiences it.

If we were to accept the Gadamer layer of “an improvisational model of music” on which the phenomenological consideration of Bruce E. Benson relies (Benson, 2003: X), the listener’s ‘horizon’, more precisely his listening perspective, would have to connect, in fact

¹² According to *ibid.*

fold with – as Király, after all, expects – the perspective/‘horizon’ of both performer and composer (cf. Benson, 2003: 168). To put it differently: in his first step while perceiving *Floras*, the listener should strive to identify a visual object in the performed sound, concretely, to recognise a certain plant. And all that, based on the associations that trigger in him – individually or in their synergy – different sensory feelings caused by the use of the constitutive media of a corresponding *Flora*. However, since in the instructions for performing the *Floras* we encounter a relatively limited fund of sound means (as it is, by the nature of things, also the case with the examples of tone-painting and illustrative music, in which convention plays a crucial role!), we come across the expected situation in which the visual details cannot precisely be specified by musical means. That is why – regardless of Király’s careful ‘visual’ functionalisations of the combinations of applied means among which are (to list only the most frequent ones): the different durations within multidirectional and ‘multilevel’ distribution of cluster structures, pedal tones, chromatic passages, various relationships between long and short tone-durations and rests, minor and major intervals, between global tempo-values, then trills, glissandos, staccatos, pizzicatos, broken chords, vibratos, crescendo-decrescendo relationships and other dynamic shadings, also the creating of noise on classical instruments, the use of specific sound-sources (e.g. zither-phone, maize violin or reed violoncello), also the frequent coupling of freely improvisational and fixed parts – one cannot avoid the question of whether a cluster or ‘central’ tone spread over several octaves should symbolise a cactus or reed tree, even if all possible differences in the values of the other musical parameters are taken into account.

Especially as the author’s orientation instructions for the performance of *Floras*, attached to every piece of the cycle, indicate that the instructions “are not definite yet” given that – as marked e.g. in *Flora 3* for piano – “the interpreter, under the influence got from the pictures about the work can freely change [the suggested technical procedures],

and choose new ways of technical solutions, and intonations”.¹³ And, shortly, solutions suggested for the interpretation of every movement, are those which, according to the author’s idea and choice, have a matching illustrative-associative potential.

For example, the photo of burdock (I mvt. *Carduus*)¹⁴ should incite the performer to strike the piano keys quickly, and play alternating ascending and descending glissandos within the entire range of the instrument; and every two to three seconds, short passages and individual tones should be inserted. In other words, the score should be read in an improvisational way – in a determined duration between 1’ and 1’15” – as a generally circular musical flow (by analogy to the shape of the bush of that plant!), with regularly distributed tone ‘strongpoints’ (analogous to the locations of the rounded heads of burdock flowers) and brief ‘passages’ (analogous to the short leafy parts of the bush).

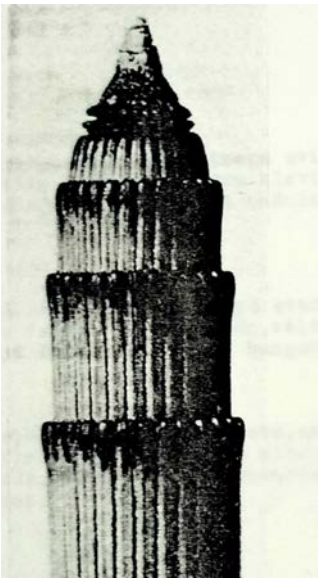


Example 1 (a, b)

¹³ Quoted after the performance instructions of *Flora 3* for piano (1979).

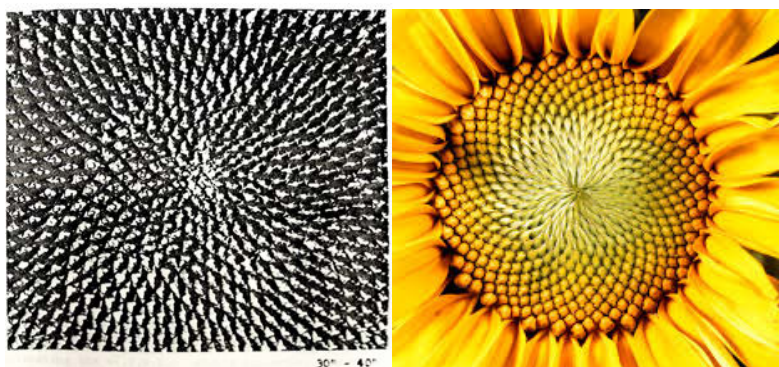
¹⁴ First the original photos from the scores are exposed here, and then, given their lack of precision, the closest images to them, which were allowed to be taken freely from Google.

Again, the field/common horsetail's stems with their jointed segments (II mvt. *Equisetum*) are 'heard' by Király as clusters that are to be performed with the palms on the piano strings, alternating in the direction from deep sounds towards the higher and back, with the use of pedals. The duration of cluster segments, in the sequence from 8" to 1" (8"-5"-3"-2"-1"), and then in the retrograde order (1"-2"-3"-5"-8"), actually follows the Fibonacci sequence aligned with the direction of playing those clusters, so that the entire effect might also recall the structure of the plant stem fibers, more precisely, not only the stem's vertical but also its horizontal jointed-segmented structure.



Example 2 (a, b)

According to the same logic of musicalisation, in the third movement of the same *Flora* (III mvt. *Helianthus annuus*) staccato articulation played on the alternating black and white keys, in close position, upwards and downwards in the total keyboard range, in the fastest possible tempo and forte dynamics, should evoke the granular structure of the sunflower.



Example 3 (a, b)

Further, in the next movement of this *Flora* (IV mvt. *Opuntia robusta*), an improvisational response to the cactus ‘tree’ containing three ‘branches’, should be given through an initial cluster – let us call it the ‘cluster-tree’ – on the black keys of the piano, exposed in the duration from 3” to 5” with pedal, and in mezzoforte dynamics over four octaves starting from the lowest one and followed by the ‘three branches of cactus’, that is, by the triple reiteration of the order of freely rhythmicised and with plectrum produced tones (E^2 , F, A, B, C) on the piano strings, in which are inserted the fast glissandos on the lower piano strings (acting as cactus thorns).



Example 4 (a, b)

And the final movement (V mvt. *Dionaea muscipula*) ends up with an abrupt slam of the fall-board, whereby – meaning, by an unexpected and rude ending of the composition! – it alludes to the sudden, carnivorous closure of the Venus flycatcher flower Example 5 (a, b, c). This is preceded by deceptively relaxed ‘murmurs’ of passages based on the whole-tone scale, which are performed with one hand, and a narrow-sized cluster of a small ambitus “freely rhythmicised with shorter or/and longer breaks”,¹⁵ with another. Besides, general rests are included in that texture, functioning as a kind of preparation for the unexpectedness of the closing effect – the above mentioned slamming of the fall-board. The author notes that those rests “should be done two or three times”.¹⁶

¹⁵ From Király’s instructions for the performance of the fifth movement of *Flora 3*, attached to the movements score, meaning, to the photo of the Venus flycatcher flower.

¹⁶ Cited according to *ibid.*



Example 5 (a, b, c)

According to the same principle, Király suggests the improvisational actions of interpreters also in other *Floras*. On this occasion, let us also mention the second movement of *Flora 1*,¹⁷ *Oncidium tigrinum* (a kind of orchid), the second movement of *Flora 7* and *Flora 10*.

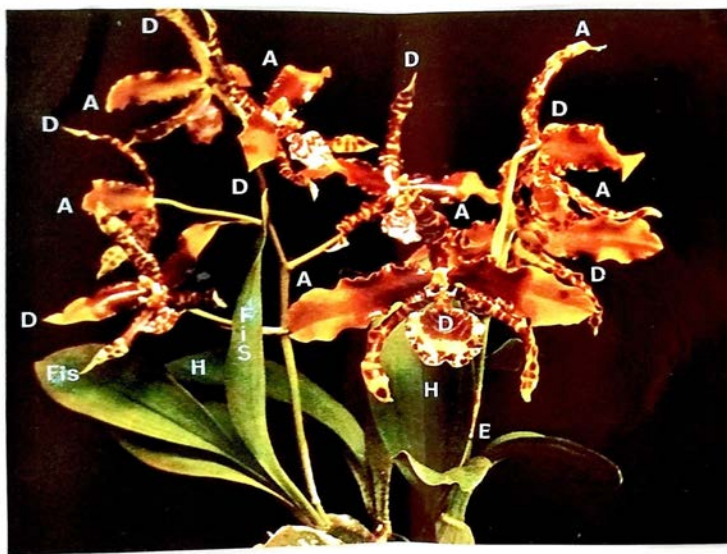
In the first example, *Oncidium tigrinum*, the improvisational ‘musicalisation’ of the orchid (in the recommended duration between

¹⁷ “The performance of *Flora 1* (1978) is possible on the piano or any other instrument(s) or voice(s).” Cf. the performance instructions of *Flora 1*.

3'30" and 4') should be embodied by playing *according to* the contours of the orchid leaves or, let us say, by *playing the leaves*, and, by playing *according to* the shape of the flower petals, or, let us say, by *playing the petals* (Example 6). Namely, on every leaf and the top of every petal, there are the marks of 'their' pivotal tones by which certain colours are symbolised: F sharp, B and E symbolise the (blue)greenish and green colour of the leaves, and D and A symbolise the yellow/orange colour of the petals. It is intended that *playing the leaves* comprises minor intervals in the longer duration of tones and soft dynamics, along with ascending and descending glissandos (depending on the shape of the leaf that is played!) on one of the three instruments involved,¹⁸ starting from a corresponding pivotal tone; and playing the orchid petals, which follows after 6 to 8 seconds in two other instruments comprises the 'sounding' of the contours of the petals by means of different intervals and glissandos, "slowly and quietly".¹⁹ Thereby, the upright leaves and petals are 'played' by chromatic passages in forte dynamics, starting also with the synergy colour-tone, by which they are indicated.

¹⁸ In the performing instructions of this movement, the author neither specifies the instruments for which improvisation is intended nor their number. Information about the latter can be indirectly disclosed.

¹⁹ Taken from the performance instructions of the second movement of *Flora I*.



3'30" — 4'

Example 6

In the second movement of *Flora 7* (*Flora 7/b Hibiscus Syriacus*) Example 7 (a, b) a simultaneous flow of both improvisational and traditionally notated parts occurs (Example 7c), that is, their linkage, which is in fact often applied to varying degrees and in different ways also in many other *Floras*. In this example, the improvisational fragments are suggested in the score as “improvisation inspired by the picture”, and are to be based on the group of 13 pitches in the flute, on their different order in the clarinet in C, and (marked only as “improvisation”) on the rhythmicised octave-ambitus clusters performed on the piano strings. The mentioned groups of pitches are fixed in only two parameters more: dynamics (as *ff*) and duration (of 30”).



Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Percussion (Perc.). The score includes tempo markings such as $\text{♩} = 60$ and $\text{♩} = 20$, and dynamic markings like f and ff . The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score is divided into sections, with the first section starting at measure 5 and the second section starting at measure 30. The second section includes the instruction "improv. prima ispiracijo elike".

Example 7 (a, b, c)

It is also interesting that the linkage of improvisational and fixed sections in *Flora 10* for zitherphone (1992), for example, entitled *Gladiolus*, has a primarily *formal* role. It takes place predominantly in the horizontal sense: in the succession of the improvised and fixed parts of a freely conceived rondo, the theme of which (a Hungarian love folk song!) is reiterated variationally three times; the variations are separated by transitional sections (two of them), and the whole form is encircled with an introduction and Coda.²⁰ Within such a formal scheme, the improvisationally devised sections concern the outer ones, the middle/second variation, and transitional section towards the third variation (Example 8a). The improvisation applied here pertains to the controlled aleatory procedure treated in the manner of improvisational repetitions of determined models consisting of principally approximate pitches that are fixed in the parameters of rhythm, articulation, dynamics and tempo. Alternating with fixed sections of the macro-form of the piece, the improvisational sections with their ‘upwards direction’, seem to evoke the effect of a kind of ‘spiral configuration’ of flowers on the gladiolus ‘branch’ (Example 8b).

²⁰ For more about the analysis of *Gladiolus*, see Веселиновић-Хофман, 2000.

Messa, 1. e 165
solf. 1. tasto

- 3 -

1. Ped. dim. pice.

2. rall.

3. Legato

4. Lento, misterioso.
r. tempo di lassa
Con sord. alla timpani
improvisi

5. Improvisi, sulla onicesima tasta, sull' (11)
Vivace, col ditale
legato

6. to to to to to to to to simile

7. Improvisi.
legato

8. sulla prima tasta, sul (1)
sull' (1)
improvisi, sull' (11) corda muta
legato

9. gliss. sulla 1. tasto
pice. Clava



Example 8 (a, b)

Certainly, if we did not know what plant it involved, it is obvious that we would not be able to uncover that ‘ahead’ of us, the musical analogue of gladiolus, burdock, field horsetail, sunflower, cactus or flycatcher is unfolding. Because, for example, if we only listened to the recordings of the compositions from the cycle *Flora*, without any insight into their extra-musical aspects and suggestions for their sound

materialisation, we would listen to them, experience and evaluate them like any other non-programmatic musical works. Especially because none of the means from the aforementioned fund of illustratively functionalised musical ways in the *Floras*, including the formal one, has achieved the sense and position of a corresponding convention. More specifically, none of those means has a *tradition* of fulfilling its role of signifier, that is, of its recognition as an appropriate conventional solution. Hence, without any programmatic ‘obstacles’ we would actually come to what, after all, is the most important issue regarding a piece of music: its artistic effect and axiological reach.

And, true, from *this* perspective, it is of no importance whether, for example, behind the sound appearance of the gladiolus there ‘really’ is a gladiolus. Of course, generally speaking, from the aspect of the problem circle of programmatic music, it is quite possible – through the character of music, specified musical conventions, diverse sound and formal solutions – to evoke a particular programme in the branched metaphors of its meaning; therefore, indirectly and abstractly. And in the case of an improvisational musical ‘embodiment’ – ontologically unstable and changeable.

However, for the conception of the cycle *Flora* it *is* crucial that the gladiolus really is a gladiolus (and not a Japanese quince), and the cactus really is a cactus (not a reed or any other plant that can be musically depicted by similar means). Because, here, each plant (precisely as such!) is chosen for the role of musical graphics as the ontological base of *Flora*, and thereby also as the metaphorical-symbolic, phenomenal and thought-provoking impulse for the performers’ own *musical* cognition whereby the *sound layer* of the ontology of this cycle is created. That is why the gladiolus can only be a gladiolus when it acts as an immediate participant in the intended multimedia presentation; when it clearly points to the *phenomenologically* decided ontology of the work.

This sphere of ontology is illuminated here from the perspective of the ontological-phenomenological role of *soundguides* in Király's general idea of a 'botanical' score, the concept of its creation in the manner of the improvisational musical conversation of the interpreters, which is expected to be performed in the language whose lexis and syntax are of avant-garde origin, and from the perspective of a multimedia-coexistence project based on the elemental form of the mixed-media genre.

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Summary: This writing focuses on ontological-phenomenological connotations of certain works by Ernő Király, a prominent representative of the Yugoslav musical avant-garde, which are notated in the form of a musical graphic. It actually concerns his cycle titled *Flora*,

which Király began to create in 1978, that is, in the time of his most extreme avant-garde undertakings, especially in the field of improvisational freedoms, and, in direct connection to them, multimedia co-existence. These areas were particularly important for Király during the second half of the 1970's, which is, probably more than in certain pieces from *Flora*, evident in his other two works composed in 1977: *Sonata geometrica* and *Actiones for Orchestra*. Even though Király's *Flora* is created from fourteen pieces, with an uneven degree of application of aleatoric freedoms in musical, as well as in other artistic media that are included in these pieces, the entire Cycle is based on a unique concept. Its quintessence lies in the phenomenological nature of the ontology of those pieces, whose specific sound appearance is the result of improvisation, suggested by graphics. Graphical suggestions, represented with photographs of different plants (sometimes with actual plants), serve as impulses for the creation of their musical analogues; as their 'soundguides'.

This conception of Király's reveals his focus on the issue of a kind of intersection of objects from reality with their improvisational and musical analogues. But, given that precisely as such, as 'modeled' by improvisation, those analogues are not permanent but unstable and volatile, they are, as a sound result of Király's 'botanical' scores, always only free transpositions, more precisely, approximate musical illustrations. And these, without the direct presence of the chosen object that is being 'put to music' (be it exposed as photographed or actual), ultimately lose their authentically conceived *media* purpose within a *multimedia* project like *Flora*. For that reason, they open the everlastingly unsolvable but well known tricky 'treasury' of programmatic music.

In other words, the gladiolus is really a gladiolus only in the case when it is not important for it to musically be a gladiolus, but primarily visually; which can only happen when it features as photographed or, rather, as more completely and immediately in its authentic

state as an object, as the plant itself, that is, as a ‘living score’: a stable, permanent media layer *of performance*.

Permanent, until it withers. But then, a freshly picked gladiolus is placed on stage...

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ERNÖ KIRÁLY AND GRAPHIC NOTATION

Abstract: While traditional musical notation proposes a linear translation from musical time into two-dimensional space, using a Cartesian relationship between pitch and duration with other parameters taking a more incidental role, many composers in the 1960s sought to explore different ways to make this translation, in the form of what came to be known as graphic notation. This paper examines Király's scores in the context of those tendencies, in order to emphasise the uniqueness of his contribution to them and the centrality of such ideas to his musical thinking, coming as he did to composition as an 'outsider' and inventing instruments such as the tablophone where graphic notation and sound are related in new and unexpected ways.

Keywords: Graphic notation, music, score, performance, Király, tablophone

Perhaps the most important and lasting effect of the advent of so-called graphic notation in the 1950s is that it brought about a questioning of what musical notation is and what the range of its functions might be. Previous to examples such as Earle Brown's *December 1952*, Western music notation had developed from its original mnemonic function in the middle ages into a system capable of encoding a large proportion of the information required for performers to play or sing a particular composition, either by describing the sounds they are to make, or, in the case of tablature notation, the actions to be made to create the sounds. The development of Western notation shows very clearly the characteristics of the music it was intended to encode, so that for example pitches in the chromatic scale can be notated very easily, while those outside it, for example variations in intonation or ornamentation such as might be encountered in folk music or in non-Western musical traditions (both of which were of course crucial elements in Ernő Király's artistic personality), require symbols that are still not completely standardized. As the twentieth century continued, composers became increasingly interested in working with sounds and forms which traditional notation was unable to accommodate, in particular the concept of 'open form' where the information given to performers was such as to make each performance more or less different from every other, in sound or structure or both. Another possible function for notation might be to activate the imagination of performers without specifying exactly what they might imagine, or in some cases not specifying it at all, abandoning the symbolic dimension of musical notation in an analogous way to that in which concrete poetry (another of Király's inspirations) abandons the consensual signification of words.

To cite three examples:

The score of John Cage's *Ryoanji* (1983) consists of a part which contains only traditionally notated rhythmic material for percussion (or for orchestra), and five parts for solo instruments (one or more of which may be used in a performance) whose curving pitch-contours were de-

rived from drawing around the outlines of 15 different stones (equal in number to the rocks in the Ryoanji garden in Kyoto). While performances of this piece will not differ very much from one another, the way the music is notated will naturally suggest a certain kind of approach to interpretation – to make music as if it had been shaped by natural processes rather than by more traditionally ‘expressive’ motivations.

Sylvano Bussotti’s *Piano Piece for David Tudor I* consists of three systems with fixed durations, within which deconstructed versions of traditional staves are strewn with small circles connected by lines. To the indeterminacy of the position in time and pitch of these ‘notes’ is added the fact that they principally indicate tapping on the keys without the strings of the instrument being struck, so that what might initially look like an invitation to realize a dense and jagged kind of musical texture, the result will actually be more striking as a visual experience than an aural one – according to Erik Ulman, “what matters is the stimulation in the pianist of fairly specific physical gestures within general sonic limits” (Ulman, 1996: 191).

Neither the score of Cornelius Cardew’s *Treatise* (1963–7), on the other hand, nor the composer’s extensive writings about it, give much more than cryptic clues as to how its graphic elements might be interpreted, besides which, as I wrote in 1987, “any consistent treatment of the elements on a given page is inevitably contradicted by the presence of one or more contradictory features” (Barrett, 2006: 342). *Treatise* remains as a central enigma in the history of graphic notation, at the same time one of its most beautiful and one of its most mystifying examples:

Graphic scores harness the improvisatory imagination of performers while hanging on to a pre-free-improvisation concept of what the role of a ‘composer’ might be, using notation as a paradigm which is then opened

or, so to speak, incompleting to allow improvisation, rather than taking improvisation as a paradigm and adding notational elements to it as particular points of sonic/structural/poetic focus. Graphic notation seems to be predicated on the idea of reducing depth of interpretation to that of sight-reading (what would it mean to learn a graphic score by heart?). Graphic notation seems to try to refuse what might be seen as the primary function of notation - to act as a medium of communication between composers and performers – replacing this with (in *Treatise* certainly) something that looks more like a gesture of despair at the impossibility of such communication (Barrett, 2015).

Something that might be significant about these three examples is that they all begin from a received concept of musical notation, even if they take it in various directions it was not intended for: they all read from left to right and they all use the graphic vocabulary of traditional notation: noteheads, staves and so on. This was not the case with all the graphic scores by these composers or others, but I am using them as an illustration of the idea that when composers move from traditional to non-traditional notation, they often take some assumptions with them, even if these take on a somewhat enigmatic form, as in *Treatise*, where none of the notations are explained (as they are in the other two examples) but where there is an empty staff running along the bottom of each of its 193 pages as if inviting a more conventionally notated realization to be made (in fact there are compositions by Cardew which do indeed consist of composed-out realizations of parts of *Treatise*, like for example *Bun no.2* for orchestra).

Now, moving on to Király, it is my contention that he, coming to composition as more of an ‘outsider’ than the composers I’ve mentioned so far, made his scores without these assumptions, without that baggage from traditional notation, and that his concept as a result

is more so to speak ‘graphic’. One of the useful and indeed beautiful aspects of musical notation is the way that it translates time into space, mostly in the form of a linear translation from musical time into two-dimensional space, using a Cartesian relationship between pitch and duration with other parameters taking a more incidental role. The inception of graphic notation is connected with a wish on the part of composers to make this translation in a different kind of way, or even, in the case of much of Király’s work, to make the translation in the opposite direction: to begin from a graphic concept and explore what kind of music it might imply, or inspire.

This idea can be found in a particularly concentrated form in the design and execution of the tablophone. When a score is attached to the tablophone, it becomes part of the instrument, as in his *Variations on the letter B*: contact microphones allow the action of tracing the graphic forms on the score to be heard directly. Of course, it might be said that any other graphic forms would for all practical purposes sound little different from the ones in Király’s score, but this is to miss the point: the score here has an independent existence as a graphic work, which is connected to the sounds of the music in an unusual but still rather intimate way. The tablophone is a kind of mythical ancestor to those much more recent apps for mobile devices which convert finger-movements into sonic parameters. It provokes questions about the nature and function not only of notation but also of the musical instrument, and does so in a playful and suggestive way. One of its distant relatives is the UPIC graphic computer interface developed by Iannis Xenakis in the 1980s. As the musicologist Richard Toop wrote, at a time when Pierre Boulez at IRCAM was overseeing the development of systems whose operation could only be understood by professional computer technicians rather than by musicians, Xenakis was busy developing a system which could be understood and used as easily by children as by composers (see Toop, 1995). But then Xenakis was also an outsider to music.

My second example, *Black-White*, takes a preexistent artwork as its starting point – Kandinsky’s 1930 painting *Weiß auf Schwarz*. Kandinsky of course was an artist for whom music acted as a central source of inspiration in very many ways, so Király is here returning the compliment by asking musicians to ‘play’ Kandinsky’s canvas, both in its original form (on the right of the score) and in its ‘negative’ form (on the left). Unlike in the case of Earle Brown’s homage to *De Stijl* in *December 1952*, however, Király surrounds and infuses the two Kandinsky squares with much more explicitly ‘musical’ information – twenty short and mostly rather simple musical figures, some pitch-indications within the painting itself, and a sonic ‘background’ in the form of a sustained ‘black’ cluster which accompanies the ‘white’ half of the piece and a ‘white’ cluster under the ‘black’ half. While Brown’s concept was to allow his visual work to stimulate performers, Király wishes to use the score format to show us how Kandinsky’s visual work has stimulated *him*. While he credits Kandinsky on the score, what the listener hears in a performance of this piece is always going to be quite recognisable.

Thirdly I would like to look at *Actiones*, which is more highly developed both in graphic terms and as a composition than the preceding examples. There are five large units numbered I to V in Roman numerals, each of which consists of five subunits in the same configuration: a small pentagon, a large triangle, a circle, a square and a rectangle. The pentagons and the circles have lower-case note names around their periphery, one of which recurs in the centre as a capital letter, while the other shapes only have the ‘central’ pitch. There are five ‘fill’ patterns, each of which comes with an Italian performance indication, which are permuted through the subunits differently in each unit, and a different colour: concentric zones marked *tempestoso*, parallel lines marked *con amarezza*, a mosaic of triangles marked *pastorale*, a swirling form marked *pomposo* and a scatter of T-shapes marked *scherzoso*. Furthermore, each subunit bears a duration in seconds, increasing in duration through each unit according to a Fibonacci series in the order

pentagon, triangle, square, rectangle, circle, so that one subunit has the durations 8, 13, 12, 34 and 55 seconds, another 13, 21, 34, 55 and 89 seconds, and so on.

In other words, a considerable amount of information is packed into the score quite apart from the graphic units, and an ensemble performance requires some planning in order to coordinate the different sections. Király adds in his preface to the score that each unit should begin with a single performer playing the pentagon, and that each subsequent subunit should add one or more players. So there are repeated *processes* of expansion of the ensemble through each subunit, of temporal expansion through each subunit and also over all five units, and also *permutations* of pitch materials and expressive qualities. What role is played by the ‘graphicness’ of the score? – since all of this information could be provided more concisely and perhaps more clearly without the graphic elements being there at all. I think there are two possible answers. One is that, just as in the other two examples I have described, the graphic concept actually comes first, and its musical realisation as a kind of ‘echo’, so that, in interpreting the score as Király wrote it, the performers are retracing the composer’s steps in composing the piece, which, if taken seriously, will have a decisive if intangible effect on what they do. Secondly, and relatedly, and just as intangibly, the form of the score is a way of causing the performers to ‘read’ their material more in the sense that one might ‘read’ a painting in a gallery than in the traditional left-to-right sense: the pathway taken by the eye is not a straight line but a complex traversal of a two-dimensional surface, so that the score acts more as a map than as a set of instructions, and the resulting trajectory is more an exploration of the composition’s musical possibilities than a straight and logical pathway from one event to the next. Or so I would understand it, although for me looking at graphic scores is a little like trying to decipher a code written in a language I do not really understand, because for me personally music begins and ends with sound, and any visual stimulus along the way is internalised; but Király seems not to be the kind of artist to internalise: all of the work of

his that I know, from the graphic scores to the instruments and improvisations, radiates a very particular kind of optimism and enthusiasm which in the end is what gives it its unique attraction.

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Summary: The paper offers an outlook on three pieces composed by Ernő Király – *Variationes for the letter B*, *Black-White*, and *Actiones* –, pieces whose scores are written in graphical notation. While traditional musical notation proposes a linear translation from musical time into two-dimensional space, using a Cartesian relationship between pitch and duration with other parameters taking a more incidental role, many composers in the 1960s sought to explore different ways to make this translation, in the form of what came to be known as graphic notation. Király’s scores are, in this case, viewed in the context of other important works scored with graphical notation, by John Cage, Silvano Bussotti and Cornelius Cardew. The goal of the paper is to emphasise

the uniqueness of his contribution to the field of graphic notation, and the centrality of such ideas to his musical thinking, especially bearing in mind that he approached composition as an ‘outsider’ and invented musical instruments such as the tablophone, where graphic notation and sound are related in new and unexpected ways.

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VOCAL EXPRESSION IN WORKS OF ERNŐ KIRÁLY

Voice as a symptom and a symbol of avant-garde artistic encounters¹

Abstract: Composer and ethnomusicologist Ernő Király, a striking avant-garde figure of Yugoslav music, fostered a specific approach and ‘anti-systemic and unconventional’ thought throughout his creative age. It is, thus, not surprising that this poetical foretoken is evident in the sphere of the vocal part of this composer’s works. An important factor that contributed to his artistic positioning was a private and professional collaboration with vocal artist and actress Katalin Ladik, which began during the seventh decade of the 20th century. The encounter of these two artists resulted in altogether relentless concord of two avant-garde and inventor artistic spirits. As Katalin Ladik said, they both learned much from this collaboration. For Ladik, this meant discovering the richness of traditional music Király zealously collected, and for Király, shaping his compositions with Ladik’s distinctive vocal performance and writing practices. The goal of this paper is to present the characteristics of vocal expression in Ernő Király’s work, starting from the mid-60s. Thus, I will look into the outcomes from Király’s and Ladik’s partnership in the context of the European (vocal) avant-garde of the second half of the 20th century.

Keywords: Ernő Király, Katalin Ladik, voice, avant-garde vocal music, artistic collaboration

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When learning about Ernő Király (1910–2007), composer, ethnomusicologist, performer, and inventor of musical instruments from Novi Sad, it is not unusual for one to encounter the syntagma “John Cage of Vojvodina.”² This expression was also addressed during the “Ernő Király – Life in Music” conference by David Zsolt Király, composer’s first son (Király, 2019: 29). Viewed as such a relevant testimony even by the ones that were the closest to him, it speaks volumes about different aspects of the subject before us. First of all, the comparison of Király with Cage reveals our own need and effort to measure up our music scene to ‘great’ artistic and musical scenes and avant-garde music. In addition, for the connoisseurs of Cage’s poetics, it exhibits an essential quality of Király’s work.

Having also in mind David Zsolt Király’s statement that his father was an “admirer of John Cage’s musical thinking,” a comparison of these two artists’ credos can be performed. Specifically, the avant-garde and experimental nature of their works can be brought about. In the text about Király in the context of Yugoslav avant-garde, Mirjana Veselinović-Hofman wrote about the justifications to determine his work as such. Although by the time Király showed up in the music scene of Novi Sad and, more broadly, Yugoslavia, his work – like the European and American music – couldn’t be operating within the avant-garde movements of the 20th century, his stronghold in “antisystemic and unconventional” artistic worldview influenced the way we understand his complete opus (Веселиновић-Хофман, 2000: 199–120). This opus, as witnessed in this volume, consists of several disciplinary threads that are strongly intertwined and interdependent. According to Zsolt Kovács (Kovács, 2001), Király’s avant-garde was closer to American, and not European center, precisely because of his inclination towards improvisation, instrument building, multi-instrumentality, and thinner boundaries between the composer and the performer (in his creations, as well as in his collaborations).

² For example, cf. Jankov, 223.

Király's "expansive movement dedicated to the legitimacy of the adventure of sound and its connections with all arts" (Веселиновић-Хофман, 2000: 121), which encouraged research, learning, improvisation, and curiousness, consequently also included innovation within the vocal part of his works. The characteristics of vocal expression in Király's works will here be examined through three interdependent and inseparable levels: (1) contextual, which entails considering Király's practice withing European and American (vocal) avant-garde; (2) the level of the status of vocal performer in his compositions, i.e., the level of emancipation of the (vocal) performer; (3) the level of improvisation, collaboration, and co-authorship.

Vocal Avant-Garde of the Second Half of the 20th Century

In his book *Alternative voices. Essays on Contemporary Vocal and Choral Composition* composer and musicologist Istvan Anhalt writes about music for voice that was created after the World War II, and that employs the voice "in ways other than exclusively in the 'usual singing mode'" (Anhalt, 1984: 3). Introductory chapter is the place where Anhalt gives a closer explanation of the subject of his study, especially underlining the importance of such works as Pierre Boulez's *Le Visage nuptial* (1946–7) and *Le Soleil des eaux* (1948), Karlheinz Stockhausen's *Gesang der Junglinge* (1955–6), Mauricio Kagel's *Anagrama* (1957–8), as well as compositions by John Cage, Luciano Berio, György Ligeti, and other composers that were actively creating a new stream of classical vocal music. Here he also gives a comprised overview of recent history with the accent on the extended vocal technique, beginning with Schoenbergian *Sprechstimme*. This new 'movement', in Anhalt's view, got particularly potent when numerous composers from Europe, the United States, and Canada, started composing for the 'alternative voices' in the sixties.

The following chapters focus on, respectively, Berio's *Sequenza III* ("A portrait"), Ligeti's *Nouvelles Aventures* ("A small group as a model for composition"), Lutosławski's *Trois Poèmes d'Henri Michaux* ("Voices of a multitude"), as well as several problematic knots regarding the 'blurred boundaries' between music, poetry, and theatre, and the issues concerning the relationship between composer and performer in this music. In this collection of essays, Anhalt demonstrates what the key features of 'alternative' music for voice in the second half of the 20th century are – and he is doing that from the viewpoint of the composer.

The use of extended vocal techniques, aleatorics, improvisation, the use of non-semantic sounds, the influences of contemporary theatre and sound poetry, the work with electronics – these are all the characteristics of composing for voice and working with recorded vocals that can also be found in the work of Ernő Király. According to Milan Milojković, the voice as the "constant of the sound quests" in Király's opus is first established in the composition called *Sky* for track and voice, created in 1962 (Милојковић, 2017: 152), in which the line of voice is manipulated with cutting, 'splitting,' multiplication, and polyphonic layering (Веселиновић-Хофман, 2000: 122).

Likewise, Király demonstrated his tendency towards aleatoric methods in his compositions such as his piece *Vocalizzazioni* (1969), recognized in three levels that are (1) choosing the ensemble, (2) the occurrence of sound that is the result of approximate pitches performed by voices, (3) defining the articulation instructions by approximation. *Reflections cycle* (1967–1985) for voice and different instrumental ensembles especially stands out in this sense, given that it includes a rich spectrum of articulations in the vocal part. It suggests the use of speech, noise, onomatopoeia, different breathing techniques, glissandos, undetermined pitches, and so on. Concerning *Reflections*, Király wrote:

While I was researching and collecting folk music, a new musical material became apparent to me; material consisting of fragments of speech, song, and instrumental music created by the performer in response to a particular word, song or instrument during the performance, or by the listener. Once externalized, this material, regular or irregular, can be heard at any time, during the performance or otherwise. The quality of this interaction depends on the musicality of the subject, their sensitivity, experience and to a great extent their technical expertise and openness (Király, 2001).

The idea of utilizing the text with meaning is wholly abandoned in *Reflection No. 6* in favor of vocal expression, which imitates the sound of the Hungarian language with specific accentuation and pronunciation.³ The composer set up the ways of the sound production, tempo, dynamics, and the duration of the sections in advance, while pitches, rhythm, and meter are fixated partially. The sound of this piece is the result of performing with extended techniques – vocal and instrumental.

The intertwining of musical art and theatre is evident in *Lamento* for voice and chamber orchestra (1972), where, as Mirjana Veselić-Hofman pointed out, “a primarily singing function of the voice is expanded with the large range of acting means.” This piece also has partially fixated rhythm and pitches, while the durations of sections are accurately determined (Веселиновић-Хофман, 2000: 125).

³ Here we must notice the similarity (maybe even inspiration?) with Kurt Schwitters’s *Ursonate*, especially regarding the usage of the sound of (German) language, while simultaneously ignoring the sense of the utterances, or ultimately arranging phonemes to sound like the German language without building actual words.

The Emancipation of Female (Vocal) Performer

The peculiar vocal expression in Király's compositions is not the result of only and purely *composer's intention and imagination*.⁴ It evolved through the number of years and did so in a very close professional and private collaboration with vocal artist and actress Katalin Ladik. This collaboration started during the seventh decade of the 20th century, and it continued, with its ebbs and flows, throughout the composer's life.

The encounter of these two artists resulted in altogether relentless concord of two avant-garde and inventor artistic spirits. As Katalin Ladik said, they both learned much from this collaboration. For Ladik, this meant discovering the richness of traditional music Király zealously collected, and for Király, shaping his compositions with Ladik's distinctive vocal performance and writing practices. Reflecting on the nature of their collaboration, as well as the reasons for Katalin Ladik's important role in the Yugoslav musical avant-garde, Miško Šuvaković wrote: "The artist explores outside of disciplines and outside of genres, he/she provokes, transgresses, or even tests the boundaries of his/her existential appearance in music. In that sense, with her performing action in a musical ensemble, Katalin Ladik was a disorder in 'music as a stable discipline'" (Šuvaković, 2016: 100).

After World War II, the European musical scene witnessed an ascent of a new artist. She had an exceptional influence on her surroundings in terms of re/presenting new ideas about the status, role, and obligations of a singer in contemporary music. The artist in question is Cathy Berberian (1925–1982), Armenian-American singer who spent most of her life in Italy, working with composers and artists gathered around *Studio di fonologia musicale* in Milan. Not only did her participation in performing and composing some seminal pieces for voice changed the way of understanding vocal technique and possibilities of voice, but she also published the first manifesto ever written by a singer, "The New Vocality in Contemporary Music" [La nuova vocalità

⁴ See also Adriana Sabo's chapter in this collection.

nell'opera contemporanea] (1966).

New vocality occurs in the intersection of contemporary musical and theatrical practice, where a (female) singer must develop “alternative artistry [which is] based on intelligent and conceptual risk-taking at the live moment of singing, speaking and gesturing” (Karantonis, 2014: 153). By utilizing the whole array of vocal and stage performing techniques that were used during the history of art music, as well as the ones employed in folk and popular music, a female performer can *finally* represent her own body, which was neglected during the whole history of opera. Even though in the traditional sense she is only represented as a performer, or even a muse, Cathy Berberian can also be considered the co-author (see Radovanović, 2019) of the piece named *Aria* (1958), which was the composition with which John Cage introduced himself to the Darmstadt audience in 1959. Cage was indeed inspired by her ability to quickly and wittily switch between musical styles and techniques, but Berberian further contributed in choosing the five languages of the piece and collaging the text (especially the excerpts in Armenian, Italian, and Russian languages), decision making regarding the vocal styles and bodily techniques, as well as the colors used in the score. Furthermore, these compositional processes are common in Cage's works of that period, where he intentionally ‘shared’ the music making process with the performers who were ‘finalizing’ the piece during the performance according to his instructions.

Inspired by that piece, Luciano Berio, who, at that time, was married to Berberian and was regularly working with her in *Studio di fonologia musicale* on radiophonic and electroacoustic compositions, started exploring the possibilities of Berberian's voice (Placanica, 2014: 57). On her part, Berberian worked on innovating and personal performances of the texts, while Berio, in the beginning, treated her vocal recordings as samples and material to be further manipulated in the electronic medium. This resulted in several well-known works such as *Thema (Omaggio a Joyce)* (1958), *Epifanie* (1959–61), *Circles* (1960),

Visage (1961) *Sequenza III* (1965–6), *Folk Songs* cycle (1964–1973) and *Recital I (For Cathy)* (1972). In Berio's own words, these pieces were not only 'for Cathy' but also 'about Cathy' (speaking here about *Sequenza III* in particular; Placanica, 2018: 370), thus indicating the importance of her "embodied vocal vocabulary" (Placanica, 2018: 367) for his work. Likewise, numerous contemporaries – such as Igor Stravinsky, Darius Milhaud, Silvano Busotti – wrote for Berberian, and after the divorce, she started composing herself.

Here I would like to recall the comparison between Ernő Király and John Cage and notice – with the remark being that I'm certainly not the first to come to this conclusion – that the comparison between Katalin Ladik and Cathy Berberian can also be made. The collaboration of the "artistic pair from Vojvodina" draws us to make parallels with the Berberian–Cage or even Berberian–Berio professional (and personal) partnership. Cage's strong fondness towards graphic notation and improvisation, together with the contemporary music language and propensity for electroacoustic experiments of Luciano Berio, can be recognized in Király's poetics. In an interview with Katalin Ladik, I found out that she heard synthetic and aleatoric music at the beginning of the sixties, which then encouraged her to experiment in the field of sound and visual poetry. Following this line of thought, I asked if she and Király were familiar with the practice of Studio from Milan, and especially Berio and Berberian. She replied:

During the middle and towards the end of the sixties, when I performed as a vocal performer with Ernő Király in Opatija at the Yugoslav Music Tribune, the composers and music experts present compared me to Cathy Berberian. That's when I've first heard of her and her collaboration with composer Luciano Berio, but at the time, I did not have the possibilities to get to their music recordings. It was only in the beginning of the seventies

when I heard their two music pieces. At the beginning of the seventies, I've also heard about composer John Cage for the first time in Belgrade at the international theatre festival BITEF and the Students Cultural Centre during the Festival of expanded media in Belgrade (Radovanović, 2019a).

The question of co-authorship in contemporary music is another one that bring together the poetics of these artists. Cathy Berberian officially did not have her creative and original vocal work recognized; her name is always omitted when it comes to the pieces that were made in the Studio, or together with other composers. Similarly, Ladik stated:

The collaboration with Ernő Király was, from the beginning and further on, permanently based exactly on co-authorship. I created and performed the vocal part, based on which Király composed or improvised a musical part. After some time, that is, when this joint composition was recorded on a magnetophon tape, he noted the sound recording with detail. He always noted the vocal part last, after he listened to the tape. But in the documentation of the music piece, my name was only noted as the performer of his compositions, and as the author of the texts and songs (Radovanović, 2019a).

This collaboration between Ernő Király and Katalin Ladik also contributed to the emancipation of female vocal performer in music, which further echoes the Berberian's ideas of New vocality. Furthermore, the voice of the performer was treated equally with the rest of the instruments, thus avoiding the simple equalization of the vocal with the semantic and belcantistic roles.

It should also be mentioned that Király's practice was (one of the possible) platforms for the beginning of the important transformation considering women in music, the one relating to the shift from women being the object of the gaze to them being the subjects in charge. Katalin Ladik, together with other female performing artists of the second half of the century, was recognized as a *proto-feminist* artist, the one that "thematizes the problems of being a woman, but not as a feminist artist" (Zelenović, 2018: 114). In a broader, European context, Cathy Berberian represented the same type – the female artist whose opus did not directly problematize feminist questions but continued to change the position of women in arts with her actions, procedures, and claimed independence. Having that in mind, it should also be acknowledged that the emancipation of the female vocal performer and her transformation from pure fetishistic object voice that is open and vulnerable for the outside (male) gaze, to voice/body of the subject that performs.

Improvisation – Collaboration

As mentioned previously, one of the most striking characteristics of Király's practice was a strong tendency towards group improvisation. It can be said that this tendency is drawn from the lifelong and extensive ethnomusicological research of folklore tradition and ways of performance. With no distinctive boundary between an author and a performer, the music folklore of Hungarians and many others, which Király gathered and investigated, influenced the way he saw and understood music and music-making. What became crucial for Király, as seen in his quote mentioned above, was the interaction and responsiveness of several musicians working with particular music of linguistic material. Speaking of the vocal part in the pieces that were including improvisation, Katalin Ladik said:

In my vocal parts, improvisation that is based on my written and visual poetry was taking a significant role. During the rehearsals and agreements, that improvisation got a pretty firm conception, which I then noted, and with the help from that noted vocal conception, I could approximately repeat said vocal part (Radovanović, 2019a).

In that sense, the becoming of the vocal part was no different than the ones of the other instruments in the improvisational body. We can take the piece *Dots and Lines* (1972), written for vocal, instrumental ensemble and radio (transistor), in which “non-semantic verbal material and aleatoric principle figurate” (Веселиновић-Хофман, 2000: 126). The unconventional notation of the piece, and some other pieces as well, also gives space for diverse and flexible interpretations of the vocal part (see Example 1).

K i r á l y
Ernő

PONTOK ÉS VONALAK
TAČKE I LINIJE
STOPS AND LINES

1 Flauto doppio

2 Maracas

I Batteria ad lib.

II

III

IV

V etc. al Fine

3 Voce Tutti
din-din, din-din

4 Mirliton Pettine

5 Radio(transist.)
Radio-pro-gramma ad lib.

6 Campanaccio

7 Flauto pastorale

8 Voce Tutti
tr-tr tr-tr

9 Chitarra

10 Piano o chitarra

11 Voce Solo
he, he-he, Tut

Example 1: *Dots and Lines* (1972).

Concluding Remarks

The goal of this paper was to show that it is possible and even necessary to consider Ernő Király's practice within the context that is wider than the Yugoslav music scene of that time. This is the case because, as I have briefly shown, even in the vocal expression of the pieces by Király, we can see some of the most important characteristics of European and American afterwar avant-garde. Given the fact that Király was not, in fact, a vocal performer, I believed that it was essential to examine the way he interacted with the artists who performed his pieces, in this case, especially with Katalin Ladik. The emancipation of the female vocal performer, and the rising importance of her composing and interpreting skills, are actually some of the most noteworthy features of Ernő Király's work, which are in consonance with the ongoing on the avant-garde music scene in whole.

In these pieces, the composer, as well as the performer, utilize the voice in ways that transgress traditional singing and transmission of the meaning of the text. Király's compositions for/with voice that were created in close collaboration with Ladik, demonstrate the tendency towards research, expansion, and removing the boundaries between music, sound and visual poetry, theater, and the pristine, playful, and immediate folklore music creation.

Insights from both Ladik and other sources that dealt with the importance of improvisation in Király's practice revealed that the rigid boundaries between composer and performers were indeed blurred. Taking into account the main principles that guided the invention of Ernő Király and his collaborators, and principally in the domain of vocal music, we can define the modus of music-making as primarily co-authored, even though this was not recognized in the eyes of traditional musical publishing. While making a platform for such cooperation and freedom of vocal expression – apparent in the broad spectrum of extended vocal techniques and styles that are employed – Király's opus is firmly inscribed in the history of experimental and avant-garde

vocal music of the 20th century. As such, it will be scrutinized in a more detailed fashion in the future.

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Summary: This paper was dedicated to examining the status, role, and the implications of vocal expression in compositions for/with voice by Ernő Király. The characteristics of vocal expression in Király's works were examined through three interdependent and inseparable levels: (1) contextual, which entails considering Király's practice withing European and American (vocal) avant-garde; (2) the level of the status of vocal performer in his compositions, i.e., the level of emancipation of the (vocal) performer; (3) the level of improvisation, collaboration, and co-authorship. The use of extended vocal techniques, aleatorics, improvisation, the use of non-semantic sounds, the influences of contemporary theatre and sound poetry, the work with electronics – these are all the characteristics of composing for voice and working with recorded vocals that are prominent in the works by European, American and Canadian composers, and can also be found Király's work. Regarding the status of vocal performer, it is stated that the peculiar vocal expression in Király's compositions is not the result of only and purely *composer's intention and imagination*. It evolved through the number of years and did so in a very close professional and private collaboration with vocal artist and actress Katalin Ladik. As it further pertains to his affection towards group improvisation and collaboration, it can be said that this

tendency is drawn from the lifelong and extensive ethnomusicological research of folklore tradition and ways of performance. All of these points demonstrate that Király's opus should be recognized and firmly inscribed in the history of experimental and avant-garde vocal music of the 20th century.

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MOTORS AND MELODIES

An Intermedial Concept in the Music of Ernő Király

Abstract: The interaction of motors and melodies is inherent to the music of Ernő Király (1919–2007) in many different respects: there are dialogues between music-machines and singing voices as well as ‘singing’ machines in both solo and ensemble contexts. Folk instruments, originally designed to create traditional tunes, mutate into noise-instruments by way of applying technical devices such as little propellers or other small-scale everyday objects. Király was a pioneer of Yugoslavian electroacoustic music; he established indissoluble liaisons between synthetical sound and ‘natural’ melos. The critical examination of characteristic case-studies opens the discussion of contexts crucial to Király’s esthetic practice: the (autobiographical) narrative of Király as an ethnological avant-garde all-rounder, the tendency to experimentally combine professional or traditional skills with profane objects and experiences in an intermedial furor, and the situation of an artist working in a political system where the function of art was to sing hymns of praise about those who operate and manufacture motors.

Keywords: Intermedia, ‘Musicethnology’, Human Machine Interaction, Yugoslavian Avant-garde, Fluxus, Actor Network Theory



Example 1: Ernő Király and Kakas Pipé. Filmstill from Hevesi and Szilágyi, 2009.

The short introduction of the film *Promenade – Portrait of Ernő Király* (Hevesi and Szilágyi 2009, 0.00–1.06) presents a little private performance, probably taking place at Király’s home in Novi Sad in 2006 or 2007, shortly before Király’s death, somehow situated between Fluxus and Folklore. Király is not performing alone, but in a duo with the almost relentlessly cock-a-doodle-dooing *Kakas Pipé*¹ (approximately translated as “Pipe the Rooster”). In Hungarian, Király proudly introduces the rooster as his “dear colleague”, and then, without success, tries to motivate him to introduce himself – “I am Pipe the Rooster”, he prompts. Finally, Király says: “Maybe we should go

¹ There might be a reference to the very well-known Hungarian fairytale *A kakas és a pipe* by Elek Benedek (1859–1929).

and play some music instead". Then they walk off. This performance is a significant part of the Király canon, as it can be regarded as an instructive example of Király's tendency towards neglecting the borders between the spheres of life and art, detecting the poetic in trivial matters. The duo appears in the intimate space of Király's kitchen, only to disappear again very soon to "play some music" elsewhere, which is not documented (however, there is a short public appearance of Király and *Kakas Pipé* later in the film). Of course, the partner bird is not a real animal, but a cheap toy-dummy rooster, an automat. This is one of many performances that Király has created, in which a machine not only serves as an object, but also clearly fulfils the role of a non-human actor.² The final statement affirms this impression: "Maybe *we* should go and play some music instead" – the automatic toy-rooster is accepted by Király as a non-human music-partner.

Welcome to the wonderful and frightening world of Király's artistic interactions between machines and musicians, motors and melodies. This is only one of many examples of seemingly hybrid situations in Király's work, in which technology and media are attributed a more or less active role. This starts extremely early: several times, Király reveals some sort of 'Urerlebnis', which he 'experienced' before he has even been born, in his mother's womb.

My mother was a girl from the village who earned her living with embroidery. She got married and became pregnant. She had the habit of singing all the time while working at her sewing machine – a Singer sewing machine with a pedal drive. She knew a vast number of folk songs from the village. [...] It has been scientifically proven that the fetus reacts to certain sound vibrations already in the uterus. And it seemed as if I was reacting: for more than ten hours a day the machine clattered

² Apparently, it would be promising to examine Király's music by way of the Actor-Network Theory (e.g., Latour, 1996).

and she sang the folk songs. Essentially, these were the first impressions from my mother's womb (Hevesi and Szilágyi, 2009).³

The actors in the described duo-performance-situation are Király's singing mother, providing a wide canon of folk music material, and a Singer sewing machine. Even though the machine had to be operated by the singing young woman, it can be attributed with a certain agency of its own: "the machine clattered and she sang". Like the elderly Király and his toy-rooster, both form a productive and significant actor-network on a minimal scale, which is displayed throughout the music of Király in many variants: *Citrafonia* No. 1 for zitherphone solo (1995) is only one of the almost innumerable examples of the counterpoint between a rhythmic ostinato (a sort of sewing machine pedal rhythm) and a freely flowing folk melody, almost exactly as experienced by the little, unborn Ernő. Interestingly, this constellation is not stable, but becomes dissolved into pure machine-sound, i.e., noise, at the end of the little piece.⁴ This example comes from the cycle *Citrafonia*, which clearly showcases the zitherphone, the famous instrument invented by Király and built out of some traditional Hungarian zithers with machine-like features.

³ Original Hungarian, translated by the author. For another version of this narrative, see Király, 1998.

⁴ Even though *Citrafonia* and many other musical works of Király have been recorded and published within a private CD-edition, these recordings are not easily accessible; in case of interest, please contact the author of this article.



Example 2: Ernő Király performing on the zitherphone. Filmstill from Hevesi and Szilágyi, 2009.

It can, to a certain extent, develop a life of its own due to little motors and technical applications. Like Harry Partch's or Mauricio Kagel's original Instruments, the zitherphone has tended to be fetishized by musicians and scholars after the death of the composer-inventor, being widely regarded as an authentic representation of the passed away author or even some sort of surviving extension of his body and thus perceived as having authorial potential – even though it is us who play these instruments today. However, Király did not only invent instruments, but also took an innovative approach to collecting folk melodies in which traditional and modern life mingle perfectly, just as it is the

case when an avant-garde-instrument is constructed from traditional folk instruments and experimental music is performed on it. In one instance of collecting folk songs, he discovers noisy environments to be a suitable habitat for precious traditional tunes:

Once, for example, during the morning hours, when I was on my way to my workplace at the radio, a song struck my ear in the midst of the motor buzz: on one of the busiest streets of Novi Sad, a bricklayer [from Bačka Topola] was renovating a house while singing folk songs, each one more beautiful than the other (Király, 1998: 13; original Hungarian, translated by the author).

The autobiographical reports give us a clue about Király's perception of the simultaneity of a motor buzz and folksongs not necessarily as contrast or contradiction, but as an interrelation. This offers an interesting alternative to a rather conservative paradigm, according to which the machine plays the evil role of a threat to everything traditional, especially oral culture. Instead, it can be regarded as an integral factor, a partner or even a productive musical actor in its own right.

As is very well known, Király's music is nourished by folk-melodies, no matter where he gets hold of them: in the womb, in the countryside or during rush hour in a big city. In contrast to most well-known pontifical Hungarian composers, we do not find many conventional folk music-arrangements in his work. One reason for this is his very wide understanding of what a melody can be. As we learn again from the film *Promenade*, machines are able not only to clatter, but also to sing:

There's a traffic light at the corner [of Király's home in Novi Sad]. Buses always stop there. And when they brake, there is a screech. Some people hear piercing melodies in the screeching [imitates it with the voice]. That's how the screeching sounds. That simply inspired

me (Hevesi and Szilágyi, 2009; original Hungarian, translated by the author).

Now it is not the machine imitating human voices or organic sounds – like the toy rooster and his mechanical cock-a-doodle-doo – but a human actor singing the piercing melody of a bus brake. This might not exactly correspond to Zoltán Kodály’s concept of musical melos (which was entirely accepted by Király). However, with his mighty companion, the zitherphone, Király finds methods of transferring such piercing melodies into musical performance, thus creating an indissoluble hybrid of human and non-human action; maybe most successfully in part 3 of *Konkrete Motive* for zitherphone solo (2001), which consists of a sharply floating bicinium of two machine-like melodies of just the kind that he had been demonstrating vocally in the film.⁵ The ‘ethnological’ origin of this method is marked in the title “Konkrete Motive” (“concrete motives”: sonorous objects are found and realized or emulated in a zitherphone performance); apparently, for Király there is no qualitative difference between the screeching noise of a bus brake at a street-corner and a melody sung by country folk at a funeral, during a wedding, or in the midst of an urban environment, thus illustrating Király’s wide understanding not only of ‘melody’, but also of the ethnological ‘field’. Can Király therefore be called a forefather of Noise-aesthetics, as claimed by some representatives of this genre? This argument is tempting, but it might fall a little short. Zsolt Sörös, who often worked together with Király, puts it in a very suitable way:

He knew absolutely that he had the gift to treat tones and noise sounds equally; that both are equally musical sounds. We live in such a world. There exists not only pure nature, but also industry and the sounds of the city, and both mix. The birds chirp and then a motor starts.

⁵ On a private CD-edition this piece is entitled “Der Bus singt [an] der Ampel” [“The Bus sings at the traffic light”]. See Fn. 4.

Not only black or white. He was a person who was always interested in open systems (Kunkel, 2016; original Hungarian, translated by the author).

What Sőrés describes as ‘open systems’ does seem to correspond with the multilayered concept in which different media are not exposed as dramatic contrasts, but set in an almost ecosystem-like form of interaction, due to Király’s generous concept of what an ethnological field and ethnological findings can be. The ecological character can be seen in the interaction among sonorous organisms in an acoustic environment. In Király’s musical ecosystem mechanical organisms are, of course, more than welcome, as can be experienced in the tape music-assembly *Biozene* [Biomusic] No. 2 (2001), which also contains *Citrafonia* No. 1 and welcomes a new musical actor: a singing bird (not a rooster this time); the zitherphone-music and the bird calls, next to other natural sounds, are played back from a tape machine.⁶ Even more machine-like than the zitherphone is the other instrument that Király invented in 1976: the *tablophone*.

⁶ See Fn. 4.



Example 3: Ernő Király performing on the zitherphone. Filmstill from Hevesi and Szilágyi, 2009.

Unlike the zitherphone, the tablophone does not consist of existing traditional instruments. It is a metal construction equipped with technical devices such as electromagnets and motors, built for the purpose of creating words, signs and sounds simultaneously on one and the same instrument, thus clearly introducing a core-concept in Király's esthetical practice: intermedia. This firstly refers to the fact that the new instrument allows the player or players to produce an intermedial counterpoint, by which scripture, picture and sound production react to something new.⁷ A famous example is *Variációk B betűre* [Variations

⁷ Again, this is inspired by a rather trivial situation, when Király discovered audible quality in the drawing and writing of his children in the silence of the eve-

on the letter B], where the letter B is explored in sound while the writing-gesture produces an audible character, and, in addition, a quotation is heard from the work of a famous composer whose name begins with the letter B.⁸

ning: “I designed the tablophone in 1976. In our family there was a lot of music, writing, drawing, and in the evenings, when it was already quiet, the apartment was without doors, I worked at my desk, wrote, and the children next to me drew or wrote something. And the sound of the letters produced a very interesting rhythm. And thus, a new instrument was born. How should I call it, I thought about this for a long time, finally I decided that I would call it tablophone, ‘tábla’ in Hungarian means board, and it is shaped like a board. The lines and the rhythm of the drawing become audible. On one side of the tablophone there is the drawing paper, on the other side I have applied some sound generators. It consists of a slightly bent metal sheet, which I fixed on a wooden stand, and it is equipped with pickups. On these two sides you can also perform with somebody else, one draws, the other operates the sound generators, inspired by the sound of drawing, and adds a musical composition in a complementary way. In this way you can create a multimedial performance.” Hevesi and Szilágyi, 2009; original Hungarian, translated by the author.

⁸ The beginning of Beethoven’s 5th Symphony; a full recording is available on the CD *Ernő Király – Spectrum*. 2001. Paris: Autobus AUT 0004, trAce Label.

Homage to Chris Cutler
 VARIÁCIÓK „B” BETŰRE TABLOFONRA - VARIACIJE NA SLOVO „B” ZA TABLOFON
 VARIATIONES IN „B” LETTER FOR TABLOPHONE

KIRÁLY Ernő

(lato sinistr.) *(del taglio)* **Mosso**

I. 12" 10" Segm. 4. pizz. improv. 10"

(lato destr.)

Propeller: colla parte Spitalo

lento **Più mosso**

I. ↓ B Segm. 3. pizz. ↓ b improv.

II. (4 3)

I. 3 Segm. 8. pizz. toll.

II. 5

Allo. **Andte.**

I. ↓ B Segm. 1/a pizz.

II. Col. pick-up Segm. 1/6 gliss. improv. colla parte

10

Example 4: Ernő Király, *Variációk B betűre* (1997), score, page 1. © Katalin Ladik, Budapest.

This rather playful and humorous understanding of intermedia is reminiscent of the era of in-between-aesthetics of the 1960s and 1970s. Dick Higgins' Fluxus-manifesto *Intermedia* from 1965 was well received in the Yugoslavian avant-garde art-circle, into which Király was introduced by his wife Katalin Ladik. Higgins is seeking impure art-forms placed "in the field between the general area of art media and those of life media", such as, for instance "the intermedium between painting and shoes" (Higgins, 1966). Even though Király's art might not fulfil all Fluxus-criteria of that time – maybe there is still too much music for that – we might say that many of Király's works appear to be *the intermedium between motors and melodies*.

For Higgins, intermedia was rooted in political utopia: "We are approaching the dawn of a classless society, to which separation into rigid categories is absolutely irrelevant." (Higgins, 1966) I sometimes wonder about the political context of Király's music. Of course, a social-critical approach is not as obvious as in the intermedial art practice of Katalin Ladik and her other companions (see Balind, 2011). We might also reflect upon another machine-melody by Király: the famous radio-signet of Radio Novi Sad, which is present for generations of multi-ethnic listeners in Vojvodina.

radio novi sad

♩ = ca. 87



Example 5: Transcription of Király's radio-signet of Radio Novi Sad.

According to Hevesi and Szilágyi 2009, Király deliberately combines the interval-characters of different Slavic and Hungarian folk music in this seemingly simplistic sinus tone signet. Even though Király's approach to this task follows the method of contemporary electro-acoustical composition, it does not seem to be very far from the official cultural politics of Tito-Yugoslavia, which postulated state unity while maintaining the particularity of the constituent republics with all their different ethnicities.⁹ Is this idea not quite brilliantly translated into music by Ernő Király?¹⁰

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⁹ See Milojković 2013. Until today, studies on the topic of cultural politics in Tito-Yugoslavia unfortunately are scarcely accessible in non-serbian languages. The publication of Tatjana Marković' contribution *The Culture of Tito's Yugoslavia* to a conference in Vienna (2013) is in preparation, see https://www.hsoz-kult.de/event/id/termine-22945?fbclid=IwAR3rvpN81eaH4NJ4dWT8aLEH-7Rh6jJ47Oq3oi27l92jjZcSKZhWuaxE_-Ag Retrieved February 11, 2020.

¹⁰ I would like to thank Ellen Fallowfield for her kind help in correcting my bad English, Anja Wernicke and Jannik Giger for graphic support, Zsolt Sörös for introducing me to the music of Ernő Király and enabling access to a vast quantity of public and private material, and Katalin Ladik for generously allowing access and reproduction of Király's scores.

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Summary: This paper focuses on the interaction between motors and melodies, which is inherent to the music of Ernő Király (1919–2007). Motors and melodies interact in many different respects within the musical output of the composer. For example, there are dialogues between music-machines and singing voices as well as ‘singing’ machines in both solo and ensemble contexts. In addition, folk instruments, which have an important role in Király’s output, and which were originally designed to create traditional tunes, are being mutated into noise-instruments by way of applying technical devices such as little propellers or other small-scale everyday objects. The afore mentioned relationship is, on this occasion, examined bearing in mind his pioneering role in Yugoslav electroacoustic music, and the fact that he established the indissoluble liaisons between synthetical sound and ‘natural’ melos were at the center of many of his pieces. The critical examination of characteristic case-studies opens the discussion of contexts crucial to Király’s esthetic practice: the (autobiographical) narrative of Király as an ethnological avant-garde all-rounder, the tendency to experimentally combine professional or traditional skills with profane objects and

experiences in an intermedial furor, and the situation of an artist working in a political system where the function of art was to sing hymns of praise about those who operate and manufacture motors.

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ELECTROACOUSTIC WORKS BY ERNŐ KIRÁLY

Composer's Relationship with Music Technology and an Overview of Compositional Strategies

Abstract: Paper starts from a general overview of Király's electroacoustic compositions, approaching the focal points regarding implemented technological and compositional strategies, emphasizing those works where sounds produced by electronic means significantly influenced the resulting sonorous quality. It has already been noted that in the beginning, Király favored tape manipulation technology and radio equipment for the production of unique sounds, while his focus later shifted towards reel-to-reel tape players and radio receivers as live musical instruments, and especially his zitherphone. These works created in different social contexts and periods, reveal the details of evolution of Király's relationship with electronic musical instruments, provoking the questions regarding the very nature of media he used – from sound modeling on magnetic tape, via live tape reproduction during the performance, to re-purposing of radio-receiver and building of new electrified instruments.

Keywords: Ernő Király, Radio Novi Sad, electroacoustic, tape, zitherphone, radio-receiver

Through detailed examination of few important examples, this paper will emphasize changes in relation to a wide range of sound sources in works by Ernő Király, that outline a curvy path of curious experimentalists whose research lasted more than half a century. These changes will be presented chronologically, from the earliest works in electroacoustic field, over years of designing instruments and exploring other sound sources, to almost complete dedication to improvisation on zitherphone and tablophone in the last years of his life, with focus on innovative approach to sound manipulation (on tape and realtime) and live performance.

Starting from the very first electroacoustic works, one of constants in Király's compositions is the continual search for new sonorities, not necessarily produced by electronic devices. This curiosity and passion for collecting folk instruments will later in his career merge into one embodiment - a unique musical instrument named zitherphone. But at the beginning of his career in Radio Novi Sad during the fifties, Király was among the first authors in Yugoslavia¹ experimenting with sound synthesis with sine waves and magnetic tape manipulation. Observed within the context of European music development in later half of XX century, Király's pieces from the 'radio' period of his life seemed strongly related to similar endeavors from music studios in Paris, Warsaw and Milano, mainly on the level of sound synthesis production, due to the elaborate use of pure tones to generate complex sound structures, which is a process that results in a characteristic timbre, associated with early days of electroacoustic music development. With gradual development of zitherphone, Király's research into sound synthesis became almost exclusively tied to his new instrument, and he eventually abandoned tape and other sound sources.

¹ It appears that Ivo Malec was the first author who practiced concrete music in Yugoslavia, during the mid-fifties (Mavena, 1957), but he also settled in France during that very time. Shortly after Malec, Branimir Sakač (*Three synthetic poems*, 1959) and Vladan Radovanović (*Inventions*, 1961) wrote their own works.

Starting from mid-seventies and first working designs of zitherphone, author's interest in alternative kinds of graphic notation also rose, and eventually became the primary approach for scoring his works, in addition to freely improvised sessions that Király often performed solo, or with ensembles. In this period, strong relations with any particular genre or style of music by foreign authors are hard to find, but certain ties can be spotted with works by Luciano Berio, Christian Wolf and Cornelius Cardew. In Yugoslav context, Király's works correspond mostly with compositions by Ivo Malec, Dubravko Detoni, but to a lesser extent when compared to authors from abroad.

Activities in Radio Novi Sad

I will begin this review of Király's electroacoustic compositional techniques with a detailed inquiry into his activities from years spent in studios of Radio Novi Sad, since this is the institution where his initial experiments with magnetic tape began.

Similar to most broadcasting companies from Europe, where electroacoustic experiments were conducted in the fifties and sixties, the absence of specialized devices for sound synthesis, prompted authors to turn to radio programme production technology as a primary tool for achieving desired compositional structures. Radio Novi Sad, founded in 1949 was a good place to start, as it was a multinational radio station with a huge collection of folk music recordings (Mihalek, 2004: 201–202), to which Király contributed with numerous field recordings made in different regions of Vojvodina, populated by diverse ethnic groups. He also worked as a producer and recording supervisor (Király, 1989: 15).

Király's radio career was on the rise from 1953, when he became the editor for programmes in Hungarian, and during this period, his works were heavily influenced by folklore,² with an exception of

² Such as *Hungarian folk songs from Yugoslavia* for clarinet and cimbal (1953), *Three hungarian folk songs* for piano (1957), *Hungarian folk songs from Yugo-*

two synthesized pieces that will be discussed in detail later. Although there are not many works with prominent use of magnetic tape in his opus, Király's attachment to this medium is undoubtable, since there are 148 recordings in Radio Novi Sad archive signed by him as a producer, recording technician or/and author (Boljoš, 2018: 7). These tapes are mostly field recordings of folk music, but broadcastings, short compositions and background tapes are present as well, and so are tapes with spoken segments. It can be concluded that most of his ethnomusicological, editorial and compositional works from the fifties up until the eighties, was connected to magnetic tape medium as a means for analysis, archiving and production of music.

Nevertheless, possibilities for composing electroacoustic music in Radio Novi Sad were in the range of usual everyday broadcasting, so there were no specialized devices for tape manipulation such as phonogen or morphophone – present in GRM studios in Paris for instance – so Király's methods relied more on collaging and mixing, than on sample modifications. He mostly used tapes for recording sine waves or sound of other sources with some modifications, with forwarding/rewinding, slicing and pasting, as well as adding some reverberation and other spacial effects. As his focus shifted, from the mid-sixties, to live performance and improvisation, basic tape recorders were not very useful in such a setting, so he used them more for post-production of performed pieces, and less as an instrument, or sound source.

Two Synthetic Pieces

Two among the earliest electroacoustic works, not just in Király's opus, but in Yugoslavia in general, were the *Poem about Dawn* (Poema o zori, 1960) and *The Sky* (Nebo, 1962), for tape and voice, both of which the author subtitled as 'synthetic music', emphasizing the building principle he used, which consisted of recorded and synthetic sounds, enriched with occasional extended technique in performance

of pre-recorded voice (Милојковић, 2017: 152). This process resulted in a common overall sound of the compositions, typical for many pieces composed at the time. The *Sky* introduces at the beginning, a tremulous organ-like chords, followed by one fast sweep, bouncing left and right in fading delayed repetitions. The ‘development section’, consisting of scarce, slightly modulated pure tones, is rising up in density to the chord from the beginning of the piece, and slowly dissolves into a single frequency, leading to the appearance of the voice. Singing is accompanied by the material similar to the one from the introduction, with occasional piano-like envelopes of the pure tone chords, that resemble lied mannerisms. Towards the end of the piece, the voice is gradually overdubbed, and it moves in a canon-like setting, while the electronic part is rising in density and dynamics.

One more constant in Király’s sound explorations can be observed in these works – namely, the presence of the human voice and the exploration of its possibilities in sound production, live or on tape. It is interesting, although not unexpected, that the voice in these two works is not electronically modified, but used in a manner typical for modernist pieces of the fifties and sixties, positioned as a counterpart to the synthesized ‘instrumental’ part. This practice was widely present in the more or less similar pieces from the period,³ and in many such works for voice and electronics, one can clearly separate the ‘electroacoustic lieds’ produced in early days of sound synthesis. For instance, in both Király’s synthetic compositions, the intimate, chamber atmosphere is noticeable, and the musical flow is, in a way, formulated through the search for a new sensitivity of electroacoustic media, guided by expressive arabesques of the vocal part. Also, voice is the segment of the work that is mostly founded in the mid-war XX century tradition of lied writing.

³ Such as *Pfingstatorium* by Ernst Krenek, *La Fabbrica Illuminata* by Luigi Nono, *Philomel* by Milton Babbitt etc.

Tape and FM Receiver

Király's work from 1972, titled *Dots and Lines no 1*, shows a kind of peak in instrument diversity, as the composer used all sorts of objects and toys as sound sources. For this paper, the most interesting object is the FM receiver ('Transistor'). Its role will be explored in more detail later, but for now it is important to note that the shift towards live performances is, in a way, marked by the use of the transistor, as a symbol of the author's transformation from 'editor' to performer, or from 'emitter' to 'receiver'.

Dots and Lines is the title of the six works, and an illustrative example of the adaptation of Király's compositional ideas to different performance practices and ensembles. In the beginning, the first two works under this title were dedicated to the ensembles with whom the composer used to perform. Those bands were mostly formed ad hoc for certain performances, and were focused on aleatoric music and free improvisation. Hence, Király's score reflects those practices, as it consists of squares with short musical instructions that performers should freely interpret (see page). The third piece with this title is dedicated to Trio Lorenz, so it is written with standard notation and with no graphic or aleatoric elements, since the repertoire of this trio was mainly based on traditional classical music. Number 5 is written for cimbal solo, and it explores the possibilities of this instrument, rarely used in contemporary music. Another specific case is *Dots and Lines no. 6* written for ensemble Acezantez, a band whose artistic concept was similar to those of Király's ensembles which performed the first two works, so the basic idea is again reworked in the form of instructions for a free improvisation band.

Dots and Lines no. 1 introduces a prominent use of the FM receiver as an instrument, which is an idea rarely found among Yugoslav authors, but present in numerous works by Karlheinz Stockhausen, John Cage, Cornelius Cardew and other composers of the time. As mentioned above, Király's use of the receiver seems to be most similar to Cardew's treatment of this device – as a source of accidental sonori-

ties, but under a certain level of performers control. It is less similar to Stockhausen's treatment of the shortwave receiver in *Kurzwellen*, *Spiral*, *Pole* and *Expo*, due to the choice of the broadcasting band and its role within the work. While Cardew's and Király's choice of FM receiver band is mostly not important for the sounding result, and it was chosen due to availability, easy manipulation and, in lesser extent, local colouring of the sound of the piece, Stockhausen's reasons for deciding to use a shortwave receiver, on the contrary, were closely connected to the structure of the work, since the characteristic, and especially during the cold war, controversial shortwave band was selected to provoke performers intuition and enrich the sound with a unique sonority of this band's static noises and radio communication. Tape player is used in a similar manner in several more of Király's pieces, such as *Indications* (1973) for voice, flute, clarinet, piano and tape, *Dyptihon 2* (1974) for zitherphone and tape and *Reflections 7-T* (1974) for voice, zitherphone and tape.

Zitherphone, Voice and Tape

As already mentioned, Király started developing his instrument zitherphone from the beginning of the seventies, designing it as the base made of five folk zithers of different size and construction, amplified with 16 guitar electromagnets, wired with passive tone controls and played with external amplifier and speaker. The instrument could be played unplugged, but with rather limited possibilities. In addition, two players could perform on zitherphone simultaneously, and the tuning was variable, with certain frets placed on the approximate quarter tone positions.

In other words, the zitherphone is a new electroacoustic device built from old folk instruments and made primarily for live performances. It marks Király's increased interest in live performances, which was a significant shift, given that his earlier synthesized works

were made in the studio, mostly using silence as a starting position, and they focused primarily on the compositional process, rather than on the performance possibilities. Zitherphone also adds a local coloring to the performance practice, and the sound result, although its sonority was much wider than the original sound of the zither, due to the presence of magnets and preparations made in later phases of reworking the device.

Electrification of the zithers can be, to certain extent compared to harpsichord amplification in works by Miloš Petrović and Zoran Erić,⁴ since the rustic and archaic nature of the instruments was intensified and changed from insufficiency to desired quality, emphasizing the imperfect and capricious behaviour of the sound. Zitherphone is, in addition, a continual ‘work in progress’, a neverending research into sound producing possibilities, so over the years, it was updated with numerous additions and objects, such as kitchen devices, tin cans, toys, machine parts and small motors, all of which contributed to its ever changing sound quality.

As it was expected, Király’s works after invention of zitherphone were heavily dependent on its spontaneous nature, and one of the trademarks of its early use was the presence of characteristic clipping distortions and feedbacks produced due to simplified wiring of the magnets, as well as the ‘accompaniment’ produced with motors, and in some cases, little automata which produces periodic and quasi sequential repetition of hits and all kinds of noises, vibrating and rotating on the top of the zitherphone strings.⁵ The earliest pieces with new instrument mentioned in Király’s own list of works (Király, 1989:15) are the two aforementioned compositions with tape – *Dyptichon no. 2* and *Reflections 7-T*. It is very indicative that the introduction of this new device to Király’s music is made through tape-based music, since the unpredictability of the zitherphone sound seems to need a form of

⁴ Petrović used it in numerous pieces, while Erić’s best known piece is *Velika crvena mrlja Jupitera* (1990) from his cycle *Slike haosa*.

⁵ For more details about the use and importance of motors in Király’s opus, see the article by Michael Kunkel, which is also a part of this collection.

compensation with recorded, fixed accompaniment. Parallel with using the zitherphone, in this phase of Király's work, it is noticeable that his treatment of the voice changed, especially because of his collaboration with poet and performer Katalin Ladik, whose attitude towards the possibilities of the voice and vocal improvisation based on graphic or textual scores, greatly altered Király's pieces, not just electroacoustic but in general. In *Reflections 7-T*, the zitherphone is joined with her expressive voice, and tape is used as a source of atmospheric background drone, over which different short and sparkling sounds create a texture of variable density, from single, distinct hits, to virtuos multilayered climaxes. One more example from this period is *Sonata per due recitatori e citrafono* (1975) which explicitly demonstrates the relationship between voice and zitherphone in Király's works, since vocalists were required to hold their microphones as close to the mouth as possible, so the sounds they produce could be augmented and distorted in a similar manner as the sounds produced on the instrument.

In compositions such as *Spiral* (1976) for voice, instrumental ensemble, tape player and light-show, cycle *Zitherphone Stories 1-17* (1984) for voice, narrator and zitherphone and *Black-White* (1986) for voice, instrumental ensemble and a tape player, the vocal component is treated in a similar manner as instruments or recorded sounds – as a source of non-semantic, concrete sonority.

Ladik's virtuosity 'pushed away' from the electroacoustic lied, or a traditional 'operatic' vocal part, and emancipated the 'voice as a synthesizer' instead. In other words, with her voice, she produced a much broader range of sounds than it was the case with Király's previous works, and she also made his tape collages, or synthesized parts, inferior to the vocal one, so the zitherphone proved capable of being part of such diversity and unpredictability during live performances. Complexity and spontaneity achieved in this period, perisited in Király's works after collaboration of the two came to an end, so it won't be too far from the truth to say that Ladik's influence on Király spread

not ‘just’ over his compositional methods, but also to his instrument design, since the zitherphone had a task of achieving flexibility and variety typical for her unique vocal qualities, that only a large studio synthesizers of the time were able to achieve (Милојковић, 2019: 123-124).⁶

Zitherphone as a solo instrument appears as early as 1975 in two pieces – *Variazioni sul Do* and *Dots and Lines for Zitherphone in Two Layers*, indicating a mature stage of instrument design, as well as the possibilities of making polyphonic and polytimbral sound complexes. Király’s new instrument will be used in two more unusual works from the seventies, *Situazioni* (1977) for narrator and zitherphone, and in another solo piece titled *Folk Rustle, Aleatoric Piece for Zitherphone* (1979). The first one can be understood as a continuation of his already established research in combining voice with the sound of a new instrument, while the later work can be seen as announcing Király’s path that he established during the eighties and nineties, as a solo performer and improviser. Similar procedure is found in *Ikebana* (no. 5 from the cycle *Flora*, 1980) marked by the author as *Balet for Zitherphone or Instrumental Ensemble Ad Libitum*, moving aleatoric technique closer to the free improvisation, using compositions of flowers (ikebanas) of Ivaky Tosiko as score for performance.

It is important to emphasize one more aspect of the piece *Black-White*: the author points out that the basis of this work’s dramaturgy is “a play of tones, as a play of darkness and light in the sound ambient of factory machines, sounds of clusters etc. pre-recorded onto magnetic tape” (Веселиновић-Хофман, 2000: 136). The piece contains a prominent wobbling layer in quiet dynamics, played from the tape during live performance, which is soon covered by instrumental and vocal fragments, coming from different directions in the sound panorama, and often moving through the space, making the musical flow grow

⁶ A very obvious example for this is found in the last movement of Dušan Radić’s *Oratorio Profano* (1972–1979), where Ladik’s voice is joined by a powerful part synthesized on Synthi 100, from Electronic studio of Radio Belgrade.

in density and texture. This approach to the sound production is, in a way, reminiscent to the techniques used in pieces *Poem about Dawn* and *Sky*, described at the beginning of this paper, but is, at the same time, a conclusive effort in this domain, since the later electroacoustic works were mainly focused on live performance on zitherphone. Having in mind previous analysis and statements regarding Király's works, it could be said that the mentioned quote precisely illustrates his relationship towards tape in this period of his life, which was dominated by the use of zitherphone and vocal improvisation. This piece is at the same time an exception when compared to other works from the period, since it was finalized by using tape collage techniques and other post-production procedures in a studio, which considerably altered the improvised original. So in a sense, *Black-White* can be understood as a tape work based upon live performance.

Conclusion

In conclusion, it can be said that Király's approach to the electroacoustic music techniques was characterized by numerous shifts, prompted by his activities in Radio, ethnomusicological works, collaborations with prominent vocal and graphic authors, and ultimately experiments in instrument design. His compositional techniques regarding electroacoustic sound sources, were in the beginning mostly derived from the modest possibilities of the radio technology of the time, largely dependent on possibilities of tape players/recorders, which is a feature that will persist in his compositional and ethnomusicological activities through the late eighties. Nevertheless, with involvement of the voice of Katalin Ladik during sixties, and experiments with graphic scores and improvisation with non-musical devices used as instruments in different ensembles, Király pursued his own way of sound creation, by making the device that is capable of fulfilling his compositional intentions and is open to changes and modifications on the fly. With zitherphone being part of the ensemble, Király managed to position

himself not just as a composer, but also a performer with a unique and potent ‘sound synthesizer’ made by measure to his poetics, incorporating author’s fascination with machines, folklore and all kinds of noises into one everchanging design.

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Summary: Through detailed examination of few important examples, this paper will emphasize changes in relation to a wide range of sound sources in works by Ernő Király, that outline a curvy path of curious experimentalists whose research lasted more than half a century. These

changes will be presented chronologically, from the earliest works in electroacoustic field, over years of designing instruments and exploring other sound sources, to almost complete dedication to improvisation on zitherphone and tablophone in the last years of his life, with focus on innovative approach to sound manipulation (on tape and realtime) and live performance. Starting from the very first electroacoustic works, one of constants in Király's compositions is the continual search for new sonorities, not necessarily produced by electronic devices. This curiosity and passion for collecting folk instruments will later in his career merge into one embodiment - a unique musical instrument named zitherphone. But at the beginning of his career in Radio Novi Sad during the fifties, Király was among the first authors in Yugoslavia experimenting with sound synthesis with sine waves and magnetic tape manipulation. Observed within the context of European music development in later half of XX century, Király's pieces from the 'radio' period of his life seemed strongly related to similar endeavors from music studios in Paris, Warsaw and Milano, mainly on the level of sound synthesis production, due to the elaborate use of pure tones to generate complex sound structures, which is a process that results in a characteristic timbre, associated with early days of electroacoustic music development. With gradual development of zitherphone, Király's research into sound synthesis became almost exclusively tied to his new instrument, and he eventually abandoned tape and other sound sources. Starting from mid-seventies and first working designs of zitherphone, author's interest in alternative kinds of graphic notation also rose, and eventually became the primary approach for scoring his works, in addition to freely improvised sessions that Király often performed solo, or with ensembles. In this period, strong relations with any particular genre or style of music by foreign authors are hard to find, but certain ties can be spotted with works by Luciano Berio, Christian Wolf and Cornelius Cardew. In Yugoslav context, Király's works correspond mostly with compositions by Ivo Malec, Dubravko Detoni, but to a lesser extent when compared to authors from abroad.

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ETHNOMUSICOLOGICAL ACTIVITIES OF ERNŐ KIRÁLY

Abstract: Between 1955 and 1972, a Musicological section of the Ethnological department of the Vojvodinian museum (today, Museum of Vojvodina) in Novi Sad, was active. Given that the Museum didn't employ any experts who would focus their attention on a systematic gathering and research of materials pertaining to musical folklore, that is, traditional music, they enlisted the experts from other institutions – among them Ernő Király, who, at the time, worked as a music editor in Radio Novi Sad. During a little under twenty years of the existence of the Musicological section, a collection of diverse materials about musical life in Vojvodina was formed (instruments, documents about the work of singing societies, photographs, printed scores, handwritten scores etc.). Also, a valuable and rich opus of traditional music was collected during field research – 156 magnetic tapes, accompanied by technical lists with data about the recordings, as well as melographic lists with notations of recorded melodies. This rich sound archive is not only a testimony of traditional music in Vojvodina from the middle of the 20th century, but also reveals methods of field research, archiving and classification of the collected material. It is precisely in this area that Ernő Király, the leading expert on the project, left his personal mark and gave an invaluable contribution.

Keywords: Ernő Király, Museum of Vojvodina, field research, ethnomusicology, melography

The beginning of the development of ethnomusicology as a scientific discipline involved in the study of ‘non-Western music’ is related to two important inventions from the second half of the 19th century: Thomas Edison’s phonograph as well as Alexander John Ellis’s cent system. Edison’s phonograph (1877) was used by the pioneers of comparative (ethno)musicology to record and reproduce music, thus better and more easily transcribe examples. Alexander John Ellis’s cent system (1885), which divides the octave into 1,200 equal units, made possible objective measurement of non-Western scales (Myers, 1992: 4). In this way, collections of recordings of traditional music around the world were created, which eventually influenced the formation of the first phono archives.

Although Stevan Stojanović Mokranjac in 1906 proposed that a phonograph be purchased within the Serbian Royal Academy (today the Serbian Academy of Sciences and Arts – SASA), this avant-garde initiative is not supported,¹ and the oldest recordings of traditional Serbian music are considered to be Béla Bartók’s 1912 recordings, as well as footage of prisoners in German camps during World War I by Georg Schünemann.² The first phonograph was purchased in Serbia only in 1930, within the Ethnographic Museum on the initiative of Kosta Manojlović and Borivoje Drobňaković, who in the following years

¹ The activities of Stevan Stojanović Mokranjac in the collection of traditional music were written by Olivera Mladenović (Младеновић, 1971: 196), Dragoslav Dević (Девих, 1996: XV), Danka Lajić Mihajlović and Jelena Jovanović (Лажих Михајловић and Јовановић, 2014: 3–4) and others.

² In the Banat villages of Mănăştur and Saravale, nowadays administratively belonging to Romania, Béla Bartók in 1912. recorded 21 melodies of Serbian traditional music, which were written in detail by Dragoslav Dević (Девих, 1995: 17–36) and Nice Fracile (Фрациле, 1995: 53–76). Recordings of traditional music performed by Serb prisoners in German camps during the First World War were written by Nice Fracile (Fracile, 2018: 17–42). Although stored in foreign archives, all of these recordings are valuable primarily because of their antiquity, since the systematic recording of traditional music in the territory of Serbia was realized later.

recorded traditional music mainly in the territory of then South Serbia.³

Recording traditional music in the field with a tape recorder is tied to the second half of the 20th century. In the library of the Institute of Musicology of SASA there are 950 tape recorders with field research recordings which, since 1957, conducted by Milica Ilijin and Radmila Petrović, as well as by Miodrag Vasiljević (Лајић Михајловић and Јовановић, 2014: 6). However, two years earlier, in 1955, in the framework of the Folklore Section of the Ethnological Department of the Vojvodina Museum in Novi Sad (today the Museum of Vojvodina), a Musicological Section was formed for the purpose of systematically collecting and studying “folk melos among all the peoples of the Province” (Кираљ, 1958: 173). This was to be the first step towards the establishment of a specialized scientific institution in which the work would be carried out under the supervision of professional staff. However, the Republic of Serbia, and with it the province of Vojvodina, have remained deprived of a specialized center,⁴ and even today, this type of research is being conducted within a number of different institutions and (mono)disciplinary scientific projects (Лајић Михајловић and Думнић, 2015: 112). In other words, the importance of establishing

³ Most of these recordings are stored at the SASA Institute of Musicology and today are the oldest part of the sound archive fund. Danka Lajić Mihajlović, Jelena Jovanović (Лајић Михајловић and Јовановић, 2014: 2–12), Marija Dumnić Vilotijević and Rastko Jakovljević (Думнић and Јаковљевић, 2014: 13–25) wrote more about this archive alongside, but also the most relevant data on the present condition can be found in the paper Marija Dumnić Vilotijević (Dumnić, 2018).

⁴ The original research of folklore at the level of the former Yugoslavia was carried out within the specialized republic institutions – the Folklore Institute in Ljubljana was founded in 1936 (today ZRC SAZU Institute of Music Studies), Institute for the Study of Folklore in Sarajevo 1946, Institute of Folk Art in Zagreb 1948 (today Institute for Ethnology and Folklore Research), Macedonian Folklore Institute in Skopje 1950 (today Public Scientific Institution Institute for Folklore *Marko Cepenkov*). The problems of researchers from Serbia, due to the lack of an adequate institution within which to conduct field research of traditional music and dance, can be found in the agenda from the founding assembly of the Union of the Association of Folklorists of Yugoslavia 1955 (Mladenović and Škaljić, 1958: 149–157; Лајић Михајловић and Думнић, 2015: 111–112).

a Musicology Section at the Vojvodina Museum (hereinafter referred to as the Museum) for the purpose of collecting traditional music in the Vojvodina area is invaluable when considering the broader context.

Musicology Section at the Museum of Vojvodina

Since there was no expert staff at the Museum for the realization of this project, composer Ernő Király, who at the time was employed as the music editor of Radio Novi Sad, became the main associate in the organization and realization of the project. From his report we learn that in the first few years they actively worked on popularizing the project, i.e. gathering as many associates of different interests as possible. Engagement in the promotion and popularization of the project was directed to teaching schools in Subotica, Sombor and Vrsac, as well as to music schools in Subotica, Novi Sad and Senta, in the form of lectures on the importance, and the necessity of collecting traditional music.

In addition, in July 1957, they organized a seminar with theoretical and practical work in Novi Sad and in a village called Bačko Petrovo Selo, where Serbian, Hungarian and Roma traditional music was collected. These activities obviously had a good response, since in the three years of the section's existence, field research was carried out in approximately 60 settlements in Vojvodina and Slavonia, and 1 511 traditional songs (Кираљ, 1958: 173).⁵

⁵ In addition to field research and documentation (archiving) of recorded material, other items were collected within the Musicological Section: folk musical instruments, music manuscripts, published scores of composers from Vojvodina, the archives of the singing societies, as well as the most extensive collection of legacies of physicians and composers Jovan Paču (Кираљ, 1958: 174–175).

MUZIKOLOŠKI OTSEK VOJVODANSKOG MUZEJA — NOVI SAD

Fsc. M. 7/12 red. br. M. 7/12 Fol. _____

Mesto i vreme zps. Vojlovica (Banat) 12. V. 1957

Zps. muz.: Ernő Király igre _____ tekst Ernő Király

Prvi stih (naslov) Bujdonik a kising madár

Pevao: Német Sándor star 53 g.

Roden u Vojlovici 1904 g. na c. mađar - čango

U kom mestu je duže vreme boravio _____ kada _____

Od koga je naučio od majke gde u Vojlovici kada kao dete

Da li je pismen da zvanje sefak

Da li i drugi iz tog kraja znaju tu pesmu da, stari

Образац 1а — Лист за записивање музичке грађе са подацима о песми и извођачу (прва страна)

Example 1: Кираљ, 1958.

The entire field research material during the 17 years of the section includes 156 tape recorders featuring traditional music (vocal, vocal-instrumental and at least instrumental) of different ethnic communities in Vojvodina, as well as narratives about particular customs. The tapes are classified according to the content of the recordings as follows: 101 tapes with recordings of Hungarian traditional music, 13 tapes of Slovak, 12 Serbian, 9 Romanian, 5 Bunjevci⁶ tapes, 3 Roma, 2 Ruthenian, 2 Šokci⁷ tapes, 3 tapes with recordings of Serbian church chant and 6 tapes with revolutionary and fighting songs by Hungarians, Serbs, Slovaks, Ruthenians and Romanians. The tapes grouped in this way are marked with serial numbers and abbreviations: M – Hungarian, Slov – Slovakian, Srp – Serbian, Rum – Romanian, Bunj – Bunjevci,

⁶ South Slavic ethnic group living mostly in the Bačka region of Serbia (province of Vojvodina) and southern Hungary (Bács-Kiskun county, particularly in the Baja region).

⁷ South Slavic ethnic group native to historical regions of Baranya, Bačka, Slavonia and Symria.

Cig⁸ – Roma, Rus – Ruthenian, Šok – Šokci tapes, Srp.crkv. – Serbian church chant and Mozg – revolutionary and battle songs. With each tape recorder there is a Technical Data Sheet (TL) and a Melographic List (ML). The datasheet contains information related to the tape label, the type of tape recorder, the recording speed, the recording location and the name of the recording author, while the melographic list consists of two forms pertaining to a specific song. The first form of the mellographic list was completed in the field and contains information about the tape recorder and the sequence number of the song, then the place and date of recording, the name of the recording author, the artist information and the first verse of the song or the name of the instrumental melody (Example 1). The second form of the melographic list is subsequently written during material processing and contains the melographic record, that is, the transcription and the entire text of the poem (Example 2).⁹

⁸ Abbreviation Cig refers to the use of the term Gypsy.

⁹ All the information on the material, which is now stored in the archives of the Museum of Vojvodina, is a sublimation of data from several different sources: 1. a report by Király published in the journal *Work of Vojvodina Museums* in 1958; 2. unpublished seminar paper by Danica Panić called *Magnetophone recordings of the Serbian vocal tradition in the Vojvodina Museum* from 1999; 3. copy of Marta Bovdišova's unpublished 1976 report on material from the Folklore Section that I received when visiting the Museum during the summer of 2018, as well as talking to the Museum's curators, to whom I am very grateful for information regarding the current state of the collection. Namely, all recordings from tape recorders were stored in a collection of audio and video recordings of the Ethnological Department of the Museum of Vojvodina and a large part of recordings from tape recorders was digitized.

Barlando ♩ = 108

1. Buj - do - rik a ki - sany ma - dár,
Min - den er - dő né - len le - xáll.
Két ha o - ján ár - va, mind én,
Kész - me buj - dos - na az ne - gény

2. Bujdosik a kiesiny madár,
Minden erdő nélen le xáll.
En es bujdosom egyedül,
Kedves rokonom nálad nélkül

Образца 16 — Лист за записивање музичке грађе
(друга страна)

Example 2: Király, 1958.

In addition, the associates who worked on this project together with Király, endeavored to adequately archive this extensive material, and devised a system of sorting the material: “by places, by type and by alphabetical order of text” (Кираль, 1958: 173–174). To this end, they created cartons with two forms. The first contains general information about the tune (tape recorder, sequence number of the example, name of the tune, artist information, place and date of recording, as well as information about the author of the recording and possible scientific processing (transcription, analysis and/or publication) of the examples) (Example 3), followed by a musical analysis of the poem (Example 4) (Кираль, 1958: 174–175). This could only be applied to examples already transcribed, and since a large number of audio examples remained only in the initial audio medium, without access to further processing, it could be said that this was a well-conceived idea but not

consistently implemented.

On the basis of modest data on material, which has not yet been fully scientifically processed, we learn a number of important characteristics about attitudes related to the tasks of ethnomusicology, or musical folklore of that era.¹⁰ The primary task of the Musicology Section was to collect as many field examples of traditional music from the largest ethnic and/or national communities in Vojvodina as possible through field research, or the vocabulary of that time “folk melos of all Yugoslav peoples and nationalities”¹¹. Later this interest extended to martial and revolutionary songs from before and during the National Liberation War, as well as to Serbian church chanting (Кираљ, 1958: 175).

¹⁰ Namely, after the Second World War, two important international associations were formed, which still exist today: International Folk Music Council established in 1947 (today International Council for Traditional Music – ICTM) and Society for Ethnomusicology – SEM founded in 1955. This certainly influenced the formation of similar organizations in the territory of Yugoslavia, and of particular importance for the development of musical folklore, that is, ethnomusicology, was the establishment of the Association of Music Folklorists in 1952, which, three years later, became the Association of the Societies of Yugoslav Folklorists (in Serbian: Savez udruženja folklorista Jugoslavije – SUFJ). With the operation of SUFJ (1955–1990) as an institutional body, a multidisciplinary platform of Yugoslav folkloristics was established, which can be seen in more detail in: Лајић Михајловић and Думнић, 2015.

¹¹ The terminological classification of ‘peoples’ and ‘nationalities’ represents a match to the nation and national (and/or ethnic) minorities in today’s narrative. In other words, the term ‘people’ refers to the majority population of the Yugoslav republics, while ‘nationalities’ refers to the minority population within the republics.

VOJVODJANSKI MUZEJ - FOLKLORNI OTSEK - MUZIKOLUSKA SEKCIJA

B **Medžeraka**

Fsc. M/7 red. br. 12 Traka M/7 red. br. 12 Ploča _____ str. _____ kotur _____

Prvi stih (naslov) Bujdosik a kicsiny madár

Izvodjač Német Sándor star 53 g.

Sakupljač Ernő Király mesto Vojlovica (Banat) 1957

Dešifrovao muziku Ernő Király tekst Ernő Király 1958

Naučna obrada _____

Publikovano _____

Napomena _____

Образац 2a — Предња страна картона за разврставање према азбучном реду

Example 3: Киралъ, 1958.

The contents of the tape recorders can be presented in their names (Hungarian, Serbian, Romanian traditional music, etc.), which also indicates the assumption that field research was conducted on a planned basis, with pre-arranged interviews.¹² Although the researchers went to the settlements of the respondents and thus made direct contact with the representatives of the focus group in the research, the method of (semi-structured) interview with (audio) recording, photographing and writing field notes was predominantly represented. According to the reports in Marta Bovdišova's manuscript, we find out that Király wrote "Records of the tape from the field" containing extended data from the technical sheets, notes on the type of material, the quality of

¹² According to Danica Panić's survey, the largest group of Serb respondents was village men, on average 60–65 years of age (Панић, 1999: 3).

the recording, etc, which he probably wrote down later when listening to the material. In addition, the same author states that the collection also includes “melographic lists with dictation records (in pen), without a pre-existing tape recording” (Bovdišova, 1976: 4), which undoubtedly refers to the technique of writing notes from the field.

ANALIZA PESME

Stil stari - régi Vrsta odmetnička - bujdosó ének

Dijalekt IV (osángó) Broj strofe 2

Broj slogova 8 Ritam 

Završetci redova 7 ⑤^b3 Forma A B C D

Ambit. decima  Tonalitet la pentaton +ti 

melodije Kodály Z. A magyar népzene. Zeneműkiadó Bp. 1952. str. 12 pr. IV

Varijante teksta str. 160 pr. 186

Analizu izvršio Ernő Király

Napomena _____

Образец 26 — Полеђина картона за разврставање по азбучном реду, са анализом песме

Example 4: Кираљ, 1958.

The meticulousness and systematic nature of the researcher is evident in the detailed data on the cursor biographies and melody data (e.g. place and date of birth, nationality, place of residence, from whom, where and when he learned the melody, whether he was literate, vocational, etc.). In addition, the research team comprised experts of different profiles (musicians, philologists, students) and different identities (primarily national and/or ethnic), allowing for easier communication with the indicators and better processing of the recorded material. In this regard, Slovak traditional music was recorded and edited by Mar-

tin Kmet',¹³ Romanian traditional music was recorded and edited by Trandafir Jurjovan, and recordings of Ruthenian traditional music by Onufrii Timko (Bovdišova, 1976: 5). Therefore, field research conducted within the framework of the existence of the Musicology Section at the Museum of Vojvodina was phenomenologically oriented towards homogeneous (ethnic/national) communities, and accordingly the selection and selection of places in Vojvodina and, to a lesser extent, in Slavonia was carried out, as well as the selection of the interviewees. In other words, according to Miško Šuvaković, the work of the Musicology Section, especially field research and material processing, can be understood and interpreted as "an ethnomusicological protocol (set up) by specialized ethnological work on the collection, classification and archiving of a synchronous culture found, selected and identified", with the aim of coming up with an "ideal music of otherness that affirms ethnic or geographical 'entities'" (Šuvaković, 2010: 253–254). In that sense, it is not unusual that the most extensive part of the material is related to the traditional music of the Hungarians, since Király's main and most productive contributor to the Musicology Section was.

Ernő Király's Publications and Melographic Work

In addition to 30 years of field research experience, during which he recorded some 3000 tape recordings of folk tunes, Ernő Király tried to transcribe, analyze and publish the collected material as much as possible. He was active in scientific conferences, especially in the 1960s at the Congress of the Association of the Societies of Yugoslav Folklorists, published papers on the collected and analyzed material of traditional music in numerous journals and proceedings, and schools on zither and organological studies in Serbian and English present pi-

¹³ Within the project in the period from 1957 to 1967, in addition to Martin Kmet', recording, melography, analyzing and classifying Slovak traditional music in Vojvodina also worked with Jan Nosál', Ján Lomen and Ladislav Leng. For more information on this material, see: Sécová-Pintírová, 2006: 38–44.

oneering work on the representation of this instrument in the territory of Vojvodina.¹⁴ He has also published several books that are content collections of melographic records of Hungarian traditional music, with brief introductory studies covering tunes analysis and instructions for performing. Of particular note is the *Collection of Roma (Gypsy) Folk Songs from Vojvodina*, which, thanks to Katalin Kovalchik, has been published in Budapest and represents a rare literature on the musical world of Roma in Vojvodina. The book contains an introductory study with music analysis in three languages (Hungarian, English and Serbian), notes, transcriptions made in the field and based on listening to tape recordings, as well as field research photographs that visually approximate the conditions in which they lived Roma in the 1950s (Example 5).

All of Király's published texts and collections are the result of an analysis of transcribed tunes he has collected in the field as part of the Musicology section of the Museum. Apart from his research on zither with Hungarians in Vojvodina, the topics he dealt with primarily relate to the vocal practice of Hungarians in Vojvodina, as well as several comparative approaches to analyzing the structural and formal features of Hungarian, Slovakian, Romanian, Ruthenian and Serbian traditional music. In other words, Király's focus in research illustrates dominant scientific ideas that are primarily oriented toward collecting, classifying, and archiving music that has a traditional value for a given culture, as well as a comparative analysis of the structural and formal characteristics of music from different cultures that share the same social-historical context.

¹⁴ The list of cited literature also includes a list of analyzed bibliographic units of Király's published material relating to his activity in the field of musical folklore. See more about Király's entire creative oeuvre and publications in: Király, 1989.



Example 5: Király, 1992.

Transcription and analysis are segments in which Király made a personal mark with his approach to understanding traditional music. Namely, in addition to ethnography, transcription and analysis are the dominant methods used by ethnomusicology to interpret music in culture and music as culture. Transcription in ethnomusicology is actually the translation of the audio medium into a written one, that is, the transformation of an auditory-temporal event into visual-spatial structures. In relation to the researcher's position and the problem he is dealing with, that is, the function of the record, two approaches have been established in the transcription of tunes – prescribed (recording of music for reproduction) and descriptive (recording of music for analysis purposes) music writing (Seeger, 1977: 168–181). Transcription and analysis, as interpretations of a melographer, absolutely depend on his musical and scientific experience, but also on the problems of research or, in other words, on the direction in which the scientific thought and

theoretical discourse of the melographer move. In this sense, analyzing the transcriptions of Király, without the possibility of comparing with the audio segment, it can be said that his approach is variable depending on the usability of the record.



Example 6: Király, 1999.

He was not guided by one-sided thinking about the notion of transcription as the ultimate visual determination of sound, but instead adapted his approach from descriptive to prescriptive or vice versa. More specifically, if the aim of the research was to mark the structural-formal characteristics that have the meaning of identification in music for one or more cultures (national/ethnic communities), it would use a descriptive approach in transcriptions (Example 7). In folk song collections he used a purely prescriptive approach, that is, he created invariant types of melodies with added chords as a suggestion of har-

monic accompaniment, which undoubtedly indicates their presumed purpose – the possibility of using the record for re-performances or being transformed into a vocal-instrumental form of music playing (Example 8).¹⁵

Recitativo ♩ = cca 200

.... MER SE - GI - CSÉ - GÖM NIN - CSEN, SÉ SÉN - KIM
 NIN - CSEN. HA NEM ÉN - NÉ - KÉM ÁSZ - SZONY LÉT - TÖM -
 RE. KÉ - LÖTT ENY - NYI SO - KÁT DOL - GOZ - NOM:
 SZÁN - TÁ - NOM, KÁ - SZÁL - NOM, +) JÁJ,
 KED - YES PÁR - ROM, MÉ - RE LÉ - HET - TÉL ?

Example 7: Кираль, 1962a.

¹⁵ Ana Matović also notes that Ernő Király used two different approaches in melographic work and notes that the collections in which he adapted the text to spoken language, and that the tunes “made it simpler to be more accessible to users of the proceedings” have “more practical but a scientific character” (Матовић, 1978: 199).

Ernő Király transcribed mostly vocal examples which he wrote down on the finalis g1 according to the so-called Finnish method. All of his published transcriptions, which may be part of a scholarly work or a special collection of songs, contain basic information about the sound source (tape recorder, recording time and place, name of the cursor, etc.) and sometimes ‘explained and abbreviated’ primarily related to the use of diacritical characters in records. In other words, it is observed that Király did not view transcription as a form of fixing a tune, but twofold, depending on the purpose of the recording – as a means of communication in scientific discourse or as a recording adapted for re-performances.

1. CSILLAGOK, CSILLAGOK, SZÉPEN RAGYOGJATOK

Andante

Szabolcsa, 1956



Csilla-gok, csilla - gok, szé-pen ra-gyog - ja - tok,



A sze-gény le-génynek ú - ta! mu-tas - sa - tok,



Mu-tas - sa - tok ú - ta! a sze-gény le - gény-nek,



Nem lá - lál - ja há - rál a sze-re - tő - je - nek.

2. Mikor megtalálta szerelője házát,
 Más karjában lelte szíve választottját.
 Csillagok, csillagok boruljatok éjbe,
 Ott fekszik a legény erdő sűrűjébe.

Unlike variable transcription approaches, Király's analysis of musical parameters reflects consistency and systematic. Namely, in all works where music analysis is represented, it was carried out in the same way, that is, the same parameters were analyzed: shape (formal melody formation), cadence (according to the Finnish method), scale (tone string), melody range and number of syllables. The inspiration for this analytical approach can be found in the influential work of Béla Bartók, but also in the idea of classifying all the collected material within the field research of the Musicology Section (Example 4).

Field work in its traditional and contemporary forms represents an essential constituent feature of the research and disciplinary field of enomusicology. Insight into the modest data on the work of the Musicological Section within the Museum of Vojvodina, it can be said that the significance and purpose of this venture was not small. Extensive material collected in the field, from a relatively small geographical area, in the short period of existence of the Musicology Section since 1955 to 1972. It is a unique sound testimony, as well as historical evidence of the methods of field research and archiving of collected material. Although he was not an ethnomusicologist by profession, Ernő Király's practical work in collecting, archiving, classifying and publishing scientific works and numerous collections of traditional music in the second half 20. century, in accordance with the dominant scientific methods and ideas of ethnomusicology, that is, musical folklore in the period of socialist Yugoslavia.

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Summary: This paper presents a retrospective view of the Ernő Király’s activities in the field of ethnomusicology, accordingly to the period of his work within the Musicological section of the Ethnological department of the Vojvodinian museum in Novi Sad, as well as a review of the published material. Although he was not an ethnomusicologist by profession, it can be sad that his practical work in collecting, archiving, classifying and publishing scientific papers and numerous collections of traditional music in the second half 20. century, is in accordance with the dominant scientific methods and ideas of ethnomusicology (or musical folklore) in the period of socialist Yugoslavia.

Especially significant are the field researches that were realized in the period from 1955 to 1972, and whose material (156 tape recorders featuring vocal, vocal-instrumental and instrumental traditional music of different ethnic communities in Vojvodina, as well as narratives about particular customs) is now stored in the archives of the Museum of Vojvodina. Besides the invaluable importance of this sound legacy, the documents that describe the content on the tapes are also valuable, and they are: Technical Data Sheets which contain basic data about the

tape, and Melographic Lists with transcriptions and more precise data about single melodies.

A large part of the recorded material Ernő Király transcribed, analyzed, classified on the basis of musical parameters, and often resorted to a comparative analysis of the structural and formal features of music from different cultures that share the same socio-historical context. Unlike the analysis of musical parameters, which was conducted systematically and consistently, it is observed that Király did not observe transcription as a form of fixing a tune, but twofold, depending on the purpose of the recording – as a means of communication in scientific discourse or as a recording adapted for re-performances.

Julijana Bašić holds bachelor's and master's degrees in Ethnomusicology from the Academy of Arts, University of Novi Sad. She enrolled the PhD studies of Ethnomusicology at the Faculty of Music, University of Arts in Belgrade on 2014. Her field of interests is based on researching contemporary tambura musical practice in Vojvodina, through the prism of the relationship between music, identity and ideology. Her publications include the book *Dance and Music tradition of Macedonians in Kačarevo*, collaboratively written with her fellow colleague, Goran Milošev (in Serbian, Pančevo, 2017), and a few articles in the Proceedings from the scientific symposiums and congresses. Also, she participated in the International Summer Academy of Science in 2017. Julijana is currently affiliated with the Academy of Arts in Novi Sad, as an assistant on Ethnomusicology.

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DISCOGRAPHY OF ERNŐ KIRÁLY

An Insight into Published Recorded Works

Abstract: This work is primarily an attempt to systematically list and merge the information on sound carriers which contain the published recordings of works by the composer, ethnomusicologist and instrument builder Ernő Király (1919–2007). Based on available discographic sources, information from music literature, library catalogs, archival documentation from the sound archive of the former record label Jugoton and personal collection of the author of this paper, a list was produced, similar to what is usually found among discophiles and record collectors, which includes relevant information on each sound carrier (publisher data, matrices, catalog number, year of publication, duration of performances, names of performers and other participants, photos of covers and labels, etc.). This list could serve as a complete list of currently published recordings of Ernő Király's work, a starting point for future research and possible help or incentive to look deeper into other archives in search for any of the previously unreleased recordings from his opus.

Keywords: Ernő Király, sound carriers, discography, music archiving, music publishing, cataloging.

Composer and ethnomusicologist Ernő Király has unquestionably left an indelible mark on the musical history of Novi Sad and Vojvodina through his work and unique life, obliging researchers from various fields to further valorize his legacy. Among other things, it is of utmost importance, as most often this is the primary medium of introduction to his music, to adequately present the sound carriers on which it has been recorded for future generations, which is the subject of this paper. As with many composers from the states that made up the Socialist Federal Republic of Yugoslavia, many of Király's works have come to light during his lifetime, especially those that can be considered to be at the very top of his rich oeuvre. Discographic releases of what is commonly called avant-garde and experimental music, to which much of Király's oeuvre undoubtedly belongs, were steadily published within the federal and republic cultural policies at the time when this music was created and had a certain relevance worldwide. However, given the size of the potential market, both domestic and foreign, to which it was largely oriented as evidence of modernity Yugoslav authors, the print run of these editions rarely exceeded a few hundred or, rarely, several thousand copies. If we make a connection with the present day, we will see that much has changed in the attitude of the regional record industry towards releases of this type of music. In addition to the fact that specific, systematically funded cultural policies that would encourage this segment of creativity and publishing are no longer existent, experimental music has long since become out of focus of local record labels, and nowadays, rare editions that thematize it are realized only at their margins as unusual, unsustainable market curiosities created by the personal efforts of editors, authors and performers, primarily intended for rare collectors of so-called 'obscure' musical rarities. The big difference is that the primary media has in the meantime changed from phonograph record to compact disc (and a steady decline of compact disc in favor of digital files is also present), and that the circulation of those scarce physical sound carriers is even lower than before, especially in the so-called 'golden age' of Yugoslav discography (1970s),

when the first two Király's records were published. For these reasons, it can be said that it is a fortunate circumstance that the recordings of Király's works were published during his lifetime and thus somehow 'saved' from oblivion, which quite certainly affected many authors whose compositions did not experience such a fate during their creation, making their recordings still deposited in the archives of various institutions or in private collections, waiting to be presented to the public. Compared to composers of Király's generation who belong to the common cultural area, the amount of his published works makes quite a solid, even higher than average number of recordings, 'scattered' on several phonograph records issued by Yugoslav record labels and cultural institutions, as well as compact discs published overseas, from 1977 to 2019, and if one adds his appearance as a collector and arranger of folk songs to this, which according to the data available to date is the earliest recorded in 1965, then this is a truly impressive number of discographic releases which in some way contain Király's name.

All of these releases will be listed below, following some basic discography guidelines when creating a list of this type. Specifically, the term discography means a complete and systematic list or catalog of published sound recordings, and refers to specific authors or performers, release formats, record labels, music genres, or any other classification, depending on the desired result. The term was popularized in the 1930s by jazz music lovers, and in 1936, the first discography books appeared – *Rhythm on Record: A Complete Survey and Register of All the Principal Recorded Dance Music from 1906 to 1936* by Hilton Schleman and *Hot Discography* by Charles Delaunay. Informal lists were produced and published in home and public music magazines even before that, in the second half of the 1920s. What each record list should contain (where its content allows it), regardless of its form, is information about authorship, duration of performance, publisher, date of publication, technical specifications, as well as possible distinctive features and other specifics. Discography lists, of course, are not always of a textual type only – depending on their purpose and method

of publication, they can be multimedial, that is, they may contain visual or sound attachments. In short, it is clear that different approaches to creating discographies are possible, and nowadays, besides classic text discographies in the form of books, magazines, catalogs or brochures, interactive and specialized websites such as *AllMusic*, *Discogs*, *MusicBrainz*, *Rate Your Music* and others are becoming an increasingly popular source of useful information not only for collectors and record labels, but also for researchers and scholars from diverse fields.

It follows from the above that there is no competent authority or institution that would impose itself on the issue of global discography at all, but there are some initiatives that could provide guidance in this regard. One of them is the Discography Committee operating within the International Association of Sound and Audiovisual Archives (IASA), which aims to collect all available discography data, irrespective of their form or content, and thereby integrate it into a publicly available international bibliography on discographies. IASA also provides guidelines for the production of national discographies, most commonly produced within institutions such as national libraries or national sound archives (if the country has one), which can be considered as "official" discographies of a particular country. These lists most often consist of the rarest releases that appeared on earliest known sound carriers, beginning with the phonograph in 1857.

There were at least three possible ways of cataloging the list of Ernő Király's discography which I considered – by the year his compositions were created, by the year of publication of the sound carrier, or by the type of release – individual (sound carriers containing only Király's works) or compilation (sound carriers containing Király's and other authors' works), then by releases where Király is listed as a collector, transcriber and/or arranger of folk songs and dances, and by those where he is listed as a producer and conductor. Each approach would lead to the same results, but in a different form. I opted for the third option (by type of release), in which the information was further

cataloged according to the second mode (year of publication of the sound carrier), and where known the year when the composition was created was added beside the title of each piece located on a particular sound carrier (the third way), as well as listing the performers of these works, the duration of the recording, and any additional information. The main reason for choosing cataloging by type of release is to use these terms (individual, compilation, arranger and producer releases) to make a basic conceptual distinction within a discographic discourse, be it publisher's, editorial or collector's. The second reason for this type of selection is that usually the most successful works by Király received greater attention when being considered for inclusion in the individual releases, while others, depending on the theme and concept of the discographic release (e.g., as part of a soloist's or ensemble's performing opus), were published on compilation releases along with the works of other authors. In the end, this division by type of release includes arranger and producer releases on which Király's share is discographically significant, although these editions do not contain his own compositions.

The sources for this research were, first of all, phonograph records from the author's personal collection, library catalogs, archival documentation from the music archive of the former Jugoton (today Croatia Records), various internet sources and acquaintances with the collectors of music releases of so-called Ex-Yu (former Yugoslavia) orientation. Differences in the availability of information and sources of material therefore inevitably resulted in partially incomplete, i.e., by the type and content inconsistent data for each listed release, although the depth of the level to which the list could go depends on the specifics of each release and sound carrier. However, this list brings carefully all the discographic publications that are in any way related to the work of Ernő Király, and I hope that in the future it will be further expanded with new information as their availability becomes greater. This paper is, in that regard, also an invitation to archival and memorial institutions, especially in Serbia and Hungary, where Király's opus is

preserved, to further search and classify their sound archives and supporting documentation in search of his recorded but still unpublished works.

Individual Releases

According to the aforementioned division, five of Király's discographic releases belong to this category – three phonograph records (*Ernő Király*, *Graphic Music* and *Király*) and two compact discs (*Phoenix: The Music of Ernő Király* and *Spectrum*).

Ernő Király (1979)

The first individual release by Király was published in the form of a phonograph record in 1979. Although the labels on the record cite 1978 as the year of issue, the indispensable proof that the record was published in 1979 is the information on the sleeve about the date of its printing (January 25, 1979), which is in itself a unique discographic curiosity, since the Yugoslav record labels never gave such a detailed information. Further evidence that the record was published in 1979 is given in the matrix data (information found in the run-out groove area of the record, also called 'dead wax'), which places it at the end of March of that year. The record contains the following compositions:

Side A:

Toccata pentatonica (1972) – performed by Fred Došek, piano; duration 5:05

Absurd Story (1971) – performed by Katalin Ladik, text and solo vocals; ACEZANTEZ ensemble, conductor Dubravko Detoni; duration 2:00

Dots and Lines (1976) – performed by Trio Lorenz (Primož Lorenz, piano; Tomaž Lorenz, violin; Matija Lorenz, cello); duration 6:15

Werbung (1968) – performed by Katalin Ladik and Jenő Ferenci, voices; Ernő Király, guitar; duration 6:10

Side B:

Bacchanale № 2 (1969) – performed by Tamburitza Orchestra of Novi Sad Radio and Television, conductor Sava Vukosavljev; duration 7:30

Vocalizzazioni (1969/70) – performed by Chorus of Belgrade Radio and Television, conductor Borivoje Simić; duration 4:40

Variazioni sul do (1975) – performed by Ernő Király, zitherphone; duration 6:35

Perpetuum mobile (1974) – performed by Ernő Király, zitherphone; duration 2:00

Additional information:

Publisher: The Association of Composers of Vojvodina; technical service: Jugoton, ULS-510

Copyright society: SOKOJ

Liner notes: Dušan Mihalek (Serbian, Hungarian, English)

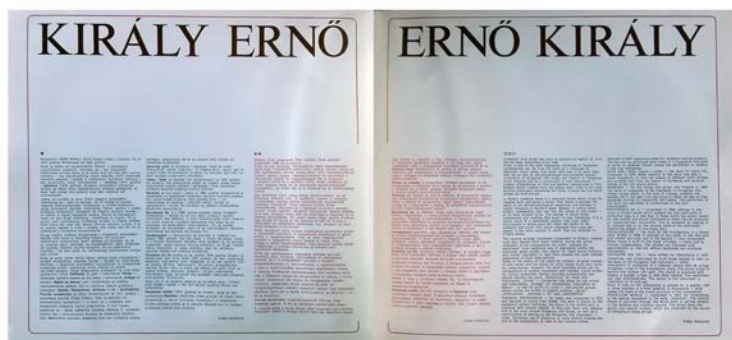
Cover design: Xénia Radák

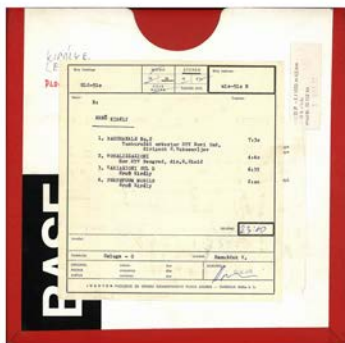
Photography: László Dormán, Gábor Horváth

Diameter: 30 cm, 33⅓ rpm, stereo – except Bacchanale No. 2 and Vocalizzazioni (mono)

Matrix: U-LS-510-1 27379 MK (side A) / U-LS-510-2 27379 MK (side B)

As a discographic and research curiosity, with the photos of the release itself I am enclosing the photographs of its master tape, which is kept in the sound archive of the former Jugoton in Zagreb, Croatia.





Examples 1-8: individual release *Ernő Király* (1979).

Graphic Music (1979)

Király's second phonograph record *Graphic Music* was also released in 1979, although, unlike with the previous one, to date it more precisely it is better to use the information found in A-side matrix (December 1979) than the one on B-side (October 1979), or the one listed on the sleeve (September 1979). The graphic design of the sleeve shows complete black-and-white graphic scores of each composition made by Xénia Radák (according to Katalin Ladik, they were originally in color), and this release is, according to current collectors' trends, the most expensive and the most sought after of all from Király's oeuvre. The record contains the following compositions:

Side A:

Folk Rustle (1979) – performed by Ernő Király, zitherphone; duration 9:40

Actiones (1978) – performed by Novi Sad Piano Trio (Ivan Marušević, violin; Gábor Anika, cello; Ivana Branovački, piano); Ernő Király, zitherphone; duration 11:26

Side B:

Acezantez (1978) – performed by ACEZANTEZ ensemble (Giovanni Cavallin, wind instruments; Dubravko Detoni, piano; Fred Došek, electric organ; Zvonko Šiljac, accordion; Zlatko Tanodi, synthesizer; Daniel Thune, viola; Ivan Živanović, trombone, guitar), musical direction Dubravko Detoni; duration 22:00

Additional information:

Recorded at Studio M Radio Novi Sad, 1978/79; recorded by Julije Stefanides

Publisher: Diskos, LPD-1002

Copyright society: SOKOJ

Liner notes: Ernő Király (Serbian), Dubravko Detoni (Croatian); english translation: Dubravka Mandarić

Cover design: Xénia Radák

Diameter: 30 cm, 33 $\frac{1}{3}$ rpm, stereo

Matrix: LPD 1002 A 41279 (side A) / LPD 1002 B 181079 (side B)





Examples 9-14: individual release *Graphic Music* (1979).

Király (1991)

The third and final individual release by Ernő Király was published at the end of February 1991, almost at the very decline of the era of vinyl discography in the former SFRY. The record contains the following compositions:

Side A:

Phoenix (1990) – performed by Ernő Király, cimbalom; duration 6:25

Reflections № 2 (Elegy) and № 3 (Scherzo) (1968) – performed by Rešad Jahja, cello; Katalin Ladik, voice; Tamburitza Orchestra of Novi Sad Radio and Television, conductor Sava Vukosavljev; durations 3:20 and 2:20

Reflection № 6 (1971) – performed by Vera Kovács Vitkay, voice; Novi Sad Chamber Orchestra, conductor Marijan Fajdiga; duration 10:40

Side B:

Phonostrip (1982) – performed by Vojvodina Music Centre Choir, conductor Juraj Ferik; duration 9:45

Polynom A+B (1990) – performed by Laura Levai Aksin, flute; Nikola Srdić, clarinet; Saša Dragović, trumpet; Branimir Aksin, trombone; Janko Zorijan, tuba; duration 13:25

Additional information:

Recorded by: Đorđe Lučić (A1), Eugen Takač (A2), Julije Stefanides (A3, B1), Nándor Fehér (B2)

Producer: Ernő Király (A1, A2, A3), Stevan Burka (B1), Diana Eberst (B2)

Publishers: The Association of Composers of Vojvodina / RTV Novi Sad; technical service: PGP RTB, NL00185

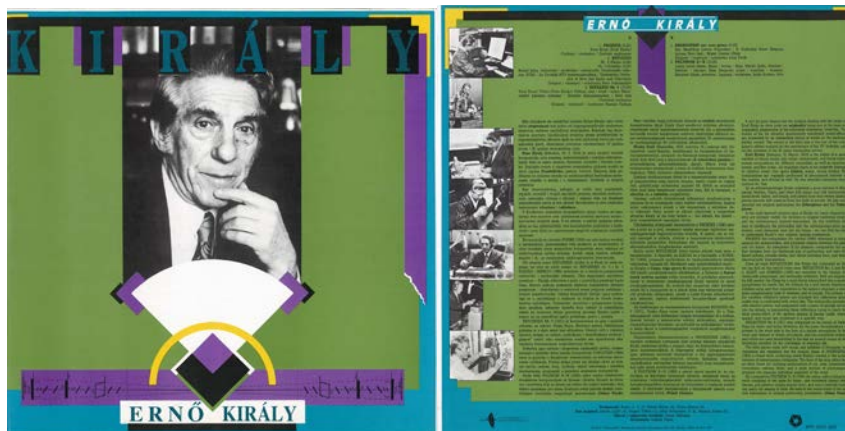
Copyright society: SOKOJ

Liner notes: Oszkár Pándi (Serbian, Hungarian, English)

Cover design: Branislav Dobanovački

Diameter: 30 cm, 33⅓ rpm, stereo

Matrix: NL 00185 A 27291 (side A) / NL 00185 B 26291 (side B)





Examples 15-18: individual release *Király* (1991).

Phoenix: The Music of Ernő Király (1996)

The first of two of Király's individual compact discs was released in the United Kingdom in 1996. Unfortunately, the information on the compositions listed in the CD booklet is not sufficiently informative, because for all the works, instead of the artist's name, only the instruments on which the works were performed are listed, except in the case of *Movements*, for which the ACEZANTEZ ensemble is listed as a performer. However, by listening to and comparing data on the instruments used and the duration of the compositions, it can be safely established that *Phoenix*, *Perpetuum mobile*, *Reflections* and *Actiones* are actually the same previously published recordings from Király's three individual phonograph records. In the following list, therefore, the actual performers of those compositions are listed, and for those where they could not be ascertained, only the names of the instruments used during the performance are listed, just like in the accompanying booklet. The CD contains the following compositions:

Phoenix (1990) – performed by Ernő Király, cimbalom; duration 6:33

Perpetuum mobile (1974) – performed by Ernő Király, zitherphone; duration 2:05

Reflections № 2 (Elegy) and № 3 (Scherzo) (1968) – performed by Rešad Jahja, cello; Katalin Ladik, voice; Tamburitza Orchestra of Novi Sad Radio and Television, conductor Sava Vukosavljev; durations 3:29 and 2:07

Actiones (1978) – performed by Novi Sad Piano Trio (Ivan Marušević, violin; Gábor Anika, cello; Ivana Branovački, piano); Ernő Király, zitherphone; duration 11:34

Spiral (1971) – (voice, electronics); duration 8:24

Movements #1: Drosera, #2: In Dawn Dew, #3: Murmur of Brook and #5: Longing and Surrendering (19??) – performed by ACEZANTEZ ensemble; durations 2:28, 2:28, 2:35 and 3:05

The Sky (196?) – (voice, tape); duration 2:25

Additional information:

Publisher: ReR Megacorp, ReR EK1

Liner notes and photography: Stevan Kovács Tickmayer

Cover design: David Butterworth

Diameter: 12 cm



Examples 19-22: individual release *Phoenix: The Music of Ernő Király* (1996).

Spectrum (2001)

The second compact disc, the latest Király's individual release altogether, has been released in France and also brings some previously published recordings (such as *Absurd Story*), another performance of *Reflections* without the tamburitza orchestra and with Ernő Király on zither and guitar, as well as the first public premiere of one recording (Solo Performance of Ernő with the Zitherphone Live at the Batofar, Dec 1999). The said public performance is featured on the multimedia portion of the compact disc (video content). The CD contains the following compositions:

The Little Glutton (1962/63) – Balázs Pál, text; performed by Ensemble RTV Novi Sad; duration 25:28

Reflections № 1 (Ballad of the Doll), № 2 (The Snail) and № 3 (The Frog) (1968) – performed by Katalin Ladik, voice; Ernő Király, guitar and zither; durations 3:20, 2:40 and 2:00

Reflection № 5 (The Cricket's Wedding) (1974) – performed by Vera Kovács Vitkay, voice; Ernő Király, zitherphone; duration 4:26

Absurd Story (1971) – performed by Katalin Ladik, text and voice; ACEZANTEZ ensemble; duration 2:00

Lament (1972) – performed by Katalin Ladik, text and voice; ACEZANTEZ ensemble; duration 6:30

Reflection 7-T (1974) – Franci, Egist, Orest and Iphigénie Zagoričnik, visual text; Katalin Ladik, voice; Ernő Király, zitherphone; duration 12:25

Variation for Letter 'B' for Tablophone (1998) – performed by Ernő Király, tablophone; duration 11:45

Solo Performance of Ernő with the Ziterphone Live at the Batofar, Dec 1999 (1999) – performed by Ernő Király, zitherphone; duration 24:26

Additional information:

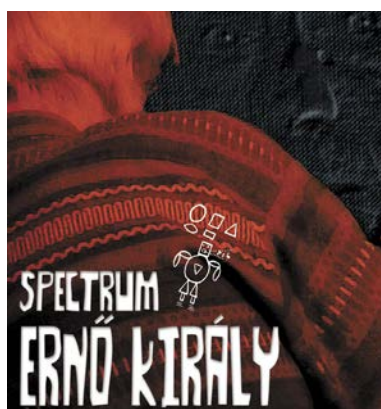
Publishers: Autobus / trAce label, AUT 0004

Liner Notes: Zsolt Kovács (Hungarian), Dan Warburton (English), Edith Bargès (French)

Cover design: Thierry Müller

Editing and mastering: Patrick Müller

Diameter: 12 cm; enhanced



Examples 23-26: individual release *Spectrum* (2001).

Compilation Releases

Compilation releases that contain the works of Ernő Király are, as expected, outnumbering his individual releases, but unlike them, each compilation release contains only one Király's composition that has been included among the works of other authors, depending on the topic and the concept of the release, for example as a part of a soloist's or ensemble's oeuvre. According to currently available discographic sources, there were eleven of these releases so far – five phonograph records and six compact discs released from 1977 to 2019. Listed below are only Király's works along with the performers and basic information about the releases they are featured on. Listing the remaining data on other authors' works, their performers and additional information on the sound carriers is less relevant in this segment, and, if needed, can be easily obtained using the cited sources, primarily the most comprehensive discography website *Discogs*.

Reflection № 6 – performed by Vera Kovács Vitkay, soprano vocals; Novi Sad Chamber Orchestra, conductor Marijan Fajdiga. Published on phonograph record “Novosadski kamerni orkestar – Iz dvorane studija M”, PGP RTB, LP 2551; 1977.

Theme with variations (dedicated to Velimir Pavlović) – performed by Novi Sad String Quartet (Ivan Marušević and Jovan Furman, violins; Velimir Pavlović, viola; Anton Toth, cello). Published on phonograph record “Muzički mozaik 3”, PGP RTB / RTV Novi Sad / The Association of Musical Artists of Vojvodina, LP 2561; 1978.

Nyugtalan Kérdések (Idill – Szonet) – Imre Csépe, text; performed by Vera Kovács Vitkay, soprano vocals; Imre Toplak, piano. Published on phonograph record “Muzički mozaik 4”, RTV Ljubljana / The Association of Musical Artists of Vojvodina, LD 0458; 1979.

Aki Darazsakról Álmodik – Katalin Ladik, text; performed by Júlia Biszák and Károly Fischer, voices. Published on phonograph record “Ladik Katalin / Fülöp Gábor – Aki Darazsakról Álmodik / Bomba-Effektus Le És Föl”, PGP RTB / Radio Novi Sad, 260045; 1989.

Trigonom (joint composition by Chris Cutler, Ernő Király and Stevan Kovács Tickmayer) – performed by Chris Cutler, drums and electronics; Ernő Király, zitherphone and tablophone; Stevan Kovács Tickmayer, piano, double bass and melodica. Published on compact disc “Ring Ring 1996”, B92, D012; 1997.

Flora 8 – performed by Density Trio (Laura Levai Aksin, flute and piccolo; Sonja Antunić, flute; Radmila Rakin Martinović, flute and alto flute). Published on compact disc “Density Trio – Flutes”, EOS Records; 2001.

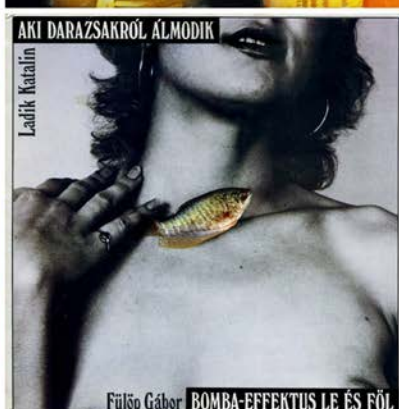
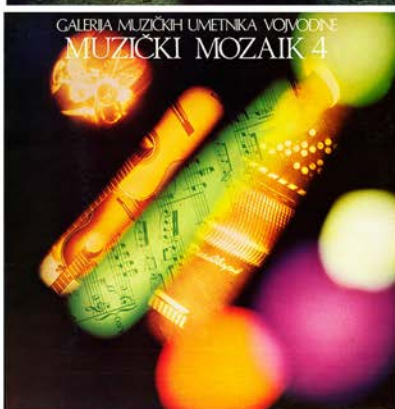
Variation for Letter ‘B’ for Tablophone – performed by Ernő Király, tablophone. Published on compact disc with 19th issue of the magazine “New Sound: International Magazine for Music”, SOKOJ-MIC, CD NEW SOUND 119; 2002.

Spiral (from Phoenix) – performed by Ernő Király, “radical instruments”. Published on promotional compact disc “Disk Blue”, ReR USA; year unknown

Water Angel – Katalin Ladik, Lewis Carroll and James Joyce, text; performed by Ernő Király, zitherphone; Katalin Ladik and Károly Fischer, voices; Júlia Biszák, vocals. Published on compact disc “Katalin Ladik – Water Angel” with 10th issue of the magazine “Nova misao”, Nova misao; 2011.

Dots and Lines № 5 for cimbal – performed by Ernő Király, cimbal. Published on compact disc “Umetnička muzika vojvođanskih kompozitora I”, The Association of Composers of Vojvodina; 2013.

Reflection № 7 – performed by Ernő Király, zitherphone; Katalin Ladik, voice. Published on phonograph record “Katalin Ladik – Phonopoetics”, Alga Marghen, plana-L 30VocSon157; 2019.





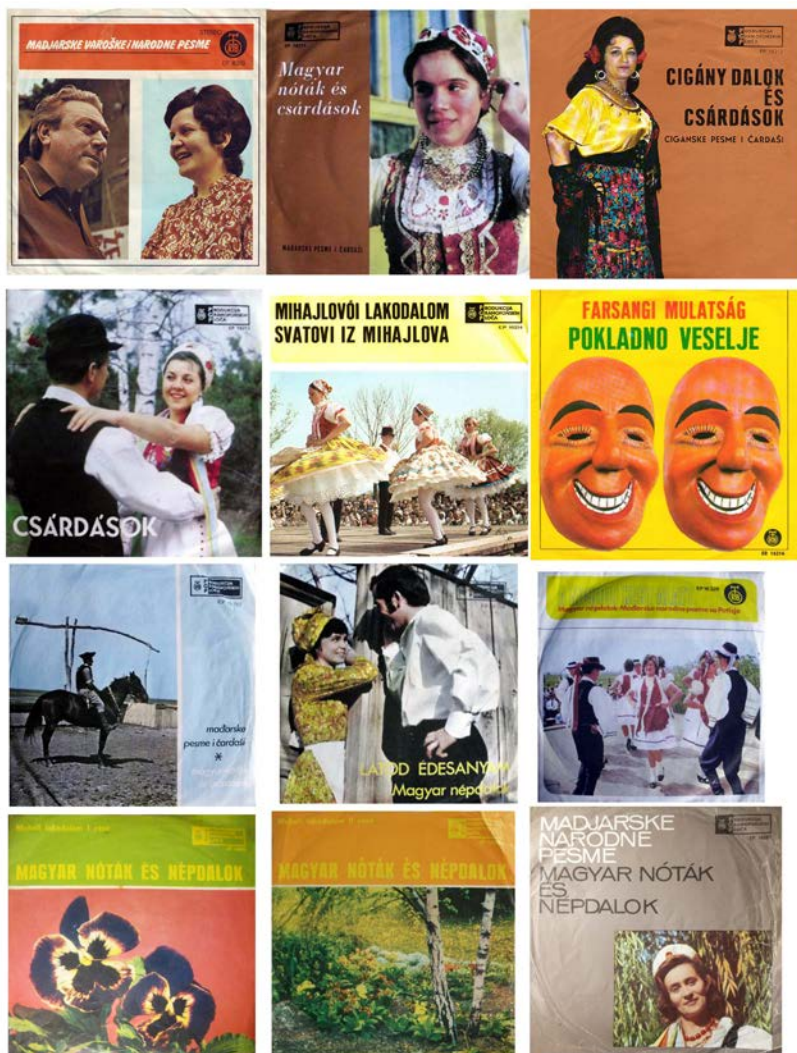
Examples 27-36: Király's compositions on compilation releases (1977-2019).

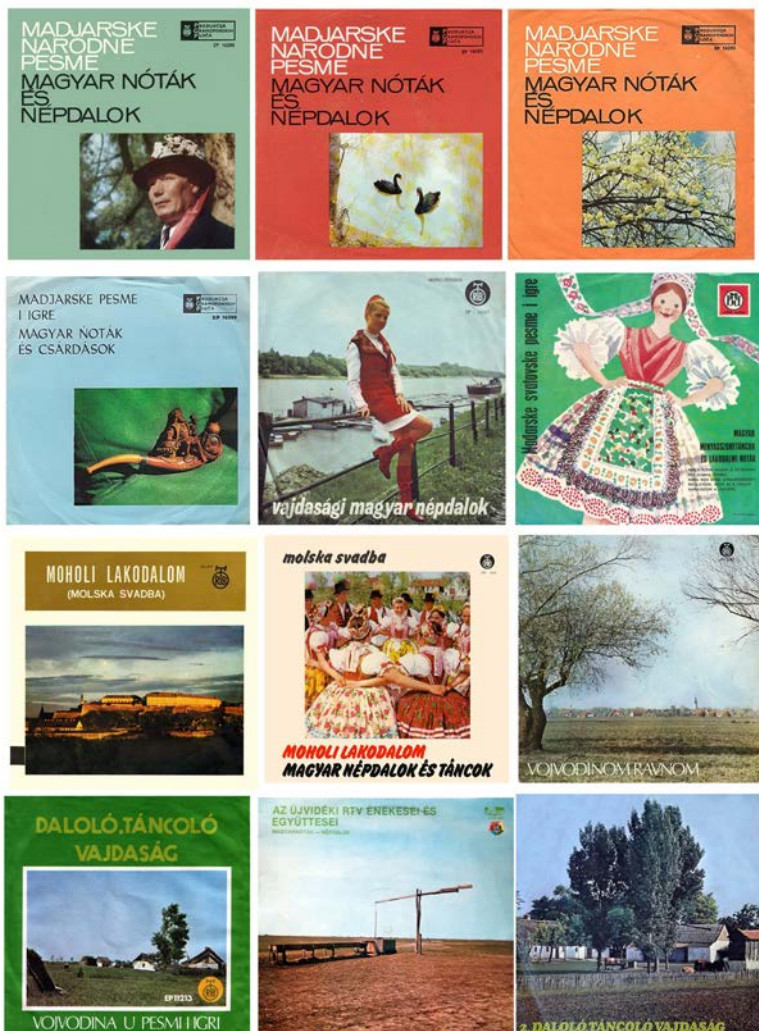
Releases with Ernő Király Credited as a Collector, Transcriber and/or Arranger of Folk Songs

Ernő Király has left a major mark in ethnomusicology thanks to his numerous studies and publications on Hungarian folklore. In this sense, he is responsible for collecting, transcribing and arranging numerous folk songs, over 3,000 according to some verbal sources. Many of these works have been recorded by various vocal and instrumental soloists and ensembles, and have been published on phonograph records since 1965. The majority of such works are on single and EP records (21 records) from the 1960s published by PGP RTB, commonly referred to as *Hungarian tunes and folk songs* (Magyar nóták és népdalok). In the 1970s, a smaller number of these works appeared on LP (long play) records (5 records), and according to available discographic sources, the last release where Király was credited as arranger was published in December 1987. In total, 26 different releases of this type are mentioned in discographic databases at the moment, crediting Király as a collector or arranger on over 130 works. Since this segment is not primarily about Király's own compositions, and listing so many different artists and technical details on the releases on which these recordings are featured would be sizeable and impractical, only the publishers, catalog numbers and years of publication of these records are listed below, and readers are once again pointed to *Discogs* as a thorough source for a complete overview of information not listed here.

- PGP RTB, EP 16210; 1965
- PGP RTB, EP 16211; 1965
- PGP RTB, EP 16212; 1965
- PGP RTB, EP 16213; 1965
- PGP RTB, EP 16214; 1965
- PGP RTB, EP 16215; 1965

- PGP RTB, EP 16216; 1965
- PGP RTB, EP 16217; 1965
- PGP RTB, EP 16218; 1965
- PGP RTB, EP 16226; 1965
- PGP RTB, EP 16284; 1965
- PGP RTB, EP 16285; 1965
- PGP RTB, EP 16287; 1966
- PGP RTB, EP 16288; 1966
- PGP RTB, EP 16292; 1966
- PGP RTB, EP 16293; 1966
- PGP RTB, EP 16299; 1967
- PGP RTB, EP 16307; 1967
- Beograd disk, ebk-0050; 1968
- PGP RTB, LP-017; 1969
- PGP RTB, LPV 1243; 1973
- PGP RTB, LPV 1252; 1973
- PGP RTB, EP 11213; 1976
- Diskos, LPD-881; 1980
- PGP RTB, 1310143; 1983
- PGP RTB, 2115867; 1987





Examples 37-60: Király's work as a collector, transcriber and/or arranger (1965-1987).

Releases with Ernő Király Credited as a Producer and Conductor

According to the information available so far, Király is credited as a conductor and producer on just one discographic release, for the composition *Comrade, Our Destiny* by composer Rudolf Brucci, featured on the phonograph record published in 1977 and dedicated to the 85th birthday of Josip Broz Tito and the 40th anniversary of his leadership of the Communist Party of Yugoslavia.

Elvtárs A Sorsunk – composed by Rudolf Bruči; performed by Chorus and Orchestra of Novi Sad Radio and Television, conductor Ernő Király. “Vojvodina peva pesme o Titu”, PGP RTB / RTV Novi Sad / The Association of Musical Artists of Vojvodina, LP 2559; 1977



Examples 61-63: Király's work as a producer and conductor (1977).

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Summary: The scope of this paper is to bring a systematic organization of all publicly available and currently known sound carriers which contain the recordings of Ernő Király's compositions, as well as the sound carriers containing the recordings of other authors' work which Király collected, transcribed and/or arranged as an ethnomusicologist. This systematization is carried out according to principles used in the

making of discographies, or music databases, which include all the relevant information to aid the researchers: data pertaining to publishers of the sound carriers, their catalog numbers, years of publication, duration of recordings, names of performers and other participants, photos of covers and labels, etc. The data was distributed into a couple of discographic categories, most commonly used by discophiles and record collectors, to help facilitate the management of the volume of collected information. Where possible, more information was given to provide additional context to the sound carriers in question. The result is a comprehensive list of currently published recordings of Ernő Király's work, which will hopefully serve as a starting point for future research into the subject, as well as a possible help or incentive to look deeper into sound archives in Serbia and Hungary in search for any of the previously unreleased recordings from his opus.

Petar Pečur (Split, Croatia, 1985) holds a bachelor's degree in philosophy and a master's degree in library and information science from the University of Zagreb, Faculty of Humanities and Social Sciences, and is currently a PhD student at the same institution. Since 2013, he is employed as the catalog manager, music librarian and editor at Croatia Records (former Jugoton), the biggest record company in the Balkans. He is also active as a musician and producer, with main area of interest in digitization, restoration and preservation of audio recordings, as well as research and cataloging of discography from the former Yugoslavia.

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78.071.1:929 Király E.(082)

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[editors] Milan Milojković, Nemanja Sovtić, Julijana Baštić. - Novi Sad :
Academy of arts, 2021. - 1 elektronski optički disk (CD-ROM) ; 12 cm

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