‘IF I WERE GOING THERE, I WOULDN’T START FROM HERE’

A composer reflects on the perils of getting one’s bearings in a new piece

There is, it seems to us,
At best, only a limited value
In the knowledge derived from experience

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FROM FOUR QUARTETS
The apocryphal Irish response to a request for directions, which serves as a title to this piece, has often struck me as pertinent to the composer’s condition. I wish I had a pound for every time somebody asks – usually with mingled wonderment and asperity – ‘what kind of music do you write?’ as if it might be edible (it isn’t), combustible (it is), or useful in score form in the smallest room (no comment). It is a question to which there is neither a clear nor a consistently true answer. One may duck its true intent by mentioning ‘technique’ in an externalised way. But in the parallel context of poetry, Edwin Muir wrote how the term technique ‘…always gives me a slightly bewildered feeling; if I can translate it as skill I am more at home with it, for skill is always a quality of the thing that is being said or done, not a general thing at all’ (Knight, 1980). Muir acknowledges that, in effect, skill is inseparable from idea; the thing being ‘said’ indivisible from the means of saying it.

That’s of little help to my interlocutor above – but it does acknowledge something about the nature of what we casually label ‘inspiration’. One very seldom has a compositional idea and then thinks, ‘I wonder how I can do that’. It has been claimed that an entire movement could spring unbidden into Mozart’s brain in an instant. That seems less sensational to the jobbing composer than to the layperson, both because the norms of Classical form which Mozart was extending were fundamentally so predictable, like a vessel waiting to have the requisite content poured into it, and because local detail proceeds only later from the panoramic overview to which Classical form is especially conducive. In any case, what it fails to acknowledge is that the composer’s first spontaneous mental image of his or her incipient piece is almost never borne out in the finished result. The finished result stares back at its creator, and is become ‘other’. It may satisfy him or her in a variety of ways intellectual, emotional or even spiritual; but, as in a memorably gruesome scene from the film Alien, the incubus will have escaped its human confines in the meantime, sprouted legs and run off on them, evading his clutches until another season. Tchaikovsky is reported in various sources to have observed that every piece becomes a dress rehearsal for the next, and the foregoing comments serve to suggest how that might be so: the bit that got away becomes the starting point for the next attempt.

‘Inspiration’ sits amicably alongside Muir’s comment, and doesn’t necessarily pick a quarrel with Tchaikovsky’s either. Yet the composer will not always be in the happy position of taking wing so spontaneously: there will be times when he has to kick-start the sluggish engine and force it into motion. Work on most compositions extends over days or weeks and through an entire spectrum of moods: morning, evening, night; good weather, foul weather; stress, apathy, boredom, excitement, joy, fury. These phases will embody a mélange of musical mots justes, flashes of summer lightning, tight corners, square pegs in round holes and moments of educated artifice posing as ‘the real thing’. Consider, if you will, the...
comedian and satirist Rory Bremner – clever, with an agile mind; an accomplished theatrical translator from German; an engaging political commentator; not, in my estimation, an especially acute mimic. The mimicry is interesting. Find, say, five defining oddities in your human subject, then play on them at a relatively consistent rate, perhaps in rotation. Make no especial effort at verisimilitude for anything up to twenty seconds in between, but rely on that handful of identifying features – and, behold, your victim’s identity becomes vividly recognisable, the intervening neutrality of the other material overlooked by a forgiving audience. Apply something of the same notion to a composer of the past, the evidence of whose academic schooling arguably outweighs intermittent hints of his ‘inspiration’ – Glazunov, perhaps; or Stanford; or Bruch; or the up-and-coming Saint-Saëns of whom Berlioz, the Robin Williams of his day in both repartee and, oddly enough, physiognomy, notoriously remarked, ‘he lacks inexperience’. In Muir’s terms or, indeed, Bremner’s, these composers exemplify an alternation of ‘technique’ and ‘skill’. Perhaps, indeed, technique is merely what remains to you when ‘skill’ capriciously departs?

There are perhaps two other issues worth briefly reflecting upon here. One is composition’s relationship to time. The other is its metaphorical parallels with language.

Music is Janus-faced. A listener’s experience of the finished product is temporal; the composer’s relationship with the unfinished one not necessarily so. Composers acknowledge a term, ‘through-composing’, by which they refer to the starting of a composition where it also begins in performance, followed by ‘the continuing of the same until it be thoroughly finished’. Despite the tonic sol-fa wisdom expounded to the von Trapp family in The Sound of Music, the very beginning may not always be a very good place to start. Unfortunately, the default setting of the student compositional mind is that it is the only option, and this profoundly counterproductive state of affairs has been greatly aggravated by the advent of software which militates against sketching and drafting, while conspiring through cosmetic appearance to flatter the impressionable eye and mind into a ‘fair copy mentality’. It looks set in stone; ergo est – and no questions need ever be asked again. Oh dear… In reality (a place in which relatively few student composers are to be found), the point of entry into a new work may be anywhere. If the prize is there for the taking, then the composer may do well to imitate the action of the burglar, who seldom enters by the front door, but instead – like floodwater – finds the most permeable point. To students, I have sometimes likened the starting of a new piece to one of those monstrous jigsaw puzzles attempted only when yuletide overindulgence has largely eliminated the will to live. The first small accretion of pieces may yield clues neither to the local image which they portray, nor to its contextual place in some wider scheme of things. Gradually, however, more such islets take form, as yet unrelated and unplaceable. Some may find it helpful to complete the perimeter next, in an attempt to establish the position of the islets; this, too, offers a reasonable analogy with compositional form, or at least with some outer structural casing inside which everything else must belong.

Even when dealing with the setting of text to music, one can profitably avoid being forced into the Procrustean bed of through-composing. Poets are wont to speak evasively of ‘form’, which frequently boils down to whatever shape the finished product has acquired. That might seem like sophistry, yet it
Much is talked about music as a language, but composers themselves have tended to concentrate on the fault line separating the two: music beginning where words are powerless to express; music powerless to ‘express’ anything.
It may be no accident that a number of composers have excelled at the combination of spatial thinking and planning ahead required in chess – in the twentieth century Frank Martin and Sergei Prokofiev, to name but two.

References

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