**CHEERS TO US.S..S… : quotation, allusion, and pastiche in acousmatic music**

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**Abstract**

This article describes acousmatic music as an intertextual artform. It offers three central ways in which specific works of acousmatic music might reference the works of others, using the terms *quotation*, *allusion*, and *pastiche*. Although these terms will be familiar to anyone that has studied intertextuality, the types of references typically found within acousmatic music are fairly unique; the application of such terms requires some discussion, therefore, to clarify the intended meaning in each case. During this discussion, I notice that almost all of the existing literature on this topic focuses upon *quotations*, despite these being relatively scarce within the practice of acousmatic music. I present the alternative view that allusion and pastiche are more common, but also more difficult to identify and describe. Along the way, I employ Davies’ notion of *thick* and *thin* art works (Davies 2004), Lacasse’s notion of the *autosonic* and the *allosonic* (Lacasse 2000), and Genette’s notion of the *hypertext* and the *hypotext* (Genette 1997a). I apply these terms and concepts to *To US.S..S…* (Stanović 2021)- an acousmatic work that intentionally references the music of around thirty other composers. Although this level of intentional referencing may be unusual within the field of acousmatic music, I advance the idea that *all* works of acousmatic music contain references to the works of others, even if these were not directly intended by the composer. Taken as a whole, the article offers a starting point for anyone wishing to conduct intertextual analysis of acousmatic works, while advancing the idea that the study of references in acousmatic music is increasingly important to our understanding of the past, present, and future of the acousmatic tradition.

**Keywords:** Acousmatic Music; Intertextuality; Quotation; Allusion; Pastiche.

**1.0 Introduction**

Thinking back to my days as a university student, I am struck by one conspicuous absence in my education – very few of my composition tutors discussed the specific works, or composers, that had influenced their own compositional practices. They did, occasionally, cite historic works of importance. They also mentioned, in passing, their liking of artistic works from other fields, such as painting or film. References to their contemporaries in the field of acousmatic music, however, were largely absent. I find this strange because those tutors were not only involved in the practice of composition. They were also involved in the practice of education, where open discussions about the ways in which composers draw influence from one another must, surely, be advantageous. As an impressionable student, I certainly formed the (regrettable) opinion that one should nevermention one’s influences but act, instead, as though each and every part of one’s compositional practice was unquestionably original and unique.

Hopefully, my own educational experience was not shared by (too many) others. I suspect that it probably was, however, since the field of acousmatic music has, for better or worse, largely adopted the Western art music concept of *composer-centredness* (Talbot 2000), in which individual composers are assumed to be (and often present themselves as) the sole authors and issuers of their works, taking centre-stage among the various range of alternatives that might have otherwise been considered important (performers, schools of practice, composed works, for example). While composers in the acousmatic field generally *do* work alone, and *do* issue their own works baring their names, I refuse to believe that their practices exist in a vacuum devoid of outside influence, and I maintain that traditions that present *composer-centredness* not only downplay the complex network of influences that underpin all acts of creativity but ultimately do a disserve to a field which is (once influences are properly acknowledged) surely as rich and complex as any other type of artistic practice (Stanović 2018).

 With the above in mind, this article seeks to purposefully unravel (at least some of) the manifold influences that have informed my own practice. It does so with reference to a recent piece, *To US.S..S…* (Stanović 2021), which intentionally references the music of around thirty different composers. The piece was composed as a parting gift to my students, colleagues, and friends at The University of Sheffield, UK, following my resignation from a decade-long lecturing post that I held between 2012 and 2022. Sheffield had a thriving community of acousmatic composers spanning all undergraduate and postgraduate levels from the first year of the BMus through to PhD level. Collectively, we built various different kinds of acousmatic activities, including: regular (fortnightly) listening sessions, a large-scale acousmatic concert weekend (semesterly), and various ‘in the city’ activities, including concerts, collaborative composition projects, and cross-institutional performances.

Over the course of those ten years, it became very clear that there were certain tendencies and preoccupations that were common to the whole of the acousmatic community at Sheffield. This is not (necessarily) to suggest that there was a Sheffield *sound*. Rather, there were certainly types of materials, compositional ideas, and musical themes that seemed to emerge, spread throughout the group of composers, and promptly disappear. Of course, my own musical ideas and interests were influenced in similar ways, and *To US.S..S…* was a very deliberate attempt to acknowledge the two-way exchange of compositional ideas by making specific and unambiguous references to the works that influenced me during this period of time. As I composed the piece, I started to realise that I was producing a profoundly intertextual piece of music, the ultimate meaning of which would reside in the specific and manifold references to the works of others. To my surprise, the kinds of references that I was employing were neither uniform of univocal. Rather, they ranged in scale and scope, variously referring to musical materials, signs and symbols, phrasing, form, structure, technologies, among many others.

After completing *To US.S..S…*,I started wondering how I might meaningfully describe the differences between the varied references found within. I eventually settled on main three terms: *quotation*, *allusion*, and *pastiche*. These terms, which form the main sections of the article below, will be familiar to anyone that has studied intertextuality. Even so, I hope to demonstrate that the application of these terms to acousmatic music is far from obvious, largely due to the ontological peculiarities of this unique art (Stanović 2020; Stansbie 2017, 2013). Although some writers have suggested that terms such as *quotation* and *allusion* are simply too broad to be meaningful when applied to music (Burkholder 1994)[[1]](#footnote-1), I believe that that there is a great value in applying such terms to *acousmatic* music; the existing literature has successfully employed the notion of *quotation* in acousmatic music (albeit most often using alternative terms), but it has rarely set out a theoretical or practical conception of either *allusion* or *pastiche[[2]](#footnote-2)*. This limits our capacity to describe and discuss these kinds of references where they are found in acousmatic works.

In what follows, these three terms (*quotation*, *allusion*, and *pastiche*) are applied to *To US.S..S…*, and the central intertextual references are described and discussed. In doing so, the article offers (I hope) a blueprint for the application of intertextual terminology, while providing descriptions and listening examples of both *To US.S..S…* and the works that *To US.S..S…* references[[3]](#footnote-3). The article is intended as a starting point for any future discussions about intertextuality in acousmatic music; it provides foundations for differentiating *types* of intertextual references upon which future terms, or categories, may be built. This is not the main purpose of the article, however. I hope to demonstrate that works of acousmatic music *should* be understood relative to the works of others; discussions about acousmatic music necessarily benefit from the illumination of relationships and references that are shared between works; these kinds of relationships should not be hidden, but explored, explained, understood and, ultimately, celebrated.

**2.0 Quotation**

Quotations are perhaps the most discussed type of intertextual reference. Indeed, the term *quotation* was mentioned in Julia Kristeva’s oft-quoted foundational statement that helped to establish the notion of the intertext: “Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another.” (Kristeva 1980, p.37). Kristeva was principally discussing the written text, in which a quotation is: “[…] characterised by the actual insertion of an excerpt from a given text within another. In literature, for example, it is possible to transcribe part of a given text and insert it directly into another. This inclusion is usually acknowledged by quotation marks […]” (Lacasse 2000, p.38). Thus, one does not require a lengthy explanation to understand how quotations in literature may be realised; as Lacasse points out, a sequence of words may be copied from of one text and inserted into another, and this tallies quite nicely with the Oxford English Dictionary (OED) definition of the verb *to quote*: “To repeat or copy out (a passage, utterance, etc.), usually with an indication that one is using another's words. Also of a musician or musical composition: to reproduce or repeat (a passage or tune from another piece of music).” (Oxford English Dictionary 2024).

It is interesting that the OED mentions music in the above definition, perhaps signalling the widespread prevalence of musical quotations. Indeed, quotations in music have: “[…] been present prominently since medieval chant, where composers often used existing melodies as the starting point for their new pieces. Likewise, the contrapuntal development of polyphonic music during the Renaissance also originated in preexisting musical lines” (Vasquez 2019, p.88). Vasquez goes on to express the widespread use of quotations in music, noting that: “during the Baroque period, J.S. Bach borrowed music from composers such as Vivaldi, Albinoni, Telemann and Frescobaldi [while] Beethoven also borrowed from Clementi and Cherubini; Schubert did the same from Mozart and Beethoven. Handel, Mendelssohn, Haydn, Mozart, Wagner, Debussy, Mahler and Rachmaninoff, to mention a few” (Vasquez 2019, p.88).

It is not simply works of notated music that may be quoted, however; some believe that the practice of quoting pre-dates musical notation: “[…] early, monophonic examples show that musical intertextuality has existed for at least as long as Western musical notation, and presumably dates back even further to oral traditions and to musical practices outside the West” (Matson, p.7). It is also the case that contemporary non-Western classical musical practices, such as jazz, employ quotations in ways that are very similar to their classical counterparts. This point is raised by Strachan, with particular reference to the improvisatory nature of jazz: “[…] jazz improvisation coheres around notions of intertextuality: citational practices of melodic quotation, the palimpsestic nature of contrafacts, alterations, and chord substitutions attest to a methodological prerogative in jazz performance that foregrounds its fundamentally dialogic character” (Strachan 2013, p.2). Strachan goes on to present John Coltrain’s *Ascension* as an example of a compositionally intertextual work, noting how Coltrane begins the work by quoting his own suite *A Love Supreme* (Strachan 2013, p.2).

In many respects, quotations in music function like their literary counterparts; a sequence of notes, for instance, may be copied from one musical work and inserted into another. There is one significant difference between literary and musical quotes, however, which is not captured by the OED definition above; while a literary quotation will necessarily capture a chunk of text in its entirety (typically a sequence of words), a musical quotation will often involve the abstraction of one particular element of a given work (often the melodic line) while discarding the rest (often the harmonic accompaniment)[[4]](#footnote-4). Furthermore, it is common to find that the abstracted element has been partially changed, or modified, so that it fits in with its new surroundings. For example, a melodic line many be abstracted from one work, but played at a different tempo or with alternative dynamics makings when placed within a new work. Furthermore, the abstracted line may be transposed to a different register, or played on different instruments.

It is hard to image a literary quotation being changed, or manipulated, to such a substantial degree as their musical counterparts; unless presented, verbatim, using the exact same sequence of words, a literary quote would normally be described using a different term – a *paraphrase*, or *parody*, or *pastiche* for example. Musical quotations, by contrast, seem to survive much more radical transformations. This is, perhaps, because of a core difference between these kinds of works: literary works (mostly) contain a single line of text at any given moment, whereas musical works (often) combine multiple instrumental lines or voices. This makes it much easier for one to quote works of literature and much more difficult to quote works of music. In the case of the latter, it is certainly possible tocopy multiple instrumental lines. Embedding multiple lines within another work, however, presents compositional challenges that are, in many cases, insurmountable; when the original work and the new work have different instrumental forces, for example. Unsurprisingly, therefore, the vast majority of musical quotations distil the most prominent, or recognisable, elements of a given work, and disregard the rest. For better or worse, this tends to mean that only melodic lines (or sections thereof) are quoted; melodies may be recreated using a single line of notes (as opposed to multiple distinctive lines), and we know from both music phycologists (Williamson and Jilka 2014) and gestalt phycologists (Bregman 1994) that melodic lines are among the most memorable and recognisable aspects of music.

One might assume that acousmatic quotations are similar to those found in instrumental music[[5]](#footnote-5). I would like to advance the view that acousmatic quotations are closer to those found in literature, however, for both ontological and practical reasons. To understand this point we shall introduce two terms popularised by Leigh Landy - *note-based music* and *sound-based music* (Landy 2007). Note-based music, as we have been discussing above, is that in which notes are the primary units, or building blocks, of scored and/or improvised music. Sound-based music, by contrast, is defined as: “the art form in which the sound, that is, not the musical note, is its basic unit.” (Landy 2007, p.17). Landy is, of course, drawing our attention to music in which recorded or synthesised sound is used as a starting point for either composition or improvisation. Landy goes on to further clarify the distinction:

“Of course, replacing the note with the sound as unit measure of a work did not imply that artists using new materials were obligated to ignore the rich diversity of music history. All notes are sounds, after all. Still, the rapid and diverse developments of sound-based artistic work have been remarkable, comprising creative manifestations currently ranging from electroacoustic art music to turntable composition, music in club culture, microsound, both acoustic and digital sound installations, and computer games. New means of composition, listening, presentation, and participation have all come into existence.” (Landy 2007, p.vii).

I admire the way that Landy seeks to draw both note-based and sound-based music together[[6]](#footnote-6). There are clearly differences between these two musical types, however, and these differences have clear ramifications where quotations are concerned. Crucially, the units that comprise note-based music are far easier to quote than their sound-based counterparts. This is not a value judgement. Instead, it is based upon an observation of the various ontological differences that hold between notes and recorded (or synthesised) sounds; in short, the former are *thin* whereas the latter are *thick*. These terms have been borrowed from philosopher Stephen Davies (2004), who used them to describe the relationship between musical works and their performances; thick works are extremely detailed, leaving little interpretative room to performers, whereas thin works are much less details, allowing the performer substantial freedoms to interpret and/or make their own decisions about how the work might be realised.

Although Davies was not concerned with musical quotations, he does make the point that note-based music is necessarily thinner than sound-based music: “Igor Stravinsky’s *The Rite of Spring* (1913) is a thick work by comparison with Mozart’s *Divertimento in D, K. 136*. Thicker yet is Edgard Varèse’s *Déserts* (1954) for tape, wind, percussion, and piano, because the contribution made by the tape is both essential to the work’s identity and extremely specific” (Davies 2004, p.20). This point has been widely acknowledged by acousmatic composers (albeit using different terms) who have often noted that the specificity of recorded sound is fundamental to the identity of composed works. For example, Jonty Harrison described acousmatic music as:

“[…] a *qualitative* art, displaying strongly organic characteristics of form and musical motion. [The qualitative nature] springs entirely from the specific, “concrete” qualities of the sound material used. To illustrate: two recordings of a violin playing G4 could be sonically quite distinct - in Schaeffer's terms they would be two sound objects - so their notated equivalence, the very basis of instrumental music, is no longer tenable.” (Harrison 1999, p.2).

In this short statement, we get a clear sense of how and why note-based works are thinner than their sound-based counterparts (and, consequently, a sense of how and why the former are easier to quote than the latter); a note may be recreated by a performer in many different ways while still retaining its identify *as* such-and-such a note. A recorded sound, by contrast, is so specific in its many details that there can be no substitute for the original. There is a practical dimension to this, too. Note-based works are always divisible by a given number of notes, but there no equivalent within the field of acousmatic music. This point was raised by Denis Smalley, who says:

“[In note-based music] the note is regarded as the lowest structural level, and all tonal music[[7]](#footnote-7) is made up of note-groupings of increasing dimensions as one moves outwards through the form – from note to motive to phrase, and so on. […] Electroacoustic gestures and textures cannot be reduced either to note or pulse; the music is not necessarily composed of discrete elements […]. Therefore it cannot be conveniently segmented, and indeed often resists segmentation” (Smalley 1997, p.114).

 There is a further complication that is worth discussing. When we considered note-based music, we observed that quotations often abstract melodic lines and discard the harmonic accompaniment. In this way, note-based works are effectively reduced to thin formations when a quotation is formed. Acousmatic works seem resistant to this kind of reduction; there is no obvious equivalent to a melodic line in such music, and nor is there an equivalent to a harmonic accompaniment. In fact, there is no kind of hierarchical arrangement of materials similar to that of note-based music. To quote Smalley again:

“There is no *permanent* type of hierarchical organisation for all electroacoustic music, or even within a single work. Undoubtedly there are structural levels, but they do not need to remain consistent in number throughout a work, and a single level does not need to run permanently through the whole span of a work. For example, one might detect three or four levels in one part of a work and fewer or more in another part; one section of a work might comprise a near hierarchy of small, unit-groupings, while another section might be a much larger, indivisible, higher-level whole” (Smalley 1997, p.114).

It is perhaps unsurprising that others have sought to differentiate sound-based quotations from their note-based counterparts. For example, Mark Katz developed the term *performative quotation* to describe the recreation of something that is quoted using sound technologies. He defines the term as follows: “[Performative quotation] recreates all the details of timbre and timing that evoke and identify a unique sound event, whether two seconds of Clyde Stubblefield’s drumming or the slow, unsteady tapping rhythms produced as I type this sentence. In other words, traditional musical quotations typically cite works; samples cite performances” (Katz 2004, pp.140–141). Of course, Katz is referring specifically to musical samples, but he makes a clear distinction between traditional quotations of note-based works and samples (as examples of sound-based music). Whether or not this distinction maps onto acousmatic music remains to be seen; the jury is still out on whether acousmatic music is *performed* during the act of composition[[8]](#footnote-8). Furthermore, although Katz is right to note that samples cite performances, samples also cite recordings of performances[[9]](#footnote-9).

An alternative that I prefer is the term *autosonic quotation* from Lacasse; unlike Katz’s definition, which prioritises sampled performances, Lacasse’s term recognises the specificity of all forms of recorded sound:

“[…] autosonic quotation is intimately linked with recording techniques. Its nature can be illustrated by a practice commonly used nowadays: sampling. When we import a sample taken directly from a recording into another (for example, a drum loop), what is common to both recordings is of a physical nature. What is shared is not so much a ‘sameness of spelling’ (to borrow an expression used by Goodman when characterising allographicity) as a ‘sameness of sounding’. The technique of sampling is usually associated with autosonic quotation. Note, however, that digital sampling is not the only way of doing this, for one can still use analogue techniques (rerecording, splicing, collage, etc.) - but, of course, digital technology is much easier to manipulate.” (Lacasse 2000, pp.38-39)

At this stage, we are in a position to return to what I advanced above. Namely, that acousmatic quotations are closer to their literary counterparts than they are to those quotations found in note-based music. The reason for this is that both literary and sound-based quotations involve the direct and literal copying of whole chunks of material – either words or recorded sounds – whereas note-based quotations involve the recreation of sequences of notes, often removing anything that is deemed superfluous (often the melodic line). For Lacasse, this distinction is captured through his use of the term *allosonic*:

“Allosonic quotation can be illustrated by the following example. It is quite common in jazz that a musician performing a solo decides to ‘quote’ a snatch from another tune. Here, the melodic line he is quoting is of an abstract nature and could have been performed in any number of ways, by any musician and with any (melodic) instrument. In other words, what is shared between the original text and the intertext consists of an abstract structure.” (Lacasse 2000, p.38).

And there we have it: literary and sound-based quotes are *concrete*, whereas note-based quotes are *abstract[[10]](#footnote-10)*.

 There is one final observation on quotations in acousmatic music that is worth noting – they are *extremely* rare. Anecdotally, after twenty-five years of attending acousmatic concerts, I can think of only a handful of pieces that involve quotations (as we have defined them). The most familiar of these is, perhaps, Francis Dhomont’s *Novars* (1989) which features a selection of quotations (a term used by Dhomont in the programme notes for the work), including one that is particularly recognisable as coming from Pierre Schaeffer’s *Étude aux objets* (1959). In this salute to musique concrète it is, of course, highly appropriate that sound-based quotations have been used.

Dhomont is also responsible for another well-known suite of quotations; his four-movement *Frankenstein Symphony* (1997) is described as follows:

“Armed with a scalpel and a splicing (operational) block, I sampled several morphological organs from the works of 22 composers and friends (many of whom were students of mine), and with their imprudent blessings (on a stormy night?), brought to life this little acoustic monster which I hold particularly close to my heart. Never did I use filtering, internal editing, transposition or processing on the sounds ::: with no other goal than to bring to light how astonishingly rich acousmatic music can be. Yet more than recycling it’s first and foremost an homage to the inventiveness of these composers.” (Dhomont 1997, programme note)

There are other examples, too. Wishart’s *Imago* (2004) and Vaggione’s *Harrison Variations* (2004)are both compositions based on the sound of two wine glasses striking one another, taken from Jonty Harrison’s *… et ainsi de suite…* (Harrison 1992). In a sense, Wishart and Vaggione are both quoting Harrison’s work (although I doubt that I would have noticed the quotation, given that it is extremely short). In his article, *Sound Appropriation and Musical Borrowing as a Compositional Tool in new electroacoustic Music*, Juan Carlos Vasquez provides two examples of his own works that employ quotations (Vasquez 2019). He explains how sound-based materials were abstracted from the works of others, and gives a sense of his compositional intentions and methods.

There are other examples that one might mention. Crucially, however, such examples are very much in the minority; I am familiar with those mentioned above precisely because they are so rare within the acousmatic field. There are other musical genres, such as hip-hop, in which sound-based quotations are the norm (Williams 2014). Acousmatic music is not one of those genres, since quotations are quite rare. My work, *To US.S..S…*,may include intertextual references to around third different composers, but it does not include any quotations. All of those references were created, by me, using sounds that I recorded and crafted[[11]](#footnote-11).

**3.0 Allusion**

Allusions are a distinct type of intertextual reference. To explain this type, I shall introduce the terms *hypertext* and *hypotext*, as defined by Gérard Genette (1982). Although Genette’s purpose was different to ours, these terms help one to discuss: “[…] any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary.” (Genette 1997b, p.5). Genette is aware of the broader intertextual notion that all texts related, in one way or other, to all other texts. However, he goes on to note that direct references are particularly noticeable when a hypertext includes a direct quotation from a hypotext. Hypertexts may also evoke hypotexts without necessarily involving a quotation, however; in such cases, this is often called allusion.

An initial definition of allusions seems both straightforward and common-sense; whereas quotations are *direct* reference to other texts, allusions are *indirect* references to other texts. In literary works, for example, quotations involve the *direct* repetition of a specific chunk of a hypotext. Allusions, by contrast, do not repeat any specific chunk of text, but use alternative literary devices to produce indirect references to hypotexts. For example, they might call attention to recognisable features such: the location in which a hypotext is set, the names of hypotext characters, the occurrence of particular actions, events, or narrative situations, and so on.

For William Irwin, allusions cannot be accidental; an author must have intended any references to hypotexts, and it must be possible for (at least some of) the intended audience to identify such references (Irwin 2001, pp.293-294). Interestingly, this highlights quite a significant difference between quotations and allusions; quotations do not come into being through the interpretative acts of readers, where allusions often do. Since quotations recreate whole chunks of text, the reader will either identify or fail to identify the relationship between the hypertext and the hypotext. Allusions, by contrast, require the reader to make a connection between a hypertext and a hypotext, before deciding whether they believe this connection to have been intended by the author as an allusion. With this in mind, one might suggest that quotations are necessarily *thick* whereas allusions are *thinner*; quotations are direct, replete, and concrete, whereas allusions are indirect, schematic, and abstract.

 I previously suggested that the literary model for quotations works for acousmatic music. I would now like to suggest that the literary model for allusions also works; if an acousmatic quotation is the direct copying of material from one work and its recreation in another, then an allusion is an indirect reference that is constructed using alternative sounds that in some way call attention to the features of another work. In the case of the literary work those features might include locations, or characters, or events, and so on. In the acousmatic work, by contrast, those features might include the specific qualities of sound material, for example, or the relationships between sound materials, or perhaps the structural/formal arrangements of materials.

It follows, from what is said above, that the same might be said of the acousmatic allusion as of the literary one; both come into being through the interpretative acts of readers or listeners. The acousmatic quotation is identified (or not identified) by a given listener. An acousmatic allusion, by contrast, requires the listener to discover a connection between two works, and then decided whether – on the balance of probabilities – this connection was intended by the composer. It follows, again, that acousmatic quotations are therefore *thick* whereas allusions are *thinner*, and that quotations are direct and concrete whereas allusion as indirect and abstract[[12]](#footnote-12). Pulling all of this together, we may now say: acousmatic quotations are thick, involving the *direct* referencing of concrete sounds from an acousmatic hypotext being recreated in an acousmatic hypertext. Acousmatic allusions are thinner, involving *indirect* references to the abstract features of a hypotext that that are subsequently recreated in a new hypertext.

 Before we consider some of examples of allusions in acousmatic music, it is worth noting that Genette (along with the vast majority of intertextual scholars) add to our definition of allusions by adding subtypes:

**Parody**: these are a subtype of allusion. Unlike allusion, however, these references retain the stylistic properties of the original text while diverting its subject (Genette 1997a). To explain this point, Lacasse introduces Yancovic’s *Smells like Nirvana* (1992) as an example of a parody:“the overall song sounds very close to the hypotext (similar style), but with new lyrics (different subject)” (Lacasse 2000, p.41). For Broadie, this implies that parodies “[cross] the hard-to-define border between a variant and a new thing” (Brodie 2020, p.1). There is a generally a sense that a parody is poking fun at the original text or, at least, aiming for some kind of humour.

**Travesty**: In this case, everything remains *except* for the overall style, which has been transformed. In Genette’s sense, this typically involves the rewriting of some noble text in a transformed style, so as to debase it. Once again, Lacasse provides us with a good example of a travesty, in the form of Mike Flowers’ version of Oasis’ *Wonderwall*. In this case: “the melody and lyrics are the same, but they now have a new orchestration and vocal style, which is very close to that cultivated by American crooners of the 1960s” (Lacasse 2000, p.42). Once again, the purpose is often to poke fun at the original text.

In addition to above, I would like to add a category that is, perhaps, more common to acousmatic music and others forms of sound-based composition:

**Homage:** These occur when a hypertext recreates indirect references from a hypotext. The intention is not humous, however, but respect towards the hypotext. Thus, an homage must retain something identifiable within the hypertext, without diverting its subject in ways that might imply a parody. Of course, whether this is achieved must be assessed on a case-by-case basis; one might easily imagine a situation where an homage is intended, but not received.

Turning our attention to acousmatic music, we might suggest allusions are fairly common. For example, there are numerous works in which we hear doors opening and closing, as noted by Monty Adkins: “*Rumeurs (Place de Ransbeck)* (1987), by Robert Normandeau, *Novars* (1988) by Francis Dhomont, *Unsound Objects* (1995), by Jonty Harrison, and *Environs* (1996) by Robert Mackey. In these, and other electroacoustic works, the sound of a door opening into a new spatial location, or the sound of a closing door abruptly cutting off a musical texture has a similar formal function” (Adkins 2008, p.9). It is possible that these composers independently discovered the compositional possibilities of door sounds, and that similarities between their works are but a coincidence. More likely, of course, is that these composers *were* aware of the prevalence of door sounds in other works, and decided to use them not only because of their formal functions, but also because of their capacity to reference a wider palette of works. In this way, a door sound found within an acousmatic work is not simply an indexical sign of doors found in the world outside a given piece. In addition, door sounds function as iconic signs of material and compositional devices that instantiate the tradition of acousmatic music. Here, I believe, we begin to see the value of identifying intertextuality; references frequently point in multiple directions, and this allows us to debate their intended meanings, both in terms of the role and function within specific works and the role and function of references within field at large.

The interpretative element, associated with allusions, is particularly significant in the context of acousmatic intertextuality. For example, some people have suggested that Andew Lewis’ work, *Time and Fire* (1991), references Denis Smalley’s *Wind chimes* (1987). In *The application of memetic analysis to electroacoustic music,* for example, Monty Adkins describing a range of musico-operational memes[[13]](#footnote-13) that are common to both pieces. Although he does not say that one work references the other, it is difficult to avoid that conclusion when Adkins says: “[…] a number of musico-operational memes can be identified [at the start of Lewis’ work] in which a single opening attack/resonance gesture, followed by a period of silence is gradually developed during the exposition through the extension of the resonance and iterative textures into extended musical phrases. This musico-operational meme, and others throughout the work, such as the harmonic change at the climax of the work, give rise to a shared structural meme in these two works.” (Adkins 2008, p.8). I was a little surprised to read Adkins’ views on the relationship between *Time and Fire* and *Wind chimes*, since I had always thought that *Time and Fire* referenced Smalley’s *Pentes* (1974). For example, the works both begin with bursts of active, noise-based materials that are interspersed with silence and there feels like a qualitative similarity between the sounds. In fact, I was so convinced of the similarities between these two that I believed Lewis’ work to be an homage to Smalley’s work. Perhaps if one were to ask Lewis, one would discover that there had been no attempt whatsoever to reference Smalley. That would not mean that such references do not exist, however, and since both Adkins and I hear a connection to Smalley (albeit to different works) there are reasons to believe that *Time and Fire* is a form of pastiche (as discussed below).

It is harder to find an example of a travesty within the field. Something like Charles Dodge’s *Any Resemblance is Purely Coincidental* (1980) might fit. This piece for tape and piano where: “The material on the tape consisting of an old recording of Enrico Caruso singing the Aria “Vesti la giubba” from Leoncavallo’s opera *I Pagliacci*. Dodge imported Caruso’s voice into the computer and altered it [and] the pianist “accompanies” the altered voice, reading from the score. The overall effect is hilarious, especially if one is familiar with Leoncavallo’s well-known opera” (Franklin 2006: 149). My own work, *Escapade*, includes an homage to the composer Horacio Vaggione (Stansbie 2010). We need not discuss this particular work, however, since *To US.S..S…* also contains an allusion in the form of homage, to which we shall now turn.

*To US.S..S…* begins with an very specific allusion; an homage[[14]](#footnote-14) to Adrian Moore’s *Counterattack* (Moore 2014). For me, this piece connects many of Adrian’s musical interests, and I have vivid memories of sitting in Adrian’s office listening to fragments of the piece in development, and subsequent memories of listening to the finished work concert. It begins with an extremely recognisable motif; three pitched events, labelled A, B, and C on Figure 1 (below). These three events clearly share the same origins, but the first two have exactly the same pitch, whereas the third has a rapid glissando, giving the impression that it stabilises at roughly a tone higher. After event B, we start hearing the gradual introduction of granular materials. After event C, these become substantially louder and more numerous, and they are accompanied by a low frequency drone that also appears gradually. From this point on, there are numerous articulations/events, labelled D, E, F, G, and H on Figure 1. These articulations are heard alongside the sustained drone, but do not interrupt its progress. The first articulation, D, introduces a stream of granular materials that continue to be heard until H. Articulations E, F, G, and H each introduce some localised granular materials that quickly disappear. From articulation H there is something of a gradual downward glissando, which fades out, leaving the low frequency drone.



Figure 1: Waveform and Spectrograph of Adrian Moore’s *Counterattack* (0:00 to 2:10)

My homage to the opening of *Counterattack* starts in a very similar way; there are also three events at the opening, labelled A, B, and C on Figure 2 below. As with Moore’s piece, A and B are very similar, whereas C presents a variation in pitch. In my case, however, the pitch drops by roughly a semitone. As with Moore’s piece, event C coincides with granular materials. In my case, however, these are in the form of Morse code. An upwards glissandi leads us to a false climax at D. A repeat of the same brings us to a sudden termination of all sound materials (save for a sustained high-frequency sinewave), before a return to the opening event and pitch at E. Clearly, there are more events at the start of *To US.S..S…* than we find in *Counterattack*. Even so, the similarities return beyond event E, where we find a low frequency drone with accompanying granular materials. These become substantially more numerous from event F, leading to a moment of saturation at the end of the phrase, and a reduction (like Moore’s piece) to nothing but the low frequency drone.



Figure 2: Waveform and Spectrograph of *To US.S..S…* (0:00 to 2:10)

I hope that my descriptions of these works, along with the visualisations, are sufficient to highlight the similarities between these two works, and clarify the notion that this is an allusion rather than a quotation. If not, then the two examples may be auditioned here:

* 1. Sound Example 1: The opening of Adrian Moore’s *Counterattack* (2014)

1.2 Sound Example 2: The opening of *To US.S..S…* (2021)

There are various other allusions throughout *To US.S..S…*. This is not the place to list them all since they are too numerous. I would like to introduce a selection, however, so that the reader has an opportunity to understand the nature of these allusions and listen to the hypotexts alongside the references in the hypertext. For the sake of simplicity, I have divided what follows into two broad sections: *allusions to materials* and *allusions to relationships between materials*. The former is about references to specific material types founds within works. The latter is further subdivided into *simultaneous* relationships between materials (by which I mean to describe multiple sound materials that are present at the same time within a work) and *sequential* relationships between materials (by which I mean to describe the ways in which one material type might follow another). In both cases, we hear short excerpts from the original works, and these may be compared with *To US.S..S…* which may be auditioned towards the end of this article. I have provided a breakdown of timings, so that one may identify the specific work and identify the intended reference:

**Materials:**

1.3 Sound Example 3: allusions to materials

* 0:00 – Communication technologies – John Mercer’s *Turin Test* (2018)
* 0:30 – Bursts of steam – Vanessa Massera’s *Éclats de feux* (2015)
* 1:00 – Noise-based granular materials – James Surgeoner’s *Flux* (2014)
* 1:30 – Synthetic low frequency bass – Alejandro Albornoz’s *Concretamente* (2012)
* 2:00 – Glissandi - Dimitrios Saava’s *Moments of Liberty II* (2018)
* 2:30 – Noise almost becoming a human/animal scream – Ross Davidson *Industry* (2019)

**Relationships between materials:**

1.4 Sound Example 4: allusions to simultaneous materials

* 0:00 – a wind-like sound, creating a sense of suspense/mystery alongside a pitched drone – Chris Bevan’s *Salten Drift* (2019)
* 0:45 – A high-frequency noise-based offset against a rhythm/pulse –Mario Cáceres’s *Lead a Pony* (2019)
* 1:30 - The co-existence of noise and pitch – Lorenzo Prati’s *Acqua Calda* (2019)
* 2:15 - Manifold materials of varying lengths, from a low-frequency drone, through to variously sized microsounds - Louise Rossiter’s *Synapse* (2020)

1.5 Sound Example 5: allusions to sequential materials

* T – Rhythmic materials built from noise-based sounds heard earlier – Ross Davidson’s *Industry* (2019)
* T – Rapid bursts of noise-based materials interspersed with soft high frequencies – Dimitrios Saava’s *Moments of Liberty II* (2018)
* T – Rapid bursts of materials disintegrating/fragmenting into grains – Alejandro Albornoz’s *Concretamente* (2012)
* T – A sequence of transitions moving from tranquillity, into confusion, screaming chaos, and tranquillity – Isaac Baggaley’s *Desert Honey* (2015)

There were certain other allusions that were planned but, for compositional reasons, failed. For example, I intentionally referenced Julia Schauerman’s *Imagined Boundaries*; a poignant acousmatic work that uses birdsong as a mechanism to explore loss from various different perspectives (both individual and global) (Schauerman 2021). Intending to make an allusion to Julia’s work, I included recordings of birdsong that I had made many years before in the Black Forest, Germany. Initially, these were identifiable as birdsong. I had intended to leave them this way. As the composition developed, however, I began transforming these recordings through time-stretching, pitch-shifting, and layering. The birdsong remains in the work (it is the basis of the high-frequency material heard around 7 minutes) but it is no longer recognisable and the intended allusion has been lost.

1.6 Sound Example 6: excerpt of Schauerman’s *Imagined Boundaries*

**4.0 Pastiche**

When compared to quotation and allusion, the term *pastiche* is slightly more complicated. This is, perhaps, because the term has been explained quite differently by a range of different scholars. Williams suggests that pastiche is a form of imitation, and questions whether it is similar to plagiarism, forgery, and parody (Williams 2014, p.193). This point is echoed by Jameson, who goes on to suggest that this makes pastiche similar to parody:

“Pastiche is, like parody, the imitation of a peculiar or unique style, the wearing of a stylistic mask, speech in a dead language: but it is a neutral practice of such mimicry, without parody’s ulterior motive, without the satirical impulse, without laughter, without that still latent feeling that there exists something normal compared to which what is being imitated is rather comic. Pastiche is blank parody, parody that has lost its sense of humor” (Jameson 1983: 114)

This view has the support of Kathy Wales, who describes pastiche as “another paratextual form, often difficult to distinguish from parody” (Wales 1989, p.339). Only the first part of Jameson’s statement, by contrast, is echoed by Murfin and Ray, who connect with the idea of the imitation of *style*: “pastiche involves open and intentional imitation or copy of the style of an original object or text” (Murfin and Ray 2003, p.160).

 Rather than rehearsing these various points of difference, I shall employ Genette’s notion of pastiche, since it employs terms that we have already introduced and is also widely known and discussed. For example, Genette’s description of pastiche is summarised by Lacasse:

“So far, we have been dealing with typical (allosonic) transformations of hypotexts in order to produce new hypertexts. However, things become a little different with pastiche, defined by Genette as the imitation of a particular style applied to a brand new text. In other words, an author of a pastiche identifies and assimilates a particular set of stylistic features in order to create an entirely new text displaying the stylistic configuration in question. This means, then, that the hypertext has no precise hypotext. There is a difference here from travesty, in that the hypertext is entirely new: that is, there is no content common to the hypertext and its presumed hypotext, only a stylistic similarity.” (Lacasse 2000, p.44).

Given the above, one may note that the major difference between allusion and pastiche – in Genette’s sense – is that allusion links a hypertext with a specific hypotext, whereas a pastiche links a hypertext with a style found across many distinct texts (there is, as noted above, no single hypotext that one might point to). In other words, a pastiche is yet thinner still than an allusion; it is a further step into abstraction, since a pastiche is not so much predicated on the materials or ideas found within a specific work, but on those materials and ideas found within a much broader field of practice. This means, of course, that listeners are once again required to interpret what they hear. However, there is one further difference that is worth mentioning; unlike allusion, which we previous said must be *intended* by the author or composer, there need be no such intention behind a pastiche. Instead, references may result through osmosis – the gradual, unconscious assimilation of compositional ideas from the many listening encounters that a composer enjoys. In such cases, there is no singular reference to a given work. Rather, there is a sense a hypertext has adopted certain characteristics from a wide range of different hypotexts.

 In some cases, this wide range of hypotexts might be *extremely* broad. In fact, it might be as broad as the field itself. For example, I have heard some listeners describing particular acousmatic works as *typical examples* of acousmatic music. Although often intended in a critical sense, the implication of such a description is that the hypertext in question references the widest range of characteristics common to hypotexts within the entire field of acousmatic music. At the other end of the spectrum, the range of hypotexts might be fairly narrow. For example, Jonty Harrison and John Young composed a piece called DENIS using sounds (donated by composers from around the world) with a connection to Denis Smalley (Harrison and Young 2009). The resulting work neither quotes nor alludes to any particular work by Smalley. It does, however, weave together a wide range of different references that, in one way or another, connect with Smalley and his music. The same may be true of Lewis’ *Time and Fire* (1991); as mentioned above, Lewis may not have intended these references, but that does not prevent listeners from hearing the work as a pastiche.

There is a key subtype of pastiche that is worth mentioning:

**Trope**: a trope is very similar to a pastiche, in the sense that it does not make reference to any particular work. Rather, it makes reference to significant or recurring themes or motifs within the wider field. Once again, there is a hypertext without any particular hypotext. I have decided to differentiate between pastiche and trope to mark a different in scale; the former refers to a specific theme or motif within the field, whereas the latter connect many of these together to build up a picture of the field at large.

The well-known (and now somewhat clichéd) ‘bouncing ball’ motif is a good example of a trope within acousmatic music. There are many pieces in which this motif is found. For example, at the start of Denis Smalley’s *Wind chimes* (1992) and at the start of Trevor Wishart’s *Tongues of Fire* (1994)*.* Contemporary works that include a bouncing ball motif may not have any particular work as a point of reference, however. Rather, they might be referencing the trope itself. In such cases, it is again the prerogative of listeners to interpret the pastiche that they hear. In some cases, this interpretation is guided by the composer. For example, I described my work, *Metallurgic* (2015), as an example of an acousmatic work that explores a common trope. This was described in my programme notes as follows:

“In early 2015, I was extremely frustrated by an increasingly prominent ‘trope’ that appeared to have emerged (and arguably still exists) within the field of electroacoustic music; the form of certain works appeared to rest on little more than the mere presentation of dissimilarity between two sets of materials and their subsequent tussle for dominance. Metallurgic set out to parody this trope” (Stanović 2015, programme notes).

In this case, there was no particular piece that I was aiming to reference. Rather, my frustration (as I recall) was based on sitting through concert after concert where I felt that the same musical ideas were being explored. Perhaps, given the scale, my use of the term *trope* might have been better replaced with the term *pastiche*; this is a good example of where the distinction between these two terms is blurry. Whatever the case, I developed a profound respect for the very trope that I had set out to reference: “To my surprise, it was extremely difficult, and enjoyable, to work with this binary. The act of composition was every bit as complex and fascinating as my experience of composition more generally, and I completed the piece having developed a genuine and long-lasting respect for the […] trope” (Stanović 2015, programme notes).

 It is hopefully clear, from what is said above, that pastiche is the most complicated of the various intertextual forms to identify and discuss. This is because one cannot simply align a given hypertext with a given hypotext. Instead, one must attempt to explain how a given work, or trope within, rests upon the ideas found in a wider community of practice. Thus, we may conclude out definitions by noting that acousmatic quotations are thick, involving the *direct* referencing of concrete sounds from an acousmatic hypotext being recreated in an acousmatic hypertext. Acousmatic allusions are thinner, involving *indirect* references to the abstract features of a hypotext that that are subsequently recreated in a new hypertext. An acousmatic pastiche is *extremely thin*, involving an indirect appropriation and assimilation of *highly abstract* characteristics that have been from a varied pool of different hypotexts.

 Before concluding, we shall turn one last time to *To US.S..S….* Given what has been said above, we may now note that the bulk of this piece was intended as a pastiche of works created at Sheffield. Specifically, it aimed to reference the characteristics common to a those works; there composers working at the University of Sheffield Sound Studios (USSS) had certain compositional interests in common, and I attempted to represent those interests throughout *To US.S..S…* by composing with similar materials, similar approaches to the relationships those materials, and an overall similar approach to the form. Some brief mitigations are required: I acknowledge that my selection of these common characteristics was likely be somewhat personal, perhaps drawing upon compositional interests that I already held. Furthermore, I acknowledge that I was also a member of the group that I sought to reference. Indeed, I met on a regular basis with all the composers referenced in the work, and we listened to, and discussed, their music[[15]](#footnote-15). Finally, I am aware that some of the various compositional ideas that I referenced may, in fact, have been my own[[16]](#footnote-16). Even so, what follows is a brief list of (some of) the various compositional preoccupations as I saw them:

**Pitch:** a great deal of students at Sheffield were interested in the ways in which pitch centres and pitch relations might be employed in acousmatic music. Correct or incorrect, I recall students asking why this parameter (for want of a better term) was so often absent in acousmatic music. That is not to suggest that they wanted to compose tonal works masquerading as acousmatic works. Rather, they felt that pitch should be considered an equal among the various other musical elements that one might employ in acousmatic composition, and they clearly felt that it was not.

**Ambience:** in the vast majority of cases, particularly from 2016 onwards, the use pitch was often in the service of ambient acousmatic music. Although the term *ambient* is problematic, in the sense that it may refer to many different kinds of music and materials (Bevan 2021), it was often understood as a term associated Brian Eno’s notions about ambient music producing, or embodying, a sense of place, landscape, and environment (Eno 1978), and/or relative to the manifold subgenres of EDI that focus upon texture, tone, and atmosphere, while being introspective, formless, slow and/or static.

**Noise:** seemingly in opposition to ambience, the prevalence of noise was particularly noticeable at Sheffield. It seemed that noise was not merely considered as a contrast to pitch, but a counterpoint to the notion of ambience. From my perspective, noise at Sheffield seemed very extreme, but at the same time almost always subject to the composer’s will/control – there was a sense in which noise was to be chiselled, shaped, and placed carefully to maximise contrasts between materials.

**Rhythm:** there are, of course, rhythmic relationships within all works of acousmatic music. At USSS, however, rhythmic ideas were equally influenced by their popular music counterparts, particularly those associated with rock, pop, EDI, and ambient music.

**Transitions:** beyond concern for specific materials, there was a focus on transitioning (over different time scales) between pitch, ambience, and noise. In most cases such transitions were a form of continua with, for example, pitch at one end and noise at the other. In this way, contrasts between materials could be revealed gradually.

**Fragmentation:** it is hopefully clear, from what is written above, that contrasting materials were often combined and linked through transitions from one to the other. Another key method for relating contrasting materials was through the fragmentation of one type of material while another simultaneous type of material remained intact. For example, a burst of constant noise could fragment into grains while an underlying ambient drone remained unaffected.

**Structural markers:** I was always very proud of the ways in which Sheffield composers employed structural markers, both as a means of separating the central parts of a given work, but also as a means of sign-posting important moments (so that the listener pays attention, and is guided through the work). In a sense, this always felt like the cornerstone of any approach to form, since it appreciates the necessity to have moments of return to the core materials of the work as it develops.

**Theme and variation:** the moments of return, described above, often involved a degree of transformation or elaboration. In other words, the opening appearance of material would be thought of as a theme, and the return as a variation of that theme. Some works had a single theme, that would vary throughout. Other works had multiple themes that would develop and enter into relationships as they varied across the form of the work.

**Accumulation in complexity:** during my time at Sheffield, I noticed a tendency for composers to build complexity throughout the form of their works. This often resulted in works that reached a pivotal point of maximum complexity towards the end. Curiously, this was frequently discussed by USSS composers. There was commonly held agreement that this approach to form was borrowed from, or least associated with, that found in popular music where a so-called golden section appears in the final chorus.

**Resolutions:** if any of the various ideas listed above came directly from me, then it was ideas around the resolution of materials. I did not exactly suggest that all materials need to be resolved within each and every work. Rather, I suggested that that those materials need to be sufficiently explored so that their resolution (or lack of) feels appropriate when the work draws to a close. To my mind, the success of acousmatic form often rests on the ways in which materials are, or are not, resolved, and I felt that this was something that I was able to influence during my time at Sheffield

I could add more about the kinds of things that influenced my work. By this stage, however, I feel that I have said enough. I therefore invite readers to listen to the work in question and judge for themselves:

1.7 Sound Example 7: The whole of *To US.S..S…* (2021).

**5.0 Conclusion**

In this article, I have introduced three different types of intertextual references (*quotation*, *allusion*, and *pastiche*), along with their subtypes (*parody, travesty, homage,* and *trope*). By way of explanation, I have applied these terms to several works from the acousmatic *canon* (Stanović 2020), and I have also applied these terms to *To US.S..S…* (Stanović 2021). I explained that *To US.S..S…* does not include any *quotations*. However, it does include various different allusions to existing works. Specifically, it included *allusions* to the works of composers from The University of Sheffield, alongside a two-minute *homage* to Adrian Moore’s *Counterattack* (2014). Further to this, my work stands as a *pastiche*, in Gennett’s sense, of the wider compositional interests and preoccupations that existed at the University of Sheffield Sound Studios (USSS). In this sense, it does not make reference to any *particular* works, but to the interests, preoccupations, materials, forms, and approaches that were borne of, and shared by, that community. I did so as a means of saying *thank you* to the members of that community. My music would not be the same without their music.

 Along the way, I explained several cases in which intertextual references are hard to define (*pastiche* and *trope*, for example), and hard to apply in given cases (without guidance from the composer, for example). The reason for this is obvious; following Roland Barthes’ semiotic and structuralist theories (Barthes 1966, 1968, 1975), many have noted that the fabric of intertextual references is necessarily woven by the reader (or listener), rather than the author (or artist). In other words, it is the reader that finds meaning in references to other works. Eagleron makes this point: “Text is diffuse, an inexhaustible tissue or galaxy of signifiers, a seamless weave of codes and fragments of codes, through which the critic may cut his own errant path [...]. If there is any place where this seething multiplicity of the text is momentarily focused, it is not the author but the reader” (Eagleron 1992, p.138). For some, the idea that readers construct their own interpretations of any references calls the entire intertextual enterprise into question. For example, Garrison notes that: “Intertextuality can be understood as the manner in which a reader (or listener) brings their knowledge of other texts into their interpretation of any single text, acknowledging that any text is defined through its relation to other texts.” (Garrison 2013, p.67). He goes on, in reference to the composer, James Mobberley, to give us a: “warning regarding the danger of assuming that any one intertextual connection is in any way illuminating of what a work is really about, supposing that such a definitive discovery of a work’s “true” nature can ever be possible. I cannot presume that my intertextual interpretation of Mobberley’s piece serves to unravel Mobberley’s intentions or even the perceptual experience of any other listener” (Garrison 2013, p.69).

Thankfully, we did not need to concern ourselves with these kinds of arguments, since we were neither drawing attention to the ontological or phenomenological basis of semiotics, nor constructing critical or analytical perspectives on any given works. Even so, I would counter these views by arguing that this is *precisely* where intertextuality becomes interesting; the ability for artistic works to split opinion on the relations that they enter into (with other works) is, surely, an opportunity for speculation and debate about the *intended* meaning of those works and will, hopefully, provide fresh opportunities for us to research both contemporary and historic works into the future. To this end, I am reminded of Richard Dyer’s distinction between *textually signalled* and *textually unsignalled* works (2007). Dyer notes that signalled works draw attention to the fact that they contain imitative or referential material, and that this becomes crucial to their identity. Texturally unsignalled works, however, rest on the works of others without intentionally laying bare those essential, unavoidable, and necessary relations to other works. I have previously drawn attention to the fact that practice does not happen in a vacuum, and that schools and communities of practice that develop their own styles, approaches, and preoccupations (Stanović 2020), and I have no doubt that Sheffield University, during my time at least, had certain stylistic preoccupations. In my opinion, these preoccupations brought people together. They created a community. They created a language. My piece, To US.S..S…, is unusual insofar as it intentionally references a community and its language. I would argue, however, that the same is to be said of all works. I therefore believe that we *can* start to unpick these manifold references – intended or otherwise – and that, in doing so, we might start to explain the music of the past and present, as well as developments in the future. Acousmatic music may seems to a solitary art, but in some respects it is just as social and connected as all forms of art. This is surely something to be celebrated and so, as I wrote in the programme note that accompanies *To US.S..S…*:

“[…] please raise your glasses ‘To Us…’

or rather, ‘To USSS…’

or rather, ‘To US.S..S…’”

(Stanovic 2021)

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**Discography**

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1. Burkholder says that “[…] large categories like "borrowing" or "quotation" are not enough. There are many ways of using existing music, and it is necessary to differentiate among them.” (Burkholder 1994, p.855). He goes on to provide a series of very interesting categories that differentiate types of intertextuality in music, including: model, variation, paraphrase, stylistic allusion, cumulative setting (emerges gradually), programmatic quotation (fulfilling an extramusical program), collage (of the above), patchwork (fragments stitched together) (Burkholder 1994). [↑](#footnote-ref-1)
2. Curiously, the term *intertextuality* is rarely found in relation to acousmatic music. However, there are numerous examples in which intertextual terms are used (Adkins 2008; Blackburn 2019; Garrison 2013; Landy 2019; O Connor 2019), however, but very few of these examples offer definitions of their terminology, and there is no consensus as to how terms such as *quotation*, *allusion*, and/or *pastiche* might be applied to works of acousmatic music. [↑](#footnote-ref-2)
3. All of the sound examples associated with this article were provided with permission from the composers and, where published, their publishers. I am very grateful to all those included for being so generous with their compositions. A particular thanks goes to Jean-François Denis, who gave permission for the inclusion of *To US.S..S…* (alongside excerpts of several other works published by empreintes DIGITALes). [↑](#footnote-ref-3)
4. In fact, it is very rare to find examples where the melodic line is not the focus of a particular quotation. Jimmy Smith’s cover of *(I Can’t Get No) Satisfaction* (1966), originally by the Rolling Stones (1965), might be one example of a quotation that keeps the harmonic accompaniment while transforming the melody. [↑](#footnote-ref-4)
5. For the sake of simplicity, and given the length of this article, I am only considering quotations between two (or more) works of art of the same type (i.e. literary work to literary work, and instrumental work to instrumental work). [↑](#footnote-ref-5)
6. I have previously published articles that specifically connect both instrumental and acousmatic works within the same ontological account (Stansbie 2013; Stanović 2017). [↑](#footnote-ref-6)
7. In this case, Smalley refers to tonal music, rather than note-based music (which is, of course, not necessarily tonal). Even so, since tonality makes up the substantial proportion of note-based music we shall uphold the distinction that Smalley draws and apply it more broadly. [↑](#footnote-ref-7)
8. For what it is worth, I (mostly) agree with Harrison, who says that composers perform in the recording studio, again in the composition studio, and again when they diffuse their works (Harrison 1999). I say *mostly* because I want to acknowledge certain compositional methods in which sound is not performed during its creation. [↑](#footnote-ref-8)
9. I have previously discussed an ontological distinction that holds between *recordings of performances* and *recordings of recordings of performances* (Stansbie 2017). [↑](#footnote-ref-9)
10. This is not to suggest that acousmatic quotes cannot be transformed, once they have been abstracted from a given work. Indeed, this is often the case, as Lacasse notes: “It is important to realise that, most of the time, autosonic quotations are altered in one way or another: one can speed them up or slow them down, loop them, modify their spectral content (through equalisation), add reverb, echo or flanging to them, etc. It is likewise rare to hear an autosonic quotation that has not been immersed, so to speak, within the overall sonic texture, mostly by juxtaposing other sounds […]” (Lacasse 2000, p. 39) [↑](#footnote-ref-10)
11. In the spirit of this article’s call for honesty: I did find one sound from a copyright free online resource - the sound of Morse code. This sound intentionally references John Mercer piece *Turing Test* (2018), but my efforts to create my own version of the same fell flat; there was something distinctly robotic about the intervals between sounds in my own version, and I subsequently opted for a real version by sourcing something online. [↑](#footnote-ref-11)
12. In a sense, my use of the terms *concrete* and *abstract* are very similar to those intended byPierre Schaeffer (1952; 1966). For anyone looking for a useful introduction to these terms, John Dack’s *Abstract and Concrete* is an excellent read (Dack 2002). [↑](#footnote-ref-12)
13. “[…] where a similar compositional or generative process is replicated between works despite the use of different musical material (e.g. a move from one pitch centre to another at the climax of a work, an example of which occurs in Andrew Lewis’s Time and Fire and Denis Smalley’s Wind Chimes)” (Adkins 2008, p.4). [↑](#footnote-ref-13)
14. In the programme note to my piece, I described this as a pastiche. I have subsequently reconsidered my use of this term, for reasons explained in this article. [↑](#footnote-ref-14)
15. Adrian Moore and I would also share our works with one another, and joke (although it was always true, in my case at least) that we were in need of a tutorial when stuck with a compositional problem. [↑](#footnote-ref-15)
16. Curiously, this idea came up when I asked composers if I could use excerpts of their works in this article. James Surgenor noted: “There's an interesting bit of recursion, in that I was being influenced by your work while writing them” (Surgenor, personal correspondence). [↑](#footnote-ref-16)