

ANALYZING CUBISM IN MUSIC AND ERIK SATIE

IN THE CASE OF PARADE BALLEt

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Yazar: Doç. Dr. Tuğçem KAR

ORCID NO: 0000-0002-0252-2537.

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İscehisar/AFYONKARAHİSAR

www.yazyayinlari.com

yazyayinlari@gmail.com

info@yazyayinlari.com

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"Bu kitapta yer alan bölümlerde kullanılan kaynakların, görüşlerin, bulguların, sonuçların, tablo, şekil, resim ve her türlü içeriğin sorumluluğu yazar veya yazarlarına ait olup ulusal ve uluslararası telif haklarına konu olabilecek mali ve hukuki sorumluluk da yazarlara aittir."

1. INTRODUCTION

Adnan Turani said, “A work of art can be compared to a enchanting lotus flower blooming in a swamp. If this beautiful flower is shown in a place unrelated to its habitat, it does not come to mind that it grows in a swamp. This is the most important reason why the work of art is incomprehensible in its finished state. From Antiquity to the Middle Ages, to the Renaissance; Undoubtedly, historical developments, economy, literature, painting, architecture and music in that geography should be understood and analyzed holistically in order to correctly evaluate and understand the art of every period from Baroque to Classical, Romantic and Modern periods. Just as we are affected by the lands we live in, the political environment and the economic situation and we reflect this on our art, in the same way, great artists have reflected the traces of the period they lived in to us with their art. There is no doubt that art is influenced by the environment in

which it is produced. Painters, writers, architects and musicians do not come together to determine common features of the period in which they live and produce works according to these rules. Their common feature is that they lived in that period. All branches of art, influenced by each other, create the common features of that period with the effects of the geography and social environment. After years, art historians classify these periods according to their characteristics.

Human beings also change with the changing world. It is an instinctive feeling to destroy what was done before it and create new things. While some keep up with the creative period and power, others defend and follow opposing ideas and anti-thesis. Destroying what was done before and not following the rules will create new creations. The most important and primary desire of the creator is to express himself. To express ourselves, some of us prefer to paint, some of us prefer to write poetry or novels, and

some of us prefer to play instruments or sing. But the main purpose is to express oneself. While the world and humanity are in an endless change, currents are formed by being affected by the characteristics of geography and what history brings, and the currents are also affected by each other. If we give a striking example of the interaction of art and politics, we can talk about the friendship of Oscar Kokaska and Adolf Hitler and the painting that they have in common. Kokaska took an academic step into the art of painting by getting approval from the jury in the talent exam they took, but Hitler could not get a passing grade from the jury. Who knows, maybe if Hitler had passed the academy exam and had been an artist, maybe a process called the Hitler regime would never have happened in Germany. Everything about art and life is tightly connected to each other. In the present study, we will examine the creation process of the "Parade" Ballet, which is Picasso's first stage work and decor work, in which Satie and Picasso worked

together within the framework of their minimalist understanding, and the cubic effects on Satie's music in the environment in which it was created.

1.1. 20th Century and Music

Cultural change movements that emerged at the beginning of the 20th century caused important new developments in art and science. E.g; Sigmund Freud with his advanced psychoanalysis and subconscious studies; Albert Einstein with his theory of relativity; Pablo Picasso and Wassily Kandinsky contributed significantly to these cultural change movements with their abstract paintings (Kamien, 1996:434).

In the 20th century, inventions and production increased. It was now the information age. Engine technology, electrical system had been improved. Flying and telephone technology had advanced. Nuclear energy was on the agenda. These developments brought up the questioning of the existing reality. There was a capitalist order. In literature, pragmatic philosophy, that is,

utilitarianism, was dominant. While searching for an answer to the question of what is real in painting, the Impressionists said that the visible is real, the object being watched changes according to the light at every hour of the day. If we look at the music; While classical composers wanted to reflect the reality of life and nature, impressionists were interested in time. They took an interest in the ephemeral and separated melody form and polyphony from their classical ties. What was wanted to be brought was the dreamy, light-shadow play of unconnected chords. The national schools had samples of their own folk music. The new music was non-tone music. There was more empiricism and variation than in previous eras. People who dominate nature would make their own rules.

In the 20th century, the accuracy of everything was questioned, including the tonal system on which Western Music was based and built for years. Until the 1900s, tonality had been

a guiding feature in Western music. Although musical forms, genres, styles and styles changed radically between 1600 and 1900, the tonality remained the same. Despite the frequent use of modulations to distant tones and chromatic sounds in the late Romantic period, major and minor scales were still as dominant as in the Baroque period. In this century, composers began to explore different ways of dealing with tonality with the idea of completely eliminating it. The tonic-dominant axis, which had previously been organized throughout an entire work, was increasingly broken down. The center of gravity in tonal scales has been completely replaced by a sense of openness and neutrality. All kinds of mismatches could be used freely at any point in the piece. Other methods that replaced tonality were polytony, new scales such as harmony in systems other than the traditional triad system (quartet, quintet, duo, etc.), full pitch, and octatonic scale. Different scales were used, such as atonal structures in which two or three scales

were used at the same time, quarter-tone scales, full-tone scales, and modal scales. The unrecognized, unfamiliar sounds of the full scale greatly appealed to composers and encouraged them to increasingly avoid the routine sounds of their music based on major and minor scales and seek ways to enrich their music (Todd, 1990, 404).

1920 Atonality, 1920 Twelve-tone Technique, 1920 Neo Classical, 1920 Experimentation, 1920 Futurism (Futurism) and Noise (Bruitism), 1920 Tiny Interval Music (Microtonal), 1920 Electronic Instruments, 1930 Using Music (Gebrauch music), 1940 All Serialism, 1950 Concrete Music (Musique Concrete), 1960 Aleatory, 1960 Open Form

Other musical elements, especially harmony, were naturally affected by the change in tonal understanding. Chromatism in the late 19th century created a more complex harmony than in previous periods. Instead of the simple

triad chord formations of the classical period, the Romantics used seventh and ninth chords with a chromatic structure that caused total tonal confusion. Twentieth-century composers not only continued these practices, but also used chords less functionally than in previous eras. While a chord (e.g., dominant seventh) is normally expected to progress to the first degree in functional harmony, contemporary composers did not find this necessary. Some composers avoided chord structures consisting of triple intervals. They preferred harmony consisting of quartet intervals and double intervals. They derived different chords, which they called colorful inventions. At the same time, they formed chords from the sequence of sounds formed in the twelve tone system. Harmony was more dissonant than in previous periods, as chords in general included voices of varying pitch as well as dissonant intervals. The frequency of these parallel practices (especially in the works of Claude Debussy) revealed the basic practices of

dysfunctional harmony in the 19th century. The structure of twentieth century music is polyphonic. Incompatibility has been used more freely than in the past. But traditional compatibility has not been completely abandoned. Two or more melodies based on one of the atonal musical systems, when sung together, create their own harmonies.

Twentieth-century composers often wrote unconnected tunes that used wide melodic intervals that had nothing to do with tonality. The melodies are less catchy and more difficult to sing compared to the past. It wasn't just the tune that mattered, as it used to be. As a result, the melodies heard were short and motifal. Because the rhythmic vitality of a piece of melody is important to its remembrance, rhythm took on more importance than melody in most 20th-century music. Motifs often became syncopated, and multi-rhythm occurred as a result of being able to play two or more melodies at the same

time. Asymmetric measures were used or the rhythm could be changed in any measure. Different timbres were tried to be obtained from the instruments. Composer John Cage (1912 - 1992) attached various bolts, washers, etc. to the strings of the piano. He tried to obtain different timbres by placing new notational inventions made by composers. The only musical elements that have not been changed excessively in the 20th century are the form and the intensity of the sound. In general, the loudness was used in accordance with the character of the work. The duration of the studies was shortened according to the very large rates preferred at the end of the 19th century. The format used in the 20th century cannot be easily generalized. In the 20th century, the “twelve-tone” composition technique developed with the expressionist music movement (Özçelik, 2001).

1.2. Eric Satie (1866 – 1925)

Satie's mother was an English pianist, and her father was a well-known Parisian sheet music publisher. Satie, who entered the Paris Conservatory in 1883, dropped out a year later and started playing piano in cabarets at a young age. The Paris cabarets of these years were the meeting place of the new type of resentful intellectuals who were generally alienated from the society, and the music made for such an environment represented the discord, the procession, the bohemian life. Satie was also “a cynical, free, random, misfit person” (Mimaroğlu, 2006). He was writing progressive piano pieces in a style of his own and in a way similar to the harmony understanding that Debussy and Ravel would later realize. It is said that he met Debussy in 1890 while playing in a cabaret in Montmartre and influenced him with his views (Oransay, 1977). He entered the Scola Cantorum in 1905 and began studying composition with Roussel. In

addition to this education, which lasted until 1908, he established friendships with painters, writers and musicians of Paris.

Satie, who lived from 1866 to 1925, became famous as the "father of humor in music". Satie, who used humor in the names he gave to his compositions, was known for his sad compositions that were far from emotional. In the early 1900s, it caught the attention of Serge Diaghilev, Pablo Picasso, Francis Picabia, Maurice Ravel, Igor Stravinsky, and Jean Cocteau.

Satie's strikingly simple music, unique instructions to performers (completely lost, light as an egg), and strange names (Fry Embryos, [for a dog] Stupid Preludes, Three Pear-Shaped Pieces) are almost nineteenth-century he made fun of his style, which was excessive in expression and programming (Satie, 1998). During his student years at the Paris Conservatory, he was not influenced by the

German-influenced symphonies and operas, nor by the impressionist music, which was still a new trend at that time. It was also difficult for the teachers to predict “what” it was: My harmony teacher thought I was talented at playing the piano, while my piano teacher thought I might be talented as a composer (Holmes, 2002).

The appeal of his melodies came from the medieval scales and Gregorian chants whose mystical aura he inspired, leaving aside the tradition of tonal harmony that was consumed until there was no piece of untested harmony. Returning to the very beginning of the tonal harmony, Satie, at the beginning of the machine age, presented the spirit that was feared to be lost to people through simple melodies and oscillating rhythms (Holmes, 2002). He used only six pitches during the first eighteen bars of one of his most famous works, the first of his *Gymnopédies* (1888). Here there was only a prolonged moment

rather than development or transition (Ross, 2007).

The fact that he placed the notes in very loose time signatures and used wide and strange definitions (with tears on your fingers) that would push the pianist to determine the note durations more spontaneously is enough to make Satie, who is considered as the pioneer of the minimalism movement, to be perceived in a very contrary position from his contemporaries. At the beginning of *Vexations*, a one-page piano work of 1893, he wrote, "It is advisable to prepare oneself in advance, in solemn stillness, in the deepest silence, to play this motif 840 times in a row." John Cage, perhaps the musician most influenced by Satie, was to perform the first performance of this piece in 1963 with the contributions of ten rotating pianists. As Holmes points out: If the term minimalism were in vogue at that time, *Vexations* would undoubtedly be considered its grandfather (Holmes, 2002).

In his Contemporary Music lecture he gave at Rice University in 1928, Ravel talks about Satie's influence on both his music and Debussy's music, and explains that he actually influenced many of the modern French composers. He underlines that Satie's extremely sharp mind, inventive mind and experiments inspired countless trends: Satie simply and deftly points the way, and as soon as another musician begins to follow it, he changes his direction without a moment's hesitation. It would open another path towards new fields of experimentation... If Satie had never lived, many artifacts would perhaps not have been created today. His influence is not dogmatic, so it is much more valuable to other musicians (Ravel, 2003).

The master of humorous and minimalist compositions, Erik Satie was interpreted by French pianist Alexandre Tharaud. Tharaud's interpretation of Satie, the young talent of the

piano, was highly appreciated by the critics. Although it has been interpreted many times before, this recording of Tharaud stands out among the others. "Come on, Alexandre Tharaud's interpretation of Harmonia Mundi label is probably the one that has given the most justice to this idolatrous music. Because, classically trained French pianist Alexander Tharaud shows an anarchist attitude and humble impressionism befitting Satie, both in his first CD where he plays solo and in his second CD where he plays duos. Therefore, you can call this album a perfect neo-classical recording, or a clumsy collection of variety theater music." Satie died of cirrhosis in a hospital in Paris on July 1, 1925. Although his music is not widely known, his name is always mentioned among the most important composers (Aytimur, 2009).

1.3. Cubism

It is a movement created by artists who broke away from fauvism between 1907-1914. It is called cubic because the geometric shapes are taken as basis in the studies. The earliest manifestations of Cubism date back to Paul Cezanne, who said that "everything ends up in the cone, cylinder, and sphere". In addition to the colors stripped from nature, Cezanne also introduced geometric forms into the painting. Cubists continued their research from this point of view. They gradually divided the form into geometrical parts and applied them freely on the surface of the paintings. The third dimension on the surface of the painting was applied without the rules of perspective and the objects were shown in fragments from different sides at the same time. The geometric forms of cubist paintings belong only to the painter (Şişman, 2006).

Here are a few sentences from the poet G. Apollinaire, who wrote the 'manifesto' of Cubist art: "The new school of painting is called Cubism. This new school of painting achieves this bitter 1908 Autumn Exhibition with Matisse mockingly. Matisse uses the word 'cubist' mockingly when he sees a painting with houses whose cubic shapes are particularly striking". According to Apollinaire, Cubism took over and this understanding of art was given by chance as a mockery. The gallerist Daniel - Henry Kahnweiler, who also played a major role in the spread of cubist art, describes this event as follows: "Just as Gil Blas critic Louis Vauxcelles came up with the names Avangarde and 'le fauves' in 1904-1905, he also gave the name Cubism, in a negative sense, to this art movement. Matisse runs into the named critic in 1908 and tells him that Braque is exhibiting paintings in the Autumn Hall. Then, Louis Vauxcelles uses Matisse's word 'cube' in a negative sense in an article he wrote on the Hall

of the Independants in 1909". Thus, the word 'cubism', which was first used in a sarcastic and negative sense, gradually loses this negative and sarcastic quality and becomes a general concept for this understanding of art. But, even if the word is sarcastic at first, it becomes one of the important concepts of art history after it is taken. Because until Cubism, the forms of expression seen in painting were only new types of seeing nature and repeating it. However, with Cubism, creation in art becomes a completely autonomous event, and different artists with a cubist understanding have only different forms of these basic expression principles and thoughts (Tunalı, 2003).

Cubism used the method of changing perspectives. For example, we can look at a table from different angles, from above when standing on it, from the side when sitting, and from below when we drop a pencil on the floor. The Cubists have tried to capture this on canvas. As a result of

this, Cubism has been defined as a conceptual approach to painting. The development of the "Conceptual" can be seen in Cezanne's later works, in which fairy tales and the objects on them are depicted at opposing angles. Cezanne's works exhibited at the Salon d'Automne in 1907 had a great influence on both Picasso and Braque (Little, 2013).

Cubists did not treat the three-dimensional forms that had to be bent towards the viewer and those that had to be opened differently from each other. They simply reproduced them as flattened shapes on the canvas. The result is surfaces in patterns, often painted in flat, muted colors, in which it is difficult to distinguish objects from the environment in which they are placed. Cubists also investigated their movements in time and space by describing objects from different angles. The terms "analytical" or "synthetic" have been used to distinguish between the Cubist observation of an object and artistic techniques,

such as collage, according to Cubism (Little, 2013).

Expressionism experiment, called the Industrial Era XX. It showed that in the 19th century, a groundbreaking art could not be made with only emotions and enthusiasm. On the other hand, "Cubism", which is based on rationalism, which is an old tradition of Western civilization, becomes a turning point in art life and affects future developments (İpşiroğlu, 1977).

Cubists, like the Impressionists, start out in an effort to approach nature. But what both art movements understood from nature and sought in it were other things. The Impressionists were looking for frivolous impressions; Cubists oppose the essence of things, their unchanging side, the reaction of reason to sensationism. The first Cubist paintings emerged from the conflict of these opposing actions. The uneasiness aroused by these tendencies had already begun within the Impressionist movement, as we have mentioned

above. It appears more in Cezanne. Cezanne's role in the birth of Cubism is not fully clarified in art history today. But even in Cezanne's early works, one can speak of a geometrical order that seeks the values of volume. In a letter to Emile Bernard in 1904, he wrote that in nature "everything is shaped according to the sphere, the cube, and the cylinder." Although it is impossible to see and show such geometrical forms in Cezanne's works, his -later famed-words show a way for Western art, which was in a dead end after the impressionists (İpşiroğlu, 1977).

1.4. Pablo Picasso (1881 – 1973)

Before 1901, Picasso's subject matter was largely urban scenes, contemporary society, religious depictions. The death of his friend and artist Carlos Casagemas has made this colorful and hedonistic world melancholy. Due to Casagemas's suicide, he experienced a sad transition period between 1901 and 1904, and his paintings took on the blue color during this

period. Picasso, in his blue period, his favorite color since his childhood, the representation of the sky and the sea, the peaceful blue; He used it to express death, old age and poverty in their truest form. Years later, Picasso's life and experiences during this period would cause him to say the following; "The main enemy of creativity is the urge to feel good". In this period, which is called the Pink Period or Circus Period and lasted until 1906, Picasso's main subject was circuses, acrobats, acrobats, and the dominant colors in his palette were pink and skin tones. The starting point of cubism is Picasso's "Girls of Avignon".

Samurçay (2008) evaluated Pablo Picasso from a psychoanalytic point of view in his book "Psychoanalysis in Art" as follows. Picasso's talent has existed since childhood. It can be said that he entered an early stage of maturity under the influence of his psychic structure. "Asphyxic Trauma" that started at birth and shook him for

years, "Abandon (abandonment) Neurosis" of childhood and "Anal Character" associated with adolescence played a great role in Picasso's creativity. In all his works, it is impossible not to see the psychological repercussions of his experiences. Going through the detailed studies on this subject, it will be necessary to underline the three main qualities that represent his character in Picasso's behavioral world: the personality prone to childlike games (Ludens); Libidinal personality (Libidinous); Hardworking personality (Laborious).

What they did as a child and what they did when they were adults were not different from each other. Even at the age of 82, he was exhibiting the behaviors of 7 years old in the same behavior spiral. Even at 90, Picasso was like that. In fact, when Brassai visited him a few days before the age of 90: "Would you like me to make you a Rembrandt?" he had asked. All these examples show that he is in the same childlike

game world from the age of 7 until the age of 90, and that he has a different psychic structure from other people. There can be no one like Picasso, he is different from everyone else.

1.5. Cubist Ballet “Parade”

Picasso was working with a group of artists in Paris in 1913 to create Cubism, the most innovative art movement of the 20th century. In pre-war 1914, the group that created the Cubism movement broke up. Braque, Leger, Derain and the poet Apollinaire went to war. Picasso remained in Paris.

Russian choreographer Diaghilev, who continues her work in Paris; Cocteau had staged a ballet in collaboration with Picasso and Eric Satie. "Parade". The subject was Cocteau's; choreography by Leonid Massine; paintings, figures and decor are Picasso's; music by Satie... "Parade"... When it was first performed at the Theater de Chatlete in Paris, Apollinaire praised it as "Cubist Ballet" in a long article. Satie's

music was also described as cubist music. Satie, who was not taken seriously for a long time, reached fame with her ballet music called 'Parade'. This work, which was included in the program of the Russian Ballet, which swept Paris at the time, caused a great scandal and made Satie's reputation as a composer. In Zurich, too, the Dadaists made him an honorary member of their movement. There were 7 characters in the ballet notation. Chinese Juggler, American Girl, Two Acrobats, Horse and Two Managers. The "French Executive" in the shape of a tree nearly three meters tall and the "American Executive" evoking a skyscraper; the "horse" that dances and runs wildly; the "Chinese Juggler" who eats the egg he pulled out of his ponytail; "American Girl" riding a bike, boxing, running around the stage with a gun in hand...

The Chinese Juggler character was the star of the first act of the Parade Ballet. The most famous of the Chinese magicians was Ching Ling

Foo, who was born in Beijing and immigrated to America. The American Girl character was based on American movie stars Pearl White and Mary Pickford. Cocteau and Picasso were fans of Pearl White. This also inspired Massine's choreography. The third and final scene in the Parade was that of the Acrobats. For Cocteau, there was originally only one acrobat, but Massine wanted to choreograph a duet. Thus, he turned into two acrobats, a man and a woman (Rothschild, 1991). The three directors were the most cubist and therefore shocking element of the ballet. Cocteau and Picasso conceived of reducing inhuman or superhuman characters and real dancers to the size of puppets, who would assume a false reality on Stage (Cocteau, 1918).

Satie's use of sounds that were considered outside music at the time, such as the typewriter, siren, airplane engine, and foghorn, were met with surprise at first, and then whistles and boos. Satie's ease in opening up to new worlds of

sound, as well as the relationship he established between music and time, would have inspired the similarly obsessed John Cage.

Art Historian Nazan İpşiroğlu says in her book “The Effect of Music in Painting” published in 1994; Could there be Cubism in Music? Can the principle of breaking and recreating the volume, which is the basic idea of cubism, be transferred to music? Since we do not examine music here, the answer to this question falls outside of our subject. However, considering that Satie occasionally uses jazz and noise elements (pistol, horn, typewriter sound, etc.) in this music in the same way in traditional music, the cubists used paper, cloth, glass, etc. The common aspect that they do by using the objects as they are is clearly seen.

A versatile artist, Satie (writer, critic, graphic designer) found inspiration for his compositions in literature or the visual arts, apart from music. At the age of twenty he had studied

medieval architecture for a long time and tried to use the building blocks of medieval music in four piano pieces he named "Ogives" (Pointed Arches, 1888). There is neither tension, development, nor Piano-forte contrasts in these pieces. The same melody is sometimes repeated with simple and sometimes rich tones and creates an introverted, restrained and religious atmosphere. In this period when the expression was dominant in music, these pieces were not understood, moreover, they created anger in the public. Satie later combined this technique with the music of cabaret, which occupied an important place in French society. This mixture provoked even more of a backlash. With her colorful personality, inventions and irony, Satie had a great influence on the artists she worked with (İpşiroğlu, 1994).

Picasso designed the stage curtain, as well as the props and costumes for the Mercury ballet, just as he did for the Parade. Picasso's name raised expectations about ballet. Everyone is

wondering what the artist's tendencies will be this time. Indeed, the ballet of Mercury is quite far from a ballet representation in the usual sense; For example, "Plastic Poses" are mentioned in the promotion of ballet. Surrealists did not remain unresponsive to this strange representation. However, André Breton, the father of Surrealism, is seen to comment that "There is absolutely nothing more beautiful and more wonderful than these decors". Picasso's first stage work, The Juggler in the Parade Ballet, was so effective that it was also used in Diaghilev's ballet posters.

2. EXPERT OPINIONS

Concern about the construction of Berliner Künstlerprogramm des DAAD will be considered from *Emre Dündar*. The meaning of the artist means the representation;

Cubism is based on several basic ideas. used together in different ways. In other words, when looking at a single "model" from different points of view, when looking at a single view - one face visible in profile, the shape can only be seen by one eye, the cubist view can be seen exactly the same as if with a different eye, it can appear in a different way from other color options, it can draw the same model in a different way. , then it may look the same as in the other picture. like – it is evaluable. In philosophical logic, the following can be expressed; A model can be looked at not one, maybe a thousand times. From each point of view, that model gives different information. How is Emre, this person is a person who has a different detail in his

example. A question of ten cannot actually be answered. In a way, Cubism "want to look like that" in a closed way. Rather than seeking answers, this complex tells us to target simple and transitive information. But in order to be unthinkable in this effort, information about the plan - summarized - will be planned with the allowance.

Could it be the exact equivalent of the cubist method in music? Looking at Satie's "Parade" score, it is possible to say that the music is mostly based on short, well-separated "paintings", and these paintings can be thought of as objects in and of themselves, like geometric pieces used by the cubic painter. These sections are not connected to each other by harmonic development principles. Different styles and musical textures come together in the same musical time. So time takes the place of the canvas. So far we can save with these explanations. To make this case convincing, one

can put the temporal ratio of these successive batches of different segments to each other. Again, it can be checked whether the sections draw melodic lines resembling geometric shapes in themselves. Is there such a thing in the harmonic plane? I don't think it will be like this for Satie. Satie is a clever man, but not a composer who would base a piece of music on very detailed mathematical calculations. It was enough for him that the idea appeared at a rate. Picasso already has costumes, the stage design fits the idea. The music's succession of different - small-sections and the fact that these sections contain static behaviors -such as geometric shapes- within themselves, and the additions of highly avant-garde alienation created by effect tools such as sirens for that period, are enough for the show to relate to the cubism of the period.

So the question of this research might be: Could Satie really produce a response to the "cubist" principles in the plastic arts with his

music? Two things have to be met, what can we call geometric in Satie's music? The second question is, what is the musical equivalent of painting the same object from different angles and using all the illustrated material together? The variation of the same thematic material in different styles may be the answer to the latter. Because it means looking at the theme from different angles. But the trouble is, if Satie had diversified the same theme in other styles and announced them one after the other, it wouldn't have been a problem. But in the music of the period, this is not something to be dared. They are not in the same "moment", but in the same musical time space. However, as I said, this study can be a breakdown of how possible the effort of music to apply cubist principles for that period - I don't know if Satie had such a concern exactly - was possible. Later in the history of music, more "cubic" music was written, in which truly geometric blocks were created. But cubism is also about the spirit of the period. Of course, the

compositions written in 1960 and 1970 are evaluated within other search clusters. Nobody calls them cubical tendencies, it's called the use of geometric structures in music. The harmonies forming loops to form triangles, melodies containing geometric repetitions, rhythmic schemes... However, the ultimate aim of cubism is to make the knowledge of the object visible by looking at it from different angles. In other words, the spirit of that period, literature, politics, human relations, etc. it was a popular one. In this sense, Satie seems to have produced a sufficient response in line with the spirit of the period. But Satie is not a composer like Bartok, Debussy or Stravinsky, who writes music with a lot of calculations; more of a man of inspiration and excitement.

When we asked the painter *Memiş Aslan*, whose expert opinion was taken, about the concept of Cubism, she said that many factors were effective in the emergence of art and the

artist's existence and creations. He stated that it is necessary to look at it from many perspectives, from politics, culture, international relations, interactions, the time and conditions of the emergence of the art product, the personality of the artists and their reasons for existence.

Artist; “Bella Bartok has talked about how the influences and vital feelings of her folk music interact with her classical music at conferences. The cubist accents in the tunes include the ruthless time and life data of that society. In 1936, upon Bartok's invitation to Turkey, they went on a compilation tour with Ahmet Adnan Saygun, Necil Kazım Akses and Ulvi Cemal Erkin on musical folklore and compiled 90 folk songs by personally involved in the lives of the people. I would like to draw your attention to the emphasis in their own classical compositions, which they carried to the ears of the whole world. It is pointed, sharp, cubist. The sociological data of the brutal and difficult life of Anatolia - such as

laments, long airs, bozlaks - settled in the notes of his compositions. Again, we see the traces of the data behind Braque's Cubist declaration and the brutal stories of their socio-cultural histories, in the creative, passionate artistic sensibility of their own identity. Behind the pain of the civil war behind Picasso's Guernica, we see the traces of his honorable struggle against the Franco regime by transforming into ruthless, sinking, shattering forms, with sharp points, geometric rigidities, inverted perspective approaches. And in his Guernica, this expressive power reached its climax. Parallel to this, stylistic integrity became a school and included in other art disciplines. In compositions, these reactions appear as a way of expressing the notes of the composers.” He presented his views and added the following analysis.

“Example; Jean Baptiste Vanmour and his 4 engraver friends follow the orientalism fashion and come to Istanbul and 4 engravers make

engravings of the mansions in Istanbul. And on the way from here, they take samples of Levni's miniatures and give them to Matisse as a gift. It is said that Levni miniatures, which were given to him as a gift, were influential in the formation of Matisse's personality in painting, which was so important in naming the Cubism movement. Miniature art is very important in the Ottoman Empire, the outer contour of the object is drawn and they are depicted as dimensionless. The figures on the carpets from the Hoça Pazirik excavations are dated 1871. Cubic effects similar to miniatures were found in the figures on these carpets. The Turkish influence in the existence of Cubism comes from here. However, with the prohibition of portrait drawing in the Ottoman Empire, Turks turned to Calligraphy, and important examples of calligraphy were created with the Ottoman and Arabic alphabet, which can be seen as the pictorialism of letters.

Pianist and music historian *Aytaj Rzaguliyeva*, whose expert opinion was taken, emphasized that Erik Satie was among the minimalist composers that emerged in France right after the impressionists and these composers tended towards simplicity. He stated that Erik Satie called himself a music graphic designer, not a composer. He stated that he could establish a connection with Picasso from here. He stated that the relationship between melody lines and dance lines is graphical. He underlined that Picasso had several periods, but he created strong expressions with a few lines in his cubist period. He said that Erik Satie's music also has simplicity and lines. In this sense, he states that Picasso and Satie had a partnership in doing business with less material in this period.

The expert opinion on Leonide Massine's *Parade Ballet Choreography* shared by modern dance and theater expert academician *Dr. Handan Ergiydiren Doğan* is as follows.

Parade (1917) is a Cubist work of the Ballet Russes troupe that has left its mark on the history of art with its surrealist elements. The years in which it was created and first staged coincide with the end of World War I and before World War II. The foundation of Europe's cultural and intellectual construction was laid in these years with Modernism. Young artists, questioning, pursuing the new and acting with an insistence on displacing all established aesthetic values and judgments, unite in various cultural centers to create experimental, shocking and creative exchange (collaborative) productions while struggling to survive on the war fronts. This is a period of uncertainty and insecurity in which artists question the meaning of existence and everything related to it.

The Parade ballet, which is considered one of the first collaborative art projects, is undoubtedly an art event that left its mark on history with its radical outbursts in this period.

Leonid Massine, who designed the choreography together with Cocteau, Picasso and Satie, was the new young choreographer of the independent Ballet Russes, initiated by Diaghilev. In *Parade* we can find the roots of certain choreographic approaches explored and developed by modern ballet, modern dance and contemporary dance. As a choreographer, Massine comes from the "ballet" tradition, but he prefers to design extraordinary dances, always drawing on the innovative and sensational artistic rebellions of the Ballet Russes. In *Parade*, his second work as a choreographer, he inserted everyday gestures and movements, which Cocteau described as "realistic", into classical ballet forms and steps, and even cut slits in some of them. The dance movements that the audience of the period was accustomed to or could follow aesthetically are stabbingly cut or sliced with sudden falls, sitting and lying on the floor, contradictory and complex arm movements, unexpected head turns and even the positioning of the body with the back facing the audience. Then

it returns to ballet or circus-acrobatic aesthetics, that is, to the safe forms of extending-expanding-expanding body parts. The audience connects with the movements they are familiar with, but find it difficult to embrace the work because they are exposed to uncanny behaviors and appearances at unexpected moments.

In creating these gestural qualities, Massine probably only intended to abstract the visualities of Commedia Dell'Arte, circus and cinema. The work consists of a succession of double and single dance scenes. The intention is to represent a kind of parade of different kinds of performers. The ballet begins with one of the prop-people placed in skyscrapers with a pipe in his mouth and a stick in his hand, representing the American administrator, followed by the Chinese Juggler, then another prop-people, the French administrator with his megaphone. Next comes the figure of the American Girl, a well-known character from the cinema, and the character of

the Horse, who dances a duet. The parade continues with another duet dance piece, a duet between a male and female dancer representing the Circus Acrobats. At the end of this section, two of the human-decors enter the stage together and begin to dance, joined by the American Girl Child and then the Horse. The Acrobatic Couple and the Chinese Juggler join the dance and the work reaches its finale. For the finale, Massine has the 7 dancers or 5 figures repeat the most striking movements from their individual dances and continue the dance by moving around each other in the space. At the end, each figure takes a unique stance and the work ends when they are placed collectively in a picture.

Contrary to tradition, Massine was not interested in establishing a temporal or melodic connection between music and dance. The movements and steps almost seem to have been conceived independently of or in spite of the music. Almost random harmonies occur as the

choreography is embedded in the self-contained flow of the music. In each dance scene, even if the movements are incompatible with the music, they intertwine and integrate with the energy and atmosphere that the music evokes, embodying and making visible the music.

Jean Cocteau was the first person to come up with the idea and write the libretto for the ballet *Parade*. The expression he wanted to achieve was in fact the "staging of the ordinary" and the creation of an innovative spectacle that was in touch with contemporary reality. It was he who called on all the creators, except Massine, to collaborate. Massine joined the project through the impresario Diaghilev and undertook to realize the ballet. Ultimately, however, it was Picasso who determined the artistic identity of the work with both the backdrop and the costumes, and *Parade* ballet became famous as the first cubist ballet in history.

Picasso's décor-sized cubic-human costumes, or the dances of the décor-people, were probably the most challenging pieces of choreography for Massine. The choreographer considers the movement constraints of the dancers in these gigantic sculptural costumes as a stimulus for his creativity. These figures, one with an extravagantly sized pipe propped against his mouth, the other with a huge megaphone, are the executives gathering the audience for the show. One is an American executive in the shape of a skyscraper and the other is a French executive in a suit and surrounded by trees. The only three-dimensional elements of the cubic and oblique costumes depicting the human body are the very similar pipe and the megaphone-like pipe. The dancers carry a stick and a written announcement in one hand, while with the other they are attached to the pipe-like objects in their mouths with fabric extensions. The only parts of their bodies that can move are their legs and feet below their hips. Massine was only able to vary

the mobility of these three joints: hips, knees and ankles. She makes use of classical ballet barre exercises or quick, short distance steps in the center. Despite the restrictive effect of the costume, the dancers perform a choreography that spans the entire space with many jumping foot sequences. Although balletic in style, the use of only legs and feet is an innovative and experimental choreographic attitude.

The figure representing the Harlequin-inspired Chinese acrobat wears a tunic decorated with stylized cloud patterns, blending red and yellow with white in a tone that directly reflects traditional Chinese culture, and satin short pants divided by asymmetrical black lines underneath. The crown-like hat on her head, made of triangular shapes with pointed corners, is a direct reference to Picasso's iconic lozenge-patterned costume of the Commedia Del'Arte character Harlequin. The dancer's face is painted entirely white and her skin is rendered completely

invisible by the long-sleeved white gloves and white socks on her hands. Some of the dancer's gestures/attitudinal movements with black pencil makeup and black lips on her white-painted face remind the audience of the art of pantomime at first glance. In the dance of this character, the choreographer, contrary to the costume design, remains faithful to the element of symmetry and prefers to repeat the angular and oblique postures and shapes in which the body breaks at the joints, always in both directions. The Chinese Acrobat figure dances with a similar quality of dynamism as the others, in a lively, surprising and enigmatic flow. Although the gestures, which are difficult to make sense of, are attributed to pantomime, they should be considered the first manifestations of the "absurdity" in contemporary dance productions.

Then, in the Horse figure, in which two dancers in the same costume move around the stage, Massine manages to give the audience a

very convincing experience with his carefully designed synchronized steps and postures. What distorts reality in this scene is of course the "horse's head" in Picasso's costume design. This is a box-like head with an abstracted horse's face drawn on its front surface, again with a cubic search. Undoubtedly, what is more effective than this head design and what delights the audience is the way the dancers move the lower halves of their bodies in a whole horse form, reflecting horse behavior. Massine again designs movements consisting of legs and feet, but in this character he succeeds in achieving an animalistic naturalness by using a very different quality of swing and weight.

The figure of the American Girl Child represents the child stars of the movie world. Massine's choreography here is Chaplin-esque, with quick foot and hand movements, feet together at the heel but knees open to the side. Rolling on the floor, lying on his back, crawling,

crawling and spreading his legs, and his cute childlike postures, this figure is a reference to the world of cinema. Massine's choreography consists largely of modernist floor movements blended with popular rhythms of the time. The hand and head gestures that accompany these movements carry the dance to a contemporary and realistic expression. However, it can be assumed that Massine was also inspired by the mannerisms of Coppelia and Petrouchka, the iconic "doll" characters of ballet history, and even referenced the puppet-like characters of his own dance past in this scene.

Of all the figures, only American Girl Child was not designed by Picasso and was costumed with ready-made clothes bought from a sportswear store in Paris. In this respect, the figure is more in tune with everyday human realism than the others, and in fact remains quite distinct within the work, having neither cubist nor surrealistic features.

In the other double dance scene we see the Circus Acrobats as a pair of dancers. They, too, wear tight-fitting, tight-fitting and stockinged jumpsuits. The costumes are again decorated with white stars or starlights, abstract white shapes that stretch and curve, filled with blue paint by Picasso. For this couple, Massine designed a circus-like choreography based on unconventional flexibility and precarious balancing postures. Unlike the others, he prefers not floor or near-floor movements, but rather poses in which the man lifts the woman onto his shoulders, upward toward the ceiling, and soaring leaps. Like the patterns on the costumes, the movements that express magical nights, the infinity of the sky, floating in the void, even flying, distort the perception of reality to some extent. However, the exposed heads and faces of the dancers, all looking as normal as two ballet dancers, and the balletic dance styles with which the audience is most familiar, provide an obvious relief.

Parade ballet was created with an avant-garde, that is, pioneer-revolutionary approach in its time. Its most important feature is perhaps its ability to encourage artists who were names in their own fields to produce together. Under the guidance of Cocteau, Satie, Picasso and Diaghilev, Massine was able to establish a partnership while preserving their unique approaches and artist identities. However, it is open to debate whether their collaboration was able to produce a work with a unified artistic language. Because it is as if each artist has designed independent works and then these works are overlapped and presented. For example, instead of Satie's music, another sound design may accompany Massine. Or Picasso's costumes do not necessarily look as if they were designed specifically for a dance, because they are not created simultaneously with the choreography and create the impression of not having an organic connection. In short, it is clear that they were produced independently of each other.

Parade can be considered as the first example of the "collaborative production model" of contemporary dance creations, but the nature or the result of this collaboration has not revealed unity.

As a final word, we can state that Massine pioneered the choreographic pursuits that came after him with his radical choices, and that he was the choreographer/artist who accelerated the modernization of the Ballet Russes by experimenting with an associative design instead of a narrative/narrative one.

3. CONCLUSION

Whether you are in an aural or visual sense of creativity; If the subconscious accumulations of your visual perception are fermented with other phonetic, ethnic and sociological accumulations in the environment during the expression processes, and if you put the title of artistic philosophizing, a "myth" of the resulting work is formed and now there is a road story as well. There is no doubt that those who watch and listen to it also receive different effects due to the culture and personal life that they have been nourished in their own past. The artist's brutal experience in the days of the Spanish civil war lies in the fact that Picasso's Guernika is a great work and in such a strong reflection of the violent, painful, screaming explosion. As you watch the work, you feel all the brutal cries of war in your soul in a very sharp, very sharp, very freezing way. The cries and cries of this cubic disintegration are now.

In the philosophy of existence and form in the style of plastic arts values, the same cubic and sharp shattered explosions and cubic fragments transform into the dance of notes with the same effects and bring us together in Picasso's mood. We carry both our visual perception and our auditory perception to its own realm, and we find ourselves in the lap of this perception.

Both Satie and Picasso were minimalists. Both of them were based on creation with few materials. While Satie went for simplicity in music, daily music, Picasso created works with charcoal and a few lines without using colours. These minimalist influences are also present in the Parade Ballet, which is their common stage work. In Cubism, an existing volume is broken and brought together again. For example, we can express it as the soft lines of a vase before it is broken, and the sharp corners are re-volumized when it is broken and brought back together.

Satie has a reputation as the 'father of humor in music'. Satie, who used humor in the names he gave to his compositions, was known for his sad compositions that were far from emotional. In the early 1900's it caught the attention of Serge Diaghilev, Pablo Picasso, Francis Picabia, Maurice Ravel, Igor Stravinsky and Jean Cocteau.

With the premiere of the ballet 'Parade' he wrote in 1917, Satie destroyed what people expected from a concert at the time, and exhibited the first example of interdisciplinary works of art, which was out of the question at that time. This successful work, on the other hand, caused an uprising beyond the concert hall, and Satie was imprisoned for eight days for the crime of 'cultural anarchy'.

Erik Satie has inspired a new generation of composers, including Les Six, with distinctively French music beyond impressionism and beyond German influence. Cocteau says in

the 1918 Cock and Harlequin: “Enough of the clouds, the waves, the aquariums, the water sprites and the night scents; the music of the world we need, everyday music (Cocteau, 1918). He and his friends did just that (Doyle, 2005). Satie, who rose to prominence in France right after the Impressionists, described himself as a music graphic designer, not a composer. “Everybody tells you I'm not a musician, and it's true. At the beginning of my career, I declared myself as a phonometrographer. All my works are pure phonometry. They have only one scientific idea. Measuring the sound is more appealing to me than listening to it” (Davis, 2007)

Analysis method with Golden Ratio; It has been used by theorists such as Roy Howat, Robert Orledge, Deborah Mawer to examine the works of composers including Debussy, Erik Satie and Ravel. According to Erno Lendvai, Bela Bartok used the Golden Ratio in tempo and interval structures in her works. Howat analyzed

the works of Erik Satie with the Golden Ratio analysis. The Golden Ratio relation is found in the division of the partitions in Satie's four large-form works. These are *Trois Gymnopedie* (1887), *Les Trois Valses distinguees du precieux degoute* (1914), *Avantdernieres pensees* (1915), and three *Nocturnes for solo piano* (1919) (Adams, 1996, 244 Erik Satie and Golden Section Analysis. *Music and Letters* 77). (2), 242-252).

Every period from the Early, to the Medieval, Renaissance; from Baroque to Classical, Romantic and Moderne can be correctly evaluated and used for correct understanding of the art; undoubtedly, historical developments, economics, literature, painting, architecture and music in that geography must be understood and analyzed holistically.

Poet, writer and art advocate Jean Cocteau wrote in 1918 -while World War I was still on-, thinking that it would be a Cubism manifesto, "Tact in audacity consists in knowing how far we

may go too far” statement takes place. Together with Cocteau, Erik Satie and Pablo Picasso, the circus-like ballet "Parade Ballet" showed "how far, too far will you go" and Ballet has become one of the most revolutionary creation of the twentieth century. The present study aims to describe the environment in which the Parade Ballet was created and the cubic effects in music within the framework of the views of precious experts in the fields of piano, composition, painting, dance and theater by examining Eric Satie and Cubic Music.

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ANALYZING CUBISM IN MUSIC AND ERIK SATIE IN THE CASE OF PARADE BALLET



YAZ Yayınları
M.İhtisas OSB Mah. 4A Cad. No:3/3
İscehisar / AFYONKARAHİSAR
Tel : (0 531) 880 92 99
yazyayinlari@gmail.com • www.yazyayinlari.com

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