HELMUT LACHENMANN'S *SALUT FÜR CAUDWELL*: AN ANALYSIS

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Abstract: This analysis of Helmut Lachenmann's *Salut für Caudwell* (1977) for guitar duet is intended to add to the small amount of English literature that directly examines Lachenmann's music. A description of *Salut*'s construction is offered, decrypting the extended techniques employed and outlining the work's formal design. The concept of 'musical ruins', namely degenerative yet familiar material, is deployed as a means to discuss specific moments of the music, and it will be demonstrated that moments of 'musical ruin' are inherently linked to aspects of instrumental technique as well as the musical form, making them critical to the reception of *Salut*. Other analyses of Lachenmann's work are used as methodological models and comparisons, providing a framework within which to examine unfamiliar musical territory, and placing *Salut* within the repertory of Lachenmann's more thoroughly documented music.

Beauty in Music

In the 1960s and 1970s Helmut Lachenmann began to react to what he perceived as the bourgeoisie-afflicted avant-garde of post-war Europe. In his essay 'The "Beautiful" in Music Today', Lachenmann describes how Beauty (the comfortable and familiar) was viewed with caution by the avant-garde.[1]

According to Ross Feller, Lachenmann's music therefore attempted to reassess tradition as well as deconstruct the act of performance.[2] The former is addressed directly in 'The "Beautiful" in Music Today' as Lachenmann states that a composer 'should recognise that the material he uses, however arcane or however familiar, is always and from the outset in direct connection with the aesthetic apparatus, and under its sway'.[3] Only by fully embracing musical tradition, as well as the aesthetic territory it inhabits, can one make it perceptible and therefore surmountable. Lachenmann achieves this in *Salut* as well as other works through the use of 'musical ruin', discussed below.

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[1] Helmut Lachenmann, 'The "Beautiful" in Music Today', *Tempo*, issue 135 (1980), pp. 20–24.

[2] Ross Feller, 'Resistant Strains of Postmodernism: The Music of Helmut Lachenmann and Brian Ferneyhough', in *Postmodern Music / Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (London: Routledge, 2002), pp. 249–62, here 251.

[3] Helmut Lachenmann, 'The "Beautiful" in Music Today', p. 23.

The latter is addressed by Lachenmann in a 'collision between the performers' bodies and their instruments',[4] as the composer explores how familiar instruments may produce new sounds. As an extension of both tradition and performance practice, gesture is central to Lachenmann's work. As well as renegotiating their instrument, performers must scrutinise the notation of a familiar gesture and re-evaluate its physical appearance on the score in comparison with its new musical function and technical realisation.

A New Language for the Guitar

The beginning of *Salut* features a considerable legend documenting the extended techniques the performer is to carry out. The composer's first instruction creates an immediate estrangement between the performer and their instrument. The second guitar is tuned down half a tone, whilst both guitars are to sound as notated (rather than the standard transposition an octave lower). Notation is instantly called into question and provides an obstacle for the performer. Both instrumentalists must not only transpose what is written, but additionally navigate seemingly comfortable material in a region of the guitar that is likely unfamiliar to them. For instance, a notated bar stop which would usually be played at the eighth fret, is now moved far up the neck close to the sound hole.

Moreover, both performers must familiarise themselves with an innovative method of guitar notation. Lachenmann provides two staves for each performer: the upper stave providing a tablature-like system relating actions performed by the right hand, the lower stave denoting the stopping position of the left hand. This separation of a performer's physical components is an early example of what Aaron Cassidy calls *decoupling*: 'incorporating the physicality of performance as an independent, parametrical compositional stratum'.[5] Lachenmann also employs this technique in earlier works such as *Pression* for solo cello.

Figure 1 is a catalogue of the techniques applied by each hand, using Hans-Peter Jahn's table from his analysis[6] of *Pression* as a model. Jahn details the execution of each technique, simultaneously mapping them on to the structure of the music. This is not possible when constructing a similar table for *Salut*. Unlike *Pression*, the instrumental techniques themselves are not rigidly confined to its formal design. This analysis will demonstrate instead how these techniques lead to a freely applied compositional language. It will then be established how this language lends a sense of formal design.

The table in Figure 1 demonstrates how Lachenmann views instrumental sound and performance: not as an abstract unit that can be summoned arbitrarily by a composer, but rather as a combination of physical actions by the performer upon their instrument. Therefore, *Salut* fulfils Lachenmann's attempt at challenging performance practice, as both guitarists and listener are forced to relearn the instrument and its capacity to create sound.

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[4] Feller, 'Resistant Strains of Postmodernism, p. 253.
[5] Aaron Cassidy, programme note for *ten monophonic miniatures for solo pianist* (2003), http://aaroncassidy.com/music/miniatures.htm#program notes (accessed 7 January 2015).
[6] Hans-Peter Jahn, 'Pression: Einige Bemerkungen zur Komposition Helmut Lachenmanns und zu den interpretationstechnischen Bedingungen', in *Musik-Konzepte 61/62: Helmut Lachenmann*, ed. Heinz-Klaus Metzger and Rainer Riehn (Munich: Edition Text & Kritic, 1988), pp. 42–4.

Left Hand	Body	Right Hand (strings)
A. Stop string(s) with hand		1. Pluck string(s) with fingers – on the bridge, at the bridge, on the fretboard, at stopping finger, between saddle and stopping hand.
		2. Pluck string(s) with plectrum – points of contact as above.
		3. Lightly touch string(s) with plectrum or capo.
B. Stop string(s) with bottle-neck		2.
C. Dampen strings with arm/hand		1.
		2.
		3.
	Tap with tip of finger	
	Tap with plectrum	
A. C.		4. Bartók pizz.
A. B. C.		5. Brush string with fingernail
A.		6. Brush across strings with hand
		7. Brush above the bridge with side of hand
A.		8. Apply bottle-neck to strings
B.		9. Dampen strings with arm/hand

Figure 1:
Table outlining the performance techniques applied to each hand in *Salut*.

Furthermore, the instrumental techniques outlined above provide an example of Lachenmann confronting tradition. Although these techniques seem experimental, they may be viewed as simple extensions of various guitar performance traditions.

- Bartók pizzicato and timbral variations, such as ponticello and tasto, are considered standard in modern Western art music performance practice. Variations in point of contact lead to an emphasis on timbre colour as an alternative to pitch.
- The stopping of the strings using a bottle-neck creates a strong allusion to the slide-guitar technique of American blues music.
- The percussive actions upon the body of the instrument could be seen to refer to the guitar techniques of Flamenco music.
- The intermittent damping of sustained sounds to produce a 'wah-wah' effect creates a strong allusion to blues and rock guitar technique.

Through such allusion Lachenmann challenges a listener's preconceptions of how the guitar is traditionally used within numerous genres. *Salut* is as much about the theatricality of performance as it is sound. The physical actions and genre references are to be viewed, as well as heard.

Once it can be seen how the sounds are *made*, it is possible to catalogue the *types* of sounds heard by the listener as the above techniques are applied, combined, and realised: 1) Muted plucking sounds, 2) Resonant harmonics, 3) Naturally played tones, 4) Metallic vibrato of bottle-neck, 5) Percussive knocks on the body, 6) Scraping/ Brushing, 7) 'wah-wah' effect (on/off damping), 8) Spoken phonetics.

These sound-complexes may feature individually or be distributed between both hands of each performer. This leads to varying densities of sound-types including horizontal combinations creating a sense of line, or superimposed vertically to create blocks of shifting timbre.

Lachenmann achieves moments of climax in *Salut* through the thickening of these sound-type densities. From bar 135 (Example 1) there is a growing sense of activity in Guitar I against the constant actions of Guitar II. This activity peaks in bar 139, with a flurry of varied techniques as the first guitarist is strained to carry out simple actions in a small window of time. This coincides with a change of sound-type in Guitar II as muted plucking is replaced by percussive knocks on the body of the instrument in addition to a crescendo. One could view this as a counterpoint in sound-types.

This climax may be experienced by the performer as much as the listener, as their bodies are pushed to carry out several techniques at a time. Consequently, Lachenmann highlights the exertion required to produce even the most basic of musical sounds, and how a composer must be acutely aware and sympathetic toward the human effort that exists within instrumental music.

Example 1:

Helmut Lachenmann, Salut, bars 135–140, © by Breitkopf & Härtel, Wiesbaden, used by permission.

By listening to and analysing *Salut* in terms of sound-type densities, one may view the guitars and performers as forming one single instrument. This idea is aided not only by the homogenous timbral quality of both guitars, but also by the way these sound-types are often combined in such a rhythmically uniform manner. Lachenmann states that ‘composing is building an instrument’ (Komponieren heißt: ein Instrument bauen).[7] This ideology is also present in the string quartet *Gran Torso* (1971), where the extended abilities of all four string instruments are explored and combined so extensively as to give the impression of discrete sounds produced by a single instrument.

Form

These sound-types not only form the compositional language of *Salut*, but also inform the structure of the music. Figure 2 is a table modelled

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[7]   Quoted in Abigail Heathcote, ‘Liberating Sound: Philosophical Perspectives on the Music and Writings of Helmut Lachenmann’, (Masters thesis, Durham University, 2003), p. 143.

Bars	Form		Description
1–23	Opening		An introduction to both the music and sounds.
24–178	Section 1	1a (bars 24–54)	Unrelenting pulse of plucking sounds.
		1b (bars 55–178)	Spoken phonetics are superimposed onto this.
179–207	Transition*		Pulse is disintegrated as violent percussive sounds lead to next section.
208–360	Section 2	2a (bars 208–282)	Rhythmically energised and fragmented version of 1a.
		2b (bars 283–312)	Similar RH gestures mapped onto bottle-neck sound with long glissandi.
		2c (bars 313–360)	Sounds of 2b are now heavily fragmented and interspersed with long silences.
361–464	Section 3	3a (bars 361–409)	Brushing sounds with bottle-neck in LH and previous RH gestures mapped onto this.
		3b (bars 410–434)	The bottle-neck is now used as a percussive mute, RH gestures continue.
		3c (bars 435–464)	Sounds and gestures of Section 2 and 3 combined. Brushing sound begins to infiltrate.
465–533	Section 4		Dominated by brushing sound, transmitting rhythmically diminished pulse of Section 1.

Note: *The transitional nature of this section is confirmed by Ian Pace: 'The music dies down to almost nothing. The beat begins again but now seems to arise from within rather than being imposed from without … Lachenmann opens up crevices in the texture … and consequently re-contextualises what has preceded'. See Ian Pace, 'Positive or Negative 2', *The Musical Times*, vol. 139, no. 1860 (1998), pp. 4–15, here 4.

Figure 2:
Table outlining the formal structure of *Salut*.

on Suzanne Farrin's analysis of *Pression*,[8] in which she differentiates sections of music based on their sound-content and synthesis.

One may view the formal plan outlined above as demonstrating a 'lens-like' approach to presenting material. Repeated gestures are subjected to varying techniques and sound-types. Not only does this demonstrate how a gesture and its notation may be taken for granted, but also the extensive possibilities a sound or technique may yield. Lachenmann forces the listener and performer to confront this material through repetition. For instance, Lachenmann demonstrates how a simple right hand gesture, the aggressive striking of the strings with the plectrum, may be presented through various 'bottle-neck lenses':

- In bar 316 the bottle-neck is applied in rapid glissandi to produce a short squealing sound.
- In bar 333, Guitar I, the gesture (with the same direction of strum indicated) is mapped onto a slow ascending glissando with the bottle-neck already in progress. The resulting sound is distinct from that of bar 316, through the varied speed and attack applied with the bottle-neck.
- In bars 348–349 the gesture is subjected to a static bottle-neck stop in the left hand of Guitar I. However, the right hand then interrupts this sound with the 'wah-wah' sound-type.
- In bar 361 the gesture (now only including half the strings, but with similar attack) is mapped onto a rapid brushing with the bottle-neck to produce a sustained vibrato in Guitar II.

[8] Suzanne Farrin, Review of *Helmut Lachenmann: Streichquartette* (Arditti Quartet), Kairos CD 0012662KAI (2007), http://www.searchnewmusic.org/farrin.pdf (accessed 8 December 2014).

Example 2:

Lachenmann, *Salut*, top left: bar 316, top right: bar 333, bottom left: bars 348–349, bottom right: bar 361, © by Breitkopf & Härtel, Wiesbaden, used by permission.

Though the listener views the performer carrying out the same right hand action paired with the bottle-neck in the left hand, the resulting sound is always different. The performer is forced to confront the notation of the gesture, as they witness the similarity with which it appears in the upper stave of the score. This is particularly poignant for a guitarist, who would normally be reading from a single stave, and must now view each gesture as a discrete action with its own execution and exertion for production.

As well as confronting issues of gesture and notation, this lens-like approach presents the listener with echoes and remnants of previously heard material in *Salut*, generating a sense of familiarity and introducing the concept of 'musical ruins'.

Musical Ruins

Within the estranged sound world that Lachenmann creates, comprising mostly of unfamiliar non-pitched material, the listener is suddenly confronted with familiar relics. As if wandering through fields of cultural detritus, the listener stumbles upon the ruins of once familiar worlds. John Croft points out that as any musical language 'becomes as "worn out" as the dominant seventh chord . . . we reach a point at which there is only the wreckage . . . . One response, familiar enough, is to recycle the wreckage'.[9] This atavistic reading of Lachenmann's music seems a far cry from the child-like interpretation discussed by

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[9] John Croft, 'Fields of Rubble: On the Poetics of Music after the Postmodern', in *The Modernist Legacy: Essays on New Music*, ed. Björn Heile (Farnham: Ashgate, 2009), pp. 26–7.

Feller, whereby the performer is imagined approaching their instrument with an inquisitive innocence.[10] However, this dichotomy lends a certain potency to the following examples of 'ruin technique' found in *Salut*. Listeners may well feel like children as they are exposed to forgotten remnants of the past during an explorative journey similar to that outlined by Feller. In this sense, the discoveries made by the wandering listener 'open up a dialogue between the child and the adult in all of us'.[11]

External Musical References

These ruins take the form of external musical references, namely direct quotations of a specific work, or broader suggestions of a musical genre. By briefly outlining examples found in other Lachenmann works, such moments in *Salut* may be seen as an ongoing feature of Lachenmann's compositional output, and therefore viewed as an applied technique.

Tanzsuite mit Deutschlandlied (1979–80), for orchestra and string quartet, may be seen as a collection of external musical allusions, specifically dance forms and the German national anthem. Yet, Lachenmann's application of allusion here is certainly subtle. The 'Preamble' section (bars 0–41) provides several indirect quotations of the national anthem, as outlined in an analytical reduction by the composer. However, the pitches outlined in *Tanzsuite* are heavily obscured by the violent non-pitched techniques also carried out by the string quartet. Furthermore, the quotation lacks any sense of continuity, 'taking the form instead of a series of sharp, angular attacks engulfed by an edgy silence'.[12] In this instance the parameter used to create allusion is pitch, whilst rhythmic displacement as well as instrumental timbre are employed to create a broken version of this. A single parameter is used to create allusion to the national anthem whilst all others serve to undermine it. One wonders if the listener would be able to identify the original source of *Tanzsuite* at all if it were not for the suggestion in the title.

On the other hand, Lachenmann is more direct with his source material in *Accanto* (1975–76) for solo clarinet, orchestra and tape. Here, Lachenmann's established instrumental *musique concrète* co-exists with a recording of Mozart's Clarinet Concerto K622. Yet, only at bar 192 is the recording allowed to penetrate the orchestral texture for a sustained amount of time. Throughout *Accanto* the recording is played silently and only heard quietly in minute fragments. Its existence is recognised in the solo clarinet as Lachenmann includes a breathy cadenza-like passage in bars 52–65, that bears resemblance to the scalic and arpeggio runs of Mozart's clarinet writing. In this instance the parameters used to allude to an external music are pitch (not only tonal writing but melodic contour), rhythm (more specifically rhythmic gesture) and instrumental colour, as Mozart's traditional instrumental writing becomes an internal musical feature. In *Accanto* the original source material is far more recognisable than in *Tanzsuite*, due to such a diverse employment of parameters alluding to it.

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[10] Feller, 'Resistant Strains of Postmodernism', p. 256.
[11] D. Alberman, Liner notes to compact disc *Helmut Lachenmann 3*, Montaigne Auvidis MO 782075, 1995; quoted by Feller, 'Resistant Strains of Postmodernism', p. 257.
[12] Abigail Heathcote, 'Liberating sound: philosophical perspectives on the music and writings of Helmut Lachenmann', (MA thesis, Durham University, 2003), p. 148.

Having determined how ruined allusion is created in other Lachenmann works, it is now possible to isolate similar examples in *Salut.* In bars 53–54 of the guitar duet (Example 3) the listener is presented with an external musical reference. As if emerging from the now familiar non-pitched pulse that permeates Section 1, these two bars form a moment of familiarity for the listener that somehow feels alien within the world it exists. By instructing Guitar I to mute with the left arm as well as adjust the angle and force with which they apply the plectrum to the string, the resulting sound is that of defined pitches (outlined by Lachenmann in the ossia stave).

Example 3:
Lachenmann, *Salut*, bars 53–54, © by Breitkopf & Härtel, Wiesbaden, used by permission.

These two bars have the flavour of a simple folk or children's song and may be seen as a broader genre allusion. Several parameters are employed here to create this reference:

- Pitch – there is a strong diatonic harmony with the use of arpeggio and scalic contours, in addition to sequential repetition within a narrow melodic range.
- Rhythm – simple repeated note durations used, as well as strong upbeats and syncopation.
- Instrumental technique- this is not inherent to the genre but is used in a physical sense to create the allusion. Lachenmann demonstrates here how slight alterations in technique parameter can 'unveil' pitch from the non-pitched material. This technique is also present on page 7 of *Pression,* whereby the lifting of a muting left hand finger allows a tone to sound.

Like *Accanto, Salut* uses a wide variety of parameters to create a strong external allusion. Due to its rhythmic simplicity and low sound-type density, Lachenmann allows this allusion to sit comfortably within its musical surroundings. A dichotomy exists whereby the ruin appears to the listener as both alien and native. Furthermore, these two bars precede Section 1b and the introduction of the spoken phonetics, and hence can be seen as being intrinsic to the form of the music: a premonition of the unfamiliar. The ruin therefore not only confronts issues such as tradition inheritance and performance practice, but also demonstrates how ruin may be perceived as a musical technique with its own structural function.

Bar 240 (Example 4) is characterised by sextuplet demisemiquaver runs. Here Lachenmann exhibits the variety in instrumental techniques outlined in Figure 1. There is an alteration in the plectrum's point of contact between over-the-sound-hole and at-the-bridge. In addition, there is a transition in the lower stave from hand to arm, and subsequently to bottle-neck mute. This results in a kaleidoscopic array of light and dark timbral colours as an alternative to pitch.

Example 4:

Lachenmann, *Salut*, bar 240 (split across two systems), © by Breitkopf & Härtel, Wiesbaden, used by permission.

Looking at the notation of this bar, at its gesture and contours, there are a number of possible musical sources alluded to. For instance, the virtuoso guitar music of the neoclassical era and composers such as Mario Castelnuovo-Tedesco, who made use of rapid arpeggios in his Guitar Concerto No. 1 in D major op. 99 (1939).

However, the music in this bar also has a quasi-electronic quality due to the exploration of instrumental technique outlined above. It is possible Lachenmann is alluding to the synthesized arpeggios facilitated by advances in *musique concrète* by composers such as Pierre Schaeffer. To an extent, *what* is referenced is unimportant but rather that the listener experiences a sense of familiarity with music of the past. As Lachenmann employs several parameters to create this musical ruin this perception of familiarity is potent, despite there being no specific quotation and an ambiguity in genre sourced.

Structurally, bar 240 can be seen as the climax of section 2a as the energised fragments of Section 1 culminate in the weighted chords of bars 238–239 before erupting with rhythmic vigour. Furthermore, bar 240, in its micro-transition from hand to bottle-neck mute as outlined above, may also be viewed as a precursor for the 'bottle-neck lens' employed in Section 2b. Similarly, to bars 53–54, this musical ruin performs a structural function and is therefore intrinsic to the music, rather than a detrital by-product of Lachenmann's critique on bourgeois modernism.

Section 4 (bars 465–533) is dominated by a brushing motion with the hand across the strings and bridge with a regular semiquaver pulse. Here, Lachenmann once again demonstrates how pitch may be 'unveiled' from non-pitched techniques. One may view this section of *Salut* as a reference to the guitar music of the flamenco genre. As of bar 475 in Guitar I and bar 476 in Guitar II there is a soft echo of E major and E-flat major chords respectively (Guitar II heard a semitone lower than notated). These chords assume the harmonic role of F and E in the Andalusian cadence (Am–G–F–E) commonly found in flamenco music.

Example 5:

Lachenmann, Salut, bars 472–490, © by Breitkopf & Härtel, Wiesbaden, used by permission.

In addition to this harmonic allusion to flamenco music, one may liken the triplet demisemiquaver gesture in bars 477 and 481 of Guitar II to the Rasgueado strumming technique strongly associated with the genre. The inclusion of rapid and complex rhythmic gestures such as this lends the music a technical and audible flamenco flavour. Lachenmann explores this further in the rhythmic patterns employed in this section, which one may liken to the various *palo* of flamenco music (12-beat rhythms contrasting groups of 3 and 2). Although such groupings are not explicitly accented in *Salut*, they can be found in the geometric shapes to be created by the brushing hand of the performer, notated by Lachenmann above the top stave of each guitar. For instance, in bars 480–481 of Guitar 1 the notated geometric shapes denote a pattern of 3, 3, 2, 5 [2 + 3] (Figure 3). There is a sense of shifting metric stress, suggested by Lachenmann through notation and performance gesture.

In Section 4 of *Salut* the application of harmony, rhythm and performance gesture creates a clear reference to the guitar music of flamenco. Once again, it is the use of multiple parameters that forms this external allusion, as if hidden elements of the genre are exposed through the utilisation of this particular 'brushing-lens'.

The two previous examples of musical reference and ruin found in *Salut* could be viewed as fleeting moments with localised formal functions. By contrast, the flamenco ruin employed by Lachenmann spans an entire section of the musical structure. The allusion and ruin that is

Figure 3:

Geometric shapes given by Lachenmann in bars 480–481 of Guitar 1, with suggested rhythmic pattern.
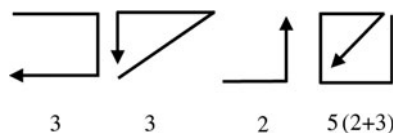
thereby created becomes not only intrinsic to the structure but to the musical language itself. The prospect of creating a ruin from *internally* sourced music is investigated later in the analysis.

Non-Musical External Reference

As well as presenting ruined musical objects in *Salut*, Lachenmann also treats language as a broken artefact. Similarly to the way in which bars 53–54 emerge from a crotchet pulse, spoken phonetics surface from bar 55 to dominate Section 1b. The text is made up of 'shortenings and variations'[13] from Christopher Caudwell's *Illusion and Reality*, a book of Marxist literary criticism. Estrangement from this text is achieved through:

- Fragmentation and paraphrasing of the text rather than direct quotation.
- Translation from the original English text into German.
- Splitting the prose into phonetics which, although assures uniform pronunciation, destroys the natural spoken rhythm and stress. The phonetics are then mapped onto the rhythmic pulse established in Section 1.
- Phrases and words are split between the two players, adding an antiphonal quality.
- Particular phonetics are spoken using the head voice, rendering them incomprehensible. These are notated with a circle above the stem.

When combined, these techniques render the text a shadow of its original self, and barely comprehensible. The nonsensical nature of this speech, in addition to the persistent pulse, creates a hypnotic sensation where the words transcend their meaning and become pure sound. Even the Marxist concepts of Caudwell, which Lachenmann himself would have presumably valued (hence the work's dedication), must not be taken for granted and could be seen to form an outdated tradition. Furthermore, Lachenmann forces the performer to confront the spoken word in an unnatural fashion which parallels the unfamiliar instrumental techniques. Similarly to the musical material of *Salut*, the reference of language is presented in a quasi-ruinous form through the use of various parameters.

As with the flamenco allusion outlined above, the text-ruin spans a substantial section of the overall form. The sense of estranged familiarity is therefore not a fleeting moment, but instead inherent to the music. As a result, a listener may become accustomed to the once alien wreckage and accept it as part of the compositional language. However, following Section 1b spoken phonetics as a sound-type are abandoned and not heard for the remainder of the piece. The listener is never allowed to become too comfortable, and must not expect a sound to become commonplace and therefore negligible.

Internal Ruin

In addition to ruined external musical and non-musical objects, one may also think of ruin as a process that occurs within

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[13] Helmut Lachenmann, Performance Notes for *Salut für Caudwell* (Wiesbaden: Breitkopf & Härtel, 1977).

Lachenmann's own musical language. This concept exists in other works such as *Tanzsuite*, during the allusion to the German national anthem outlined above. As the composer writes:

> While the first line [of the anthem] is spelt out on this imaginary instrument it is not only transposed twice just as if the instrument had become out of tune while being played – in which it becomes impossible to play octaves – but the instrument itself which spoilt the melody, becomes reduced to a mere tapping sound on the fingerboard.[14]

Lachenmann not only creates an allusion to other music, but also breaks the sound world he has created through this allusion. The ruin occurs at an internal level, with Lachenmann's own music now acting as the subject to be destroyed and uncovered.

Similarly, this notion is present in *Salut* though on a larger scale. For instance, after the hypnosis of Section 1 the listener is left in a reflective open-space as of bar 179: a world of soft plucking and resonant harmonic sound-types. However, in bar 182 the transitional nature of this section becomes evident, as this placidity is interrupted by a violent scraping of the string with the fingernail. This alien sound-type fits rhythmically within the established framework and therefore infiltrates it with greater ease. Throughout the following bars these scrapes become more prevalent and grow like a destructive seed. This then paves the way for the more erratic rhythms and violent percussive sounds on the following page of the score.

Example 6:
Lachenmann, *Salut*, bars 178–187, © by Breitkopf & Härtel, Wiesbaden, used by permission.

In addition to uncovering musical ruins of the past, the self-destructive nature of the music here suggests that Lachenmann's own sound world is in the process of ruin. The parameters implemented to relate this include:

- Rhythm – the gradual fragmentation that occurs from the end of Section 1 and transition into Section 2.
- Instrumental technique – the infiltration of a new sound-type within the established texture.
- Dynamics – lending a clear sense of sudden intrusion and an aggressive nature to the new sound-types.

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[14] Quoted in Heathcote, 'Liberating sound', p. 144.

The crevice created by this ruinous process allows for preceding material to be re-contextualised through the use of 'musical-lenses' previously outlined. Therefore, the 'brushing-lens' of Section 4 may not only be viewed as a ruined version of an external music tradition, but also as a ruin of the sound world created by Lachenmann in Section 1 – a ruin within a ruin. This transition section may consequently be viewed as the crux of *Salut*; a tipping point from which Lachenmann's own tradition is shattered, uncovered and confronted.

Musical ruin, be it of an external musical/non-musical source or an internal process, is an ever present compositional technique in Lachenmann's works of the late 1970s, particularly prominent in *Salut für Caudwell*. The ruin as a technique is always engendered through the listener's sense of both familiarity and estrangement, as well as the varying parameters used to achieve these. While one parameter might create the allusion of the original material, another is used to undermine it. As demonstrated in the examples outlined above, this is usually achieved through Lachenmann's exploration in extended instrumental technique. However, up to this point, the reader may have understood the concept of ruin, that of the deconstructed and broken, to have a negative association. Hens Werner Henze described Lachenmann and his work as being 'representative of 'musica negativa'.[15] On the other hand, one may take a more optimistic outlook. Similarly to how Lachenmann deconstructs the standard performance techniques of the guitar and reassembles them to *create* a new method of instrumental practice and musical language, his confrontation with the Beauty of the past can have an equivalent positive significance. Instead of leaving these found artefacts in the dirt, Lachenmann assigns them to prominent structural and compositional roles; therefore *creating* using the broken building blocks of tradition. One might call this 'negative creation' instead.

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[15] Helmut Lachenmann (trans. Jeffrey Stadelman), 'Open Letter to Hans Werner Henze', *Perspectives of New Music*, 35/2 (1997), pp. 189–200, here 189.