

AGNIESZKA DRAUS

ARTISTIC MUSIC IN POP CULTURE:
A NOSTALGIC AND INTERTEXTUAL ANALYSIS
OF GENTLE GIANT’S PROGRESSIVE ROCK SONG
“ON REFLECTION” FROM THE ALBUM *FREE HAND*

INTRODUCTION

“*Free Hand* in many ways constitutes a culminating point in the group’s career, as well as being the last classic album that the band released. For me, what comes together in this album is a highly refined sense of counterpoint: *Free Hand* is perhaps the most thoroughly contrapuntal album in all of progressive rock” (Covach, *Free Hand*), wrote John Covach on the seventh album by Gentle Giant – a British rock band, consistently thought to be within and around the margins of prog itself.¹ These words by an expert in the field of rock studies were a confirmation of my personal intuition and preferences, and a direct inspiration to embrace the idea of this counterpoint technique, as well as other compositional strategies, specifically in the piece “On Reflection” from *Free Hand*, but also



AGNIESZKA DRAUS, Ph.D. Habil., Prof. at AMKP – The Krzysztof Penderecki Academy of Music in Krakow (AMKP), Faculty of Composition, Interpretation and Music Education; e-mail: agnieszka.draus@amuz.krakow.pl; ORCID: <https://orcid.org/0000-0001-9709-2930>.

Dr hab. AGNIESZKA DRAUS, prof. AMKP – Akademia Muzyczna im. Krzysztofa Pendereckiego w Krakowie, Wydział Twórczości, Interpretacji i Edukacji Muzycznej; e-mail: agnieszka.draus@amuz.krakow.pl; ORCID: <https://orcid.org/0000-0001-9709-2930>.

¹ Formed by the Shulman brothers (Phil – vocals, sax, Derek – vocals sax, and Ray – bass, vocals), the band was active in the 1970s and released 11 studio albums. The instrumentation on *Free Hand* is: Derek Shulman (1970-1980) – lead vocals, saxophone, recorder, keyboard, bass guitar, drums, percussion, “Shulberry” (a three-stringed plucked electric instrument designed by the band and roadies akin to a ukulele); Ray Shulman (1970-1980) – bass guitar, trumpet, violin, vocals, viola, drums, percussion, recorder, guitar; Gary Green (1970-1980) – guitar, mandolin, vocals, recorder, bass guitar, drums, xylophone; Kerry Minnear (1970-1980) – keyboards, lead vocals (studio recordings only), cello, vibraphone, xylophone, recorder, guitar, bass guitar, drums; John Weathers (1972-1980) – drums, percussion, vibraphone, xylophone, vocals, guitar.

from the perspective of a dialogue with the broader past in musicological reflections. The ensemble's ability to apply the principles of counterpoint would seem to be crucial for showing the specificity of their style, as Robert Jacob Sivy (1), among others, emphasises in his doctoral dissertation. An additional argument for choosing this particular composition was the still poor reception of *Free Hand* by researchers in the genre. Analysts have mainly focused on the group's early work (Spaendock; Zimmerman; Lundberg). Authors such as Edward Macan, who places the album among the most important progressive albums of the "second wave" (or so-called "golden era"), are rare (Macan, *Rocking the Classics* 27), although by entering the top 30 in the UK and top 50 in the USA, *Free Hand* became GG's best-selling album ever (Sivy 12).

The first part of the article briefly shows the work's problematics from the larger perspective of the progressive rock phenomenon – its idiomatic features and the level of artistry in combining elements of rock and classical music. The second section of the text has the character of a case study and is mainly comprised of an interpretation of one of the band's most interesting songs – the almost 5.5-minute-long (which is quite short for GG), three-phase piece "On Reflection" – which has remained curiously under-analysed. The most interesting aspect, in my opinion, are those reflections showing the context of references to tradition, as well as features characteristic of the progressive rock genre.

Section I. ORGANIC CONTEXT

MORE THAN A ROCK – AN ARTISTIC ROCK!

Progressive rock is undoubtedly the most sophisticated variety of rock music. In order to understand this phenomenon in its ontological fullness, reference should be made to the professional literature, from which the characteristics of prog can be extracted from the point of view of aesthetic, stylistic and technical properties.

A list of these can be taken from Robert Jacob Sivy, who – after reading the canonical publications devoted to the issue of prog (Lucky 120-121; Macan, *Rocking the Classics* 30-55 and Martin 121) – created a kind of paradigm of properties constitutive of progressive rock:

1. Complex arrangements featuring intricate keyboard or guitar playing.
2. Lengthy songs (often over six minutes) – long, structured and multi-movement compositions.
3. Use of the Mellotron, Hammond organ and Moog synthesizer.
4. Extended and virtuosic solos.

5. Inclusion of musical styles other than rock (e.g. jazz, folk, etc.) – made as “anetwork of styles” (after Holm-Hudson, “Introduction” 11).
6. Blending of acoustic, electric and electronic instruments.
7. Use of “classical” forms (e.g. sonata, canon, song cycle) (Sivy 1).

The above list shows two basic aspects of the genre: its psychedelic genesis, as well as its classical roots. It allows us to call it synonymously Art (Artistic) Rock. Mattias Lundberg continues that progressive rock “refers to the primarily, though by no means exclusively, British phenomenon of the early to mid-1970s – represented by such bands as Genesis, Yes, and Gentle Giant – in which technically proficient, educated musicians attempted to expand the boundaries of rock by appropriating such elements of ‘classical’ music as extended keyboard solos, symphonic instrumentation, and radically extended composition lengths.” (Lundberg 270). Hence, in analyses of progressive compositions, elements specific to classical works are often singled out:

- formal-structural aspects of the composition
- motivics- / -melodics
- metrorhythmic (asymmetry or regularity?)
- harmonics, chords, scales (modality, major-minor system)
- medieval, renaissance and baroque stylings
- atonality

More often than not, selected creative periods of progressive bands, or so-called conceptual albums, are interpreted in the broad context of ideas, covers, messages and social functions. One aspect that is sometimes included among the distinguishing features of this genre of popular music is the symphonic style (for example, Yes or ELP) – which is treated by scholars extremely differently, either as a distinguishing characteristic of the most sophisticated progressive style or else as “giganticism, money and show business” (Cutler 121) – an ambivalence that Chris Anderton (419) tries to show in his complex study.

However, in the second section of this article, I will make a deliberate choice. I will try to show the author’s attempt to interpret Gentle Giant’s song “On Reflection” in relation to both the genre features of progressive rock and the group’s individual style from the perspective of postmodern intertextual theories.

Section II. INTERPRETATIONS

ANALYTICAL AND INTERPRETATIVE PERSPECTIVE

“Whether we like it or not, we have entered the intertextual era,” said Mieczysław Tomaszewski (*O muzyce polskiej* 10) meaningfully. Actually, this thesis should really be refined – we have now started to notice this fact, that the history of music is a history of intertextuality: references, allusions, transformations and imitations. Interestingly, while in classical music the paradigm of borrowing supplanted the romantic idea of absolute music and the self-referentiality of art (for art’s sake), or the avant-garde’s compulsion for novelty; in pop culture it seems natural, especially in music, where retro tendencies and fashions dictated by nostalgia are repeated like *recurring waves*.

In times when it can seem as though we are reaching the end of originality, what comes to our rescue is the paradigm of borrowing; journeying to existing texts, dialoguing with the past by allowing it to penetrate, encrust or haunt; in other words, to transtextualise, deconstruct and, finally, recontextualise existing reality. “The past is an infinite set of possibilities”, acknowledged Siegfried Zielinski, the German film scholar and art theorist, author of the canonical publication *Deep Time of the Media* and the concept of the so-called an-archaeology, i.e. an alternative to the “official” history of media development. This notion, which stands for a unique journey into the land of what is seemingly bizarre, marginal and a deviation from the norm, can prove useful in showing the process of creating “new music” out of “old music”; expropriated music, borrowed music, in essence, someone else’s music, but “used” as one’s own, falling into such conceptual categories as replica, reinterpretation, reconstruction, reminiscence, remix, but also parody or pastiche. The categories of nostalgia, in turn, will be referred to after Svetlana Boym (*The Future of Nostalgia*, 41-48, 49-55). She distinguished two categories of nostalgia: restorative nostalgia and reflective nostalgia. The first is mainly revealed in the tendency to look at the past, mythologising it by building more monuments. The second is focused on the occasionally vivisectionary effects of composers reaching for extremely intimate sources of inspiration. Although the ensemble make-up, relationships and proportions between the elements change, the constant value of nostalgic music remains the themes of love, grief, longing and loneliness – qualities that are part of an overarching introspective, which is individual, and often biographical and of a philosophical nature.

In the song “On Reflection” by Gentle Giant, the nostalgic mood, as well as complex dialogue with social and musical traditions, are present both in the text and in the music. The Polish encyclopaedist Wiesław Weiss noted: “The lyrics written by the members of Gentle Giant, usually with autobiographical overtones, contained reflections on freedom and the doom of solitude.” (245-246). Making a general inference to the group’s entire output, Weiss arguably links the ideas undertaken by the musicians to the countercultural hippy roots of the progressive movement, even if only to the *Free Speech Movement* (Larkin). Such associations may also be evoked by the album cover, which shows the painful contrast between the titular free hand – one hand, we should add – and two hands bound with rope. In the case of “On Reflection,” one can indeed find both themes hinted at by the cover: freedom and loneliness, though taken up here as if in the theatre of life by two characters of the drama – two lovers, reacting extremely differently to the end of the love they share. The first character – the lyrical subject of the extreme phases of the work – seems happy with his regained freedom; the second character – the lyrical subject of the middle phase – longs for life in a relationship, and is ready to give up the state of secondary freedom for the state of primary enslavement. The temporal succession of the two states of the lyrical subjects, namely, the relationship linking them from the past (identified with enslavement or dependence) and its end (i.e. liberation) is characterised by a succession of references to musical traditions associated with the medieval idiom of the troubadour song, the Renaissance madrigal and the Baroque fugue (cf. table 1).

Table 1. Lyrics and formal disposition of the song “On Reflection”

TEXT and FORM of “On Reflection” by Gentle Giant		
Macroform	Microform and references to tradition	Lyrics
Phase 1. the Playing field of the first character	A Four-voice fugue (vocal)	In my way did I use you, do you think I really abused you On reflection now it doesn't matter How can you say I made you need me more than anyone else Who can say it now it's finished over It's my act, it's my calling, I explained exactly the falling Different ways of life can never even Be the same when you saw me, could you always take me the same way As I came and went I tried to remember you
	B	Still you stay Tied in your way

	<p>madrigal idioms</p> <p>ab</p> <p>ac</p>	<p>Changing times Watching the signs</p> <p>How Could you see in me What you thought about All you want me to be</p> <p>Now On reflection why should have I changed my ways for you All around, all around...</p>
	<p>A'</p> <p>Four-voice fugue (vocal-instrumental)</p>	<p>Cry my sympathy's with you but I never lied to you All in all it seems it's just an experience Placed my cards on the table told of everything I was able Understanding still not anything different Find another to lean on, start again for I should have long gone On reflection now it's just an experience Soon the pain will have ended, together never intended As I come and go I'll try to remember you</p>
	<p>B'</p> <p>madrigal idioms</p> <p>ac'</p>	<p>Still you stay Tied in your way Changing times Watching the signs</p> <p>How... (instrumental content supplement) All around, all around...</p>
<p>Phase 2.</p> <p>the Playing field of the second character</p>	<p>D</p> <p>troubadour's song-like</p>	<p>I'll remember the good things how can you forget All the years that we shared in our way</p> <p>Things were changing my life, taking your place In my life and our time drifting away</p> <p>I'll remember the good things how can you forget All the years that we shared in our way</p> <p>Things were changing my life, taking your place In my life and our time drifting away</p>
	<p>E</p> <p>madrigal idioms</p>	<p>Look back it's not your game Together just in name</p>
	<p>D'</p> <p>troubadour's song - like</p>	<p>I'll remember the good things how can you forget All the years that we shared in our way</p> <p>Things were changing my life, taking your place In my life and our time drifting away</p>

		<p>I'll remember the good things how can you forget All the years that we shared in our way</p> <p>Things were changing my life, taking your place In my life and our time drifting away</p> <p>I'll remember the good things how can you forget All the years that we shared in our way</p> <p>Things were changing my life, taking your place In my life and our time drifting away</p>
	<p>E'</p> <p>madrigal idioms</p>	<p>All around, all around...</p>
<p>Phase 3.</p> <p>the Ironic triumph of the first character</p>	<p>A</p> <p>Four-voice fugue (instrumental)</p>	<p>(instrumental content supplement)</p>
	<p>A</p> <p>Four-voice Fugue (instrumental)</p>	<p>(instrumental content supplement)</p>
	<p>A ...</p> <p>Four-voice Fugue (instrumental)</p>	<p>(instrumental content supplement)</p>

Musically, even on the first hearing of the piece, selected compositional characteristics can be identified which are characteristic of the band, as classified in th; intricate rhythmic designs; comparatively shorter solos; the band members' multi-instrumental proficiency; contrapuntal techniques and madrigal style; music conceived as complex, avant-garde and even weird. In the next section of the article, I will try to show how the text framed in the form shown in the table above was interpreted musically by the ensemble (and whether the features mentioned above are confirmed as being present), from the point of view of the

intertextual theories of pastiche and parody as seen by Ryszard Nycz and the cultural theory of restitution and reflexive nostalgia by Svetlana Boym.

Phase 1. RESTORATIVE NOSTALGIA
– PASTICHE AS A MONUMENT TO THE CLASSICAL TRADITION

In the words of the Polish linguist Ryszard Nycz, “the notion of pastiche acquired the status of a literary term during the classical period, when it found its way into writings on poetics in the field of the visual arts, where it had the meaning of a kind of imitation, consisting in the use of motifs and stylistic features characteristic of the works of an eminent artist, or a stylistic mannerism in general, and combined in a way that gave the impression of a new, ‘original’ work of the imitated model” (Nycz 229). With time, pastiche began to be classified as not only a genre, but also as a form of stylisation and a separate aesthetic category. Gérard Genette understood pastiche as a genre when he wrote: “The pastiche writer gets hold of a style – an object that is a bit less easily, or less immediately, to be seized – and this style dictates the text” (Genette 88). Pastiche has been recognised as a form of stylisation by leading Polish literary scholars, whereas Wolfgang Karrer adds that the pastiche strategy does not consist of the complete replacement of the lexis and syntax of a given pattern of expression by another lexis and syntax, but rather in a recombination of material. The creator of a pastiche has the right not only to use the specific features of the expression pattern, but also to adopt characteristic words or fragments of individual sentences. The first phase of “On Reflection” belongs to this category of direct pastiche, often identified with replication and stylistic continuation. It is representative of the piece, a four-voice fugue with a characteristic, sophisticated subject (theme), presented in G Dorian, in the traditional relationship of degrees I-v-I-v, accompanied by equally complicated, syncopated counterpoints, based on the theme motives (with the response in D Dorian). This fugue seems to be an allegory of the first protagonist who, in explaining his extinguished feelings, blames the other party in a way: after all, it was just another experience (cf. ex. 1).

*In my way did I use you,
do you think
I really abused you On reflection now it doesn't matter*

The image shows a musical score for the beginning of the song "On Reflection". It consists of two systems of music, each with a vocal line and a piano accompaniment. The first system starts in 4/4 time and changes to 3/4 time. The second system starts in 4/4 time and changes to 3/4 time. The lyrics are: "In my way did I use you, do you think I really abused you On reflection now it doesn't matter" and "How can you say I made you need me more than anyone else who can say it now it's finished over".

Example 1. Beginning of “On Reflection” – transcription based on that by Geir Hasnes (in Minnear and Shulman 39).

This digression in confession finds its representation in the intricate polyphony. Here, the band skilfully combine elements of the classical tradition with their inherent progressive rock idiom. Those strategies include:

- the aforementioned polyphonic texture as a recognisable, complicated compositional technique, the most sophisticated fugue legible to the initiated (professional musicians and trained listeners) – this is phase *A*;
- formal sophistication: a distinctively constructed dramaturgy on the plan of an apparent *da capo* form of Phase 1, but in reality a two-part one: **A B ab ac | A' B' ac** encrusted with homoeopathically-dosed madrigal idioms – in phase *B* with references to rhetoric and *imitazione della natura* current (for example *circulatio* figure *All around, all around...* (cf. ex. 2).

Still you stay tied in your way changing times watching the signs

Example 2. Part B fragment with madrigal idiom (based on Geir Hasnes' transcription).

- a gradual involvement of the instruments to emphasise succession, and the use mainly of the sounds of classical instruments (piano + bells + marimba + harpsichord + cello, etc.);
- tonal eclecticism: modality, harmonic changes resulting from the use of progressions, i.e., tonal leaps (F7 Bflat F Bflat / Eflat7 Aflat Eflat Aflat) or a strongly chromaticised foundation (chromatically shifted tritone intervals).
- irregular metric and rhythmic divisions – changes of metre, in compliance with the musical accents, occur in every bar in the fugue theme. (cf. ex. 3)

Example 3. An alternative to Geir Hasnes' transcription of the fugue subject from "On Reflection" – with metre changes according to the accents in music.

Phase 2. REFLECTIVE NOSTALGIA – PASTICHE AS A MEDIUM FOR ROMANTIC LYRICISM

In the song, the band also offers its own pastiche, expressively placed in the lyrical sphere – from medieval-Provençal to the Romantic lyricism of the German *das Lied* genre. In the song – as if by Schubert – the invoked memory of a feeling becomes a synonym for reflective nostalgia, while the musical arrangement testifies to the competence and active understanding of the rules of the old poetics

applied. The creators of the pastiche approach the model they used with due seriousness yet again. Another important feature of such a pastiche, or its particular linguistic elements, is its apparent indistinguishability from works that are original versions of a given pattern or stylistic idiom; thus, it may be objectively homogenous with the original. Hence, it is possible to consider pastiche within the categories of forgery, apocrypha or optical or auditory illusion. But, above all, as Ryszard Nycz writes, pastiche writing reveals and creatively exploits the latent productivity of the original, its poetics, style and genre, and highlights its qualities (Nycz 239). The middle phase of “On Reflection” reveals the most important features of the song, gathered together by Mieczysław Tomaszewski (*Od wyznania do wołania*) into the so-called lyrical paradigm: melicity, vocalism, monodicity, soloism, instrumental accompaniment, miniaturism, and thus simplicity and naturalness, emotionality and poeticism, ambience and intimacy resulting from the text. (cf. ex. 4).

I'll re - mem - ber the good things how can you for-get all the years that we shared in our way

Example 4. Phase 2. – beginning with main, lyrical melody (based on Geir Hasnes' transcription).

As the second character of the drama appears – softer and empathetic, genuinely loving, recalling the good old days – the band introduces new material of a different nature. The vocal part is easy to remember and repeat, the harmony is clear, and can be explained by the simple relations of fifths within the passage: G (Doric) G Bflat C F Bflat Eflat G C. Diatonics supersede chromaticism, the metre is constant and regular (except, perhaps, for one clear hemiola near the end).

In this phase of the work, however, one can notice clear allusions to the material of the previous movement. The first can be heard when the calm, lyrical narration is interrupted by the intrusion of the brutal world, as in a Baroque *sacra rappresentazione*: “pleasure and its companions” (cf. *piacere con due compagni* of *Rappresentazione di Anima e di Corpo* by Emilio de' Cavalieri) attempt to bring the protagonist down to earth. The second is the introduction of a madrigal-like

circular figure (also in *stretto* with the material proper!), which evolves here into a kind of symbol of the inevitability and repetitiveness of human fate.

Phase 3. UPDATING THE PAST
– SELF-PARODY AS A FINAL STRATEGY

Reading Ryszard Nycz's *Textual World* once again, we also find a reference to parody. According to its Greek meaning, this "counter-song" developed in parallel with significant patterns "causing", as Nycz writes, "their comic degradation through the introduction of subject matter that is alien as well as low or trivial to them, and the comic exaggeration of stylistic mannerisms" (Nycz 201). This quality distinguishes parody from a pastiche, in that, for example, parody is not a genre. Mikhail Bakhtin points this out in his *Problems of Literature and Aesthetics*. Bakhtin believes that in parody the parodied genre becomes the protagonist of the action, the object of the performance. The parody itself feeds on the parodied object transforming and revaluing it radically. It is in parody that Bakhtin points to the formative idea of the carnival, a worldview derived from folk-fair culture, opposing official institutions and the hierarchical order, resurrecting the phenomenon of the so-called "upside-down world", making laughter an immanent constitutive feature. It should be noted that this is carnival laughter, i.e. universal and omnipresent, as opposed to satirical laughter, which excludes the satirist from its scope. The song's finale should be interpreted in terms of noble parody – the sudden introduction of the initial fugue, this time performed on contemporary instruments typical of rock music, gives the impression of a kind of self-parody, a reversal of order. Something that should initially represent the constitution of the rock sound becomes here something of a foreign body, depriving the fugue of its due solemnity, overturning the initially established order. Has the aggressive form of the drama discredited itself?

CONCLUSIONS

All the compositional strategies presented here, used in just one brilliant song, demonstrate undeniably the technical proficiency and musical erudition of their creators. Old works, stylisations and techniques are themselves revisited for the audience, or even placed on a pedestal. The above-mentioned features of the work can be interpreted as the determinants of the highly artistic style of a group, which

is understood, following on from Stanisław Balbus, as “a coherent, functional, semiotically qualified set of artistic means, which in the areas of the history of literature [or the history of music] allows itself to be perceived as a relatively distinct (to someone or somewhere ‘belonging’) system/‘language’; it can be, for example, the poetics of a given artist, group, direction, current of a period; it can also be a specific artistic form (e.g. a genre [in this case progressive rock] of some historically concrete variant.” (Balbus, *Między stylami* 15-16). This interpretation seems obvious – it concerns the basic level, namely, the compositional concept. However, listeners can appreciate a higher level of interpretation of Gentle Giant’s music’s relationship with tradition, because they receive more than a technically exemplary piece. At the same time, they have to choose for themselves whether they are delighted with this almost perfect pastiche, a falsification of thematic structures, or with a pastiche of past song forms – both of which are testament to Gentle Giant’s knowledge and outstanding imitative skills. Or else the listeners have to deal with an updating of tradition in a self-parody, one which is differentiated from its model and not uniform in relation to it, and all of this is due to the qualities of the original, contemporary progressive rock idiom, which are most strongly presented here. Whether they are pastiches or self-parody, all three sections sound like echoes, as if they are idealised memories or merely outlines of – to use the language of hauntology – invoked ghosts from the past: a bygone love, a bygone time, a bygone but not abandoned tradition. In homage to this, the band probably used most of the means familiar to them, creating their own representation of the styles of bygone eras. Thus, the band created a contemporary composition, this “specific forgery”, about which Jerzy Ziomek writes that “it doesn’t imitate a particular work nor does it glue together scraps of works, but creates a new work that did not exist before, mimicking the productive forces inherent in the imitated poetics.” (Ziomek 386).

Finally, the highest level of interpretation should be a combination of all of the above creative strategies: technical and stylistic, as well as aesthetic and the sphere of meaning, with the acts of restitution of the ‘shared world’ and the search for semiotic identity as an active continuation. The words “On Reflection” describe not only the lyrical situation of two former lovers. The two characters of the drama carry with them the symbolism of a particular time and a particular position. The first character, the nostalgic, to whom the meaning of the first part of the word – *nostos* (nest) as a homecoming – seems closer, cherishes a state of primary freedom (and happiness, close to the feeling of domestic bliss) and regained secondary freedom. He approaches tradition with due respect, perhaps even pathos (which, in turn, becomes the subject of parody in the last part of the

piece). The secondary character, on the other hand, focuses on the painful longing for lost love, i.e. nostalgia as a source of suffering (Boym, *The Future of Nostalgia* 99) – *algos* (pain) – thus seeming to despise both primary and secondary freedoms. “On Reflection,” while being a highly nostalgic piece, becomes, at the same time, an example characteristic of its time – the paradox of the coexistence of the extreme avant-garde together with neo-tendencies, referring to the past sometimes *in crudo*. It thus qualifies perhaps as being so-called “off-modern” (Boym, “Nostalgia jako źródło” 101), offering “a critique of both the modern fascination with novelty and the not-so-modern reinvention of tradition. In the off-modern tradition, reflection and longing, alienation and tenderness, go hand in hand.”

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ARTISTIC MUSIC IN POP CULTURE:
A NOSTALGIC AND INTERTEXTUAL ANALYSIS
OF GENTLE GIANT'S PROGRESSIVE ROCK SONG "ON REFLECTION"
FROM THE ALBUM *FREE HAND*

S u m m a r y

Gentle Giant were a British rock band continually within and around the margins of progressive rock; active in the 1970s, they released 11 studio albums. This text presents an analysis and interpretation of one of the band's most interesting songs, "On Reflection," from the group's seventh album, *Free Hand* (1975). After an analysis of the material, structures and significant figures that make up its form, it is examined in the context of references to tradition, as well as of features characteristic of the progressive rock style. This analytical process leads to interesting intertextual conclusions. In the stylistic wit in "On Reflection", which undeniably demonstrates the technical proficiency and musical erudition of 20th-century rock musicians, the audience hears the English musical tradition itself (through quasi-quotations of stylistic and conventional artefacts), which is put on a pedestal as a distinctly intertextual form, as a form of pastiche.

Keywords: progressive rock; pastiche; parody; intertextuality; contemporary music

MUZYKA ARTYSTYCZNA W POPKULTURZE.
NOSTALGICZNA I INTERTEKSTUALNA ANALIZA PROGRESYWNOROCKOWEGO
UTWORU GENTLE GIANT „ON REFLECTION” Z ALBUMU *FREE HAND*

S t r e s z c z e n i e

W artykule zaproponowano analizę i interpretację jednego z najciekawszych utworów zespołu Gentle Giant – „On Reflection”, pochodzącego z siódmego studyjnego albumu tej grupy *Free Hand* z 1975 r. Po analizie materiału – jego struktur i figur znaczących, składających się na formę,

zbadane zostały formuły znaczące w kontekście tak odniesień do tradycji, jak i cech charakterystycznych dla stylu rocka progresywnego. Proces analizy uzupełniły spostrzeżenia dotyczące zjawiska intertekstualności. W stylistycznej zabawie w utworze „On Reflection”, ukazującej niezaprzeczalnie biegłość warsztatową i erudycję muzyczną XX-wiecznych twórców muzyki rockowej, angielska tradycja muzyczna sama w sobie została publiczności przypomniana (poprzez szereg cech stylizacyjnych i konwencjonalnych artefaktów – quasi-cytatów), wręcz wyniesiona na piedestał – jak w jednej z wyraźnie intertekstualnych form – w pastiszu.

Słowa kluczowe: rock progresywny; pastisz; parodia; intertekstualność; muzyka współczesna