

INSPIRATION AND INTUITION IN THE PROCESS OF CREATION

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Abstract: *The creative process is made of two distinctive parts: composition and its interpretation on the stage. During the first part, inspiration comes in the beginning, setting in motion the composition of a new work which then, by means of intuition will be concretized, and during the second part, the first to give a good interpretation of the composition is intuition, being followed only later by inspiration, when all the technical aspects of the work are solved.*

Key words: *intuition, inspiration, artistic creations.*

1. Introduction

In the Romanian dictionary, the word *inspiration* means dash, force, creative enthusiasm, a complex of creative ideas, a state of maximum creative tension. Moreover, this word also means an idea, a solution which appeared unexpectedly in one's consciousness.

The word *intuition* is explained in the following manner: a type of immediate knowledge of the truth based on the experience and the knowledge acquired before, without preliminary logical argumentation. Another explanation could be the following: unconscious feeling of predicting the things that are going to happen, instinctively.

As for the creative process, it is defined according to two different approaches: the first refers to the starting point of the creation, when the composer, by means of his personal inspiration and intuition, makes a work of art, and the second part, marked by the highest point

in the life of a work, represented by its exhibition to the public.

Consequently, we will talk about the creative process made by the composer and the creative process made by the interpreter. We will notice from my previous accounts that these two parts are totally different, that they interfere at a certain point and give light to that "total creative process", as we can call it, which comprises all the steps of the creation, from the inspiration of the first moment, which belongs to the composition and until the inspiration of the highest moment – part of the interpretation on the stage.

2. Inspiration and intuition in the creative process of the composer

Spontaneous *inspiration* represents topics, themes, melodic nuclei which remain scattered and unimportant if they are not concretized in artistic creations, which are based on technical preparation and the artist's mastery of the composition art.

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Thus, inspiration is only a nucleus, the incipient that sets in motion the later construction of the work of art, by means of theme development, by making phrases, which, connected among them, will form periods, which in their turn are connected together to form a sound edifice which will represent the true creation.

The way in which the construction of a composition is made does not depend only on inspiration and the development of the themes triggered by it, but also on the composer's experience, which results from the research of the existing repertoires of the famous creators, such as: L. van Beethoven, W. A. Mozart, Wagner etc. Here we already talk about intuition.

We can tell up to this point that while inspiration is artistic in nature, being a gift only some people, the talented ones, are born with, intuition is logical in nature, real, not being absolutely necessary, but the moment it comes to complete the inspiration, it leads to the creation of a true work of art.

People gifted with musical inspiration and intuition are considered by the art critics as being musical geniuses, often misunderstood by the common people, because of their uniqueness and originality.

"...d'Indy is the greatest composer, from the point of view of the capacity to develop themes and topics, without the world knowing this" [1] says Dimitrie Cuclin – a Romanian composer whose artistic value was not recognized during his life, as the one of Vincent d'Indy and as other composers which were appreciated only after their death. Cuclin thinks that one can create true music when the sound material is based on a well prepared and logical architectural construction.

We can say that very many people have a native inspiration, but because of the fact that they do not have the necessary knowledge to evolve and to materialize what the talent gives them, inspiration

remains at a very rudimentary and primitive level, (these people do not have musical intuition). But intuition and inspiration are not always enough to ensure the success of a work, very important being the origin, the temperament and the private circumstances of each composer.

Sometimes we ask ourselves why in the works of some composers we see predominantly grave, painful accents, deep thrills, as in the case of Shostakovici, Mahler etc. Of course, it is the historical times that they lived and which left deep marks into their souls and feeling, marks which were concretized in the autobiographical and programmatic masterpieces.

Indeed, in identical circumstances, two composers choose to express their suffering and happiness in a totally different manner, the personal, genetic data being the ones who make the difference from the point of view of the way of transmitting a historical reality, a strong feeling, an event or a love story. Each composer's way of transmitting a personal message is different not only in the message itself, but also in the language used, some using harmonic formulae that step out of the tonality sphere, other getting closer to atonality, some choosing classical forms in the construction of the personal works, and others modern, atypical forms, etc.

"I believe that in an individual's soul and spirit not only the predecessors apply their influence, but the entire nation. We have the example of Mendelssohn – Bartholdy, whose music is full of the suffering and the pain of a nation predestined to wander the entire world." [2]

But the initial inspiration is originated from a moment 0, initial moment, being sometimes a spontaneous overflowing of a creative theme, which appears in a moment of professional relaxation, when the creator is in a mood which is free from the daily

stress. Consequently, everything depends on the mood, which becomes proper to the creation. This mood creates the spark which triggers the great ideas and topics, leading especially to their arrangement and processing in a normal and polished form, based on the mastery of the themes and topics development technique.

Sometimes this processing requires long and tormenting moments of maximum focus, the creative act extending very much. There are works that have been finished 20-30 years after the first moment of inspiration, being started, the main themes being expressed and somewhere in the middle of the composers' endeavour they stopped, waiting for a new moment of inspiration in order to finish the creation.

We will also find compositions which have been written very quickly, the moments of inspiration coinciding with the one of the processing of the work. As an example we have W. A. Mozart's case, who managed to take themes, a musical idea, and to process them, giving them a final form, without requiring many days of work. The phrases and the musical periods simply went by at the moment when the hands touched the piano. In this case and not only, of course that inspiration came in contact with genius.

The divine inspiration is the one received from the high angelic spheres, which has nothing human in it, nothing real. The moment the composer receives such a divine revelation, he must be aware that he is the humble tool by means of which this inspiration is sent and concretized into a creative work.

This communication with the divine spheres gives the creators a godly inspiration, it transforms them into prophets which are receivers of echoes barely perceptible of the revelation and then become the senders for the listeners' ears. This way, composers can be

considered decoding instruments for the higher messages, which only the gifted ones can receive with a certain intuitive spirit and a spirituality which is not based on the practical reality.

Talking about music of divine inspiration, it is impossible not to approach at least a little bit the issue of "demonic inspiration", or of the "non-inspiration", which comes as a result of the dark thoughts and spheres of the self-called creators. In order to make the difference between the two opposite spheres, one needs a certain spiritual judgment, in order to be able to decide between a good music and a low quality music or a subliminal message that trigger deviations of character and behaviour and leads to uncontrolled actions.

We can conclude that no music, regardless of the type, can be considered a work of art if it contains violent messages, if it creates blamable, unjustified actions, and leaves behind feelings of frustration, lack of fulfillment and bitterness. Consequently, going to the moment of the initial inspiration, intuition will make the difference between the creations of a genius, superior, divine, unearthly work, and the creation of a primitive piece, with negative load and rudimentary, carnal messages, lacking any kind of divine blast.

In the first case, the one of the genius composition, the receiving channel which is created between the composer and the transcendental, superior universe remains always open, forming an infinite row of connections, and in the case of works with negative messages, we can notice a lack of divine receptiveness, that channel that connects the human sphere with the divine one being totally and irreversibly blocked.

"...they set themselves either in the area of the idealization of the creative act, and on an agnostic position ("the creative gift-stated Lucian Blaga – is a mystery

completely inapproachable that belongs to the human unconsciousness”), either in the area of a restrictive objectivity, embraced among other by the...composers, such as Schonberg or Webern...who focused exclusively on the craftsmanship of the process, without being preoccupied by its metaphysics”. [3]

3. Inspiration and intuition in the creative process of the interpreter

If for the composer the entire creative process starts with the moment of appearance, for the interpreter the situation is different. In his case, the first to appear in the moment of approach of a new work is intuition. Consequently, during the first contact with a score that needs to be deciphered, the interpreter needs to pass all the details necessary to a good and just reading of that piece through the filter of his personal experience. He will analyze intuitively the meter in which the song is written, he will appoint it to the corresponding stylistic period, he will make a short analysis of the harmony and the form and only after all these internal organizational details are clarified will he go to the deciphering of the piece.

Inspiration will not appear until the passages are not studied sufficiently, so that they are mastered and there is place for the interpretative aspects. The best inspiration of the interpreter will only appear at the moment of “the confrontation” [4] of the work and thus the artist with the public. At that moment the interpreter will have interacted with the public, being connected to its positive of negative creations.

The inner unrest of the soloist will relate with the ones of the listeners, creating receiving, connected channels, which will be made by feed-backs and strength of the living and a special emotion. All this unrest originates partly from the feeling of the artist that sometimes comes from the fear of missing some difficult passages, or by the understanding or the transcendence of the soloist during the creative act.

Nevertheless, most of the times, apart from the natural emotion on the stage and the presence of the work thrills, the artist is also influenced by the evident emotion of the audience, becoming like a sponge that feed with the vibrations of the hall. Consequently, a circle is formed, in which both the interpreter and the audience influence each other, both parts becoming witness to the creation of a unique moment, the one of the creation of the work of art.

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