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Общество теории музыки**

**Десятый Европейский конгресс  
по музыкальному анализу  
Тезисы докладов**

**Tenth European Music Analysis Conference  
Abstracts**



НАУЧНО-ИЗДАТЕЛЬСКИЙ ЦЕНТР  
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*Редакторы-составители:*

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В сборнике публикуются тезисы докладов Десятого Европейского конгресса по музыкальному анализу (ЕuroMAC), посвященных самому широкому кругу проблем истории и теории музыки, вопросам интерпретации, музыкального образования и пр. от истоков до наших дней; представлена широкая панорама отечественных и зарубежных школ музыковедения.

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## ПРИВЕТСТВИЕ / A WORD OF WELCOME

*Дорогие друзья!*

*От имени Министерства культуры Российской Федерации приветствую участников Десятого — юбилейного — международного научного форума EuroMAC!*

*Проведение столь масштабного конгресса в Москве подтверждает значимость российской музыкальной теории и анализа, которые традиционно были теснейшим образом связаны с европейской наукой. Конгрессы EuroMAC, до сих пор проводившиеся в странах Западной Европы, каждый раз подтверждают существование единого музыкального и научного пространства, к которому принадлежит и Россия. Эта принадлежность вышла на качественно новый уровень с момента образования Общества теории музыки, которому в сентябре нынешнего года исполнилось 10 лет.*

*Желаю успешной и плодотворной работы научному Конгрессу!*

Министр культуры Российской Федерации  
**О. Б. Любимова**

*Dear friends!*

*On behalf of the Ministry of Culture of the Russian Federation, I am glad to welcome the participants of the Tenth International Scholarly Forum EuroMAC!*

*The holding of such a large-scale congress in Moscow is an evidence of the importance of Russia's music theory and music analysis, which have traditionally been closely connected to European scholarship.*

*Having been held in Western Europe so far, the EuroMAC congresses tend to prove an existence of a unified musical and scholarly area, which includes Russia as well. This inclusion has reached a qualitatively new level since the founding of Russia's Society for Theory of Music, celebrating its tenth anniversary this September.*

*I wish that the work of this Scholarly Congress be fruitful and successful!*

Minister of Culture of the Russian Federation  
**Olga Lyubimova**

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## ПЕРЕЧЕНЬ ПЛЕНАРНЫХ ДОКЛАДОВ / THE LIST OF KEYNOTE PRESENTATIONS

**OTM**, Society for Theory of Music (Russia). Speaker: **Alexander Sokolov** (Moscow State Tchaikovsky Conservatory). Subject: “**Post-Scriptum as a Mode of Expression of a Composer**” 35

**Monday, 11.00–12.00**

**SFAM**, French society for Music Analysis. Moderator of a round table: **Jean-Marc Chauvel** (Sorbonne University). Subject: “**What Analysis Does to Musical Works**” 37

**Monday, 12.00–13.00**

**SMA**, British society for Music Analysis. Speaker: **Catherine A. Bradley** (University of Oslo). Subject: “**Analysing Fragmentary Evidence: Revealing Remnants from a Medieval Motet Book in Stockholm**” 38

**Monday, 13.00–14.00**

**ATAM**: Associació de Teoria i Anàlisi Musicals. Speakers: **Pedro Purroy** (Zaragoza) and **Josep Margarit** (ESMUC, Barcelona). Subject: “**L’abduction dans la pensée de Schenker**” 39

**Tuesday, 11.00–12.00**

**HDGT**, Croatian society of Music Theorists. Speaker: **Sanja Kiš Žuvela** (Academy of Music, University of Zagreb, Croatia). Subject: “**Nikša Gligo’s Criteria of Evaluation of New Music of the 20th Century: A Retrospective**” 40

**Tuesday, 12.00–13.00**

**GMTH**, The Society of German-speaking Music Theory. Speaker: **Gesine Schröder** (Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy”, Leipzig, and Universität für Musik und darstellende Kunst, Wien). Subject: “**Li Bai, Set to Music by European Composers. On Relations between Music, Words and the Cultivation of Strangeness**” 42

**Tuesday, 13.00–14.00**

**SBAM**, Belgian society for Music Analysis. Speaker: **Nicolas Meeùs** (Sorbonne University, SBAM). Subject: “**Music Notation as Analysis**” 43

**Wednesday, 12.00–13.00**

**VvM**, Dutch-Flemish Society for Music Theory. Panel discussion, participants: **John Koslovsky** (Conservatorium van Amsterdam / Utrecht University), **Cecilia Oinas** (Sibelius Academy / University of the Arts Helsinki), **Lea Fink** (Max Planck



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Institute for Empirical Aesthetics), **Yannis Rammos** (École Polytechnique Fédérale de Lausanne, Switzerland). Subject: “**Engaging Beethoven Today**” 45

**Wednesday, 13.00–14.00**

**PTAM**, Polish society for Music Analysis. Speaker: **Marcin Trzeṣiok** (The Karol Szymanowski Academy of Music in Katowice, Poland). Subject: “**The Dark Side of the Soul. A Topical Approach to Scriabin on the Example of the 6th Piano Sonata**” 48

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**GATM**, Italian society for Music Analysis and Music Theory. Speaker: **Mario Baroni** (Università di Bologna). Subject: “**Analysis of Post-Dodecaphonic Languages. In Memoriam Bruno Maderna (1920-2020)**” 50

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**SPIM**, Sociedade Portuguesa de Investigação em Música. Speaker: **José Oliveira Martins** (University of Coimbra). Subject: “**Beyond the Pitch/Pitch-Class Dichotomy: Register, Altered Octaves and the Harmonic Imagination in Twentieth-Century Modernism**” 52

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**SATMUS**, Sociedad de Análisis y Teoría Musical. Speakers: **Cristóbal García** (Conservatorio Superior de Málaga (High Conservatory of Malaga) and **José Luis Besada** (Complutense University of Madrid). Subject: “**SATMUS: The First Year of Activities**” 53

**Friday, 13.00–14.00**

**SDMT**, Srpsko društvo za muzičku teoriju. Speaker: **Zoran Bozanic** (Faculty of Music in Belgrade). Subject: “**Theoretical and Analytical Aspects of Musical Interpretation: Approach to Acoustic Dynamics**” 54

**Thursday, 11.00–12.00**

**North-American Theory Welcome Session**. Participants: **L. Poundie Burstein** (Hunter College and CUNY), **Severine Neff** (University of North Carolina, Chapel Hill), **Pieter van den Toorn** (University of California, Santa Barbara), **Alexander Rehding** (Harvard University) and **David W. Bernstein** (Mills College); plenary session moderators: **Michael Beckerman** (New York University) and **Ildar Khananov** (Peabody Institute, Johns Hopkins University). Subject: “**North-American Schenkeriana, Schoenbergiana, Stravinskiana, Riemanniana and Cageana**” 56

**Wednesday, 18.30–22.00**

## ПЕРЕЧЕНЬ СЕКЦИЙ / THE LIST OF SESSIONS

### *Chronological topics*

- \*1. Byzantine and Ancient Russian Theory [8]: A[5] and B[3]
2. Mediaeval and Renaissance Musical Poetics [4]
- \*3. Palestrina's *Vestiva i Colli* [3]
4. Renaissance Techniques, Forms and Genres [5]
5. Baroque Techniques, Forms and Genres [10]: A[6] and B[4]
- \*6. Théorie et Analyse de la Musique Baroque Française [4]
7. Partimenti [2]
8. History of German Music Theory [3]
9. Classical Form [16]: A[6], B[6] and C[4]
10. Romantic Form [16]: A[6], B [3] and C [7]
11. Cyclicity in French Music [5]
12. Western Analytical Approaches to Russian Music [8]: A[3] and B[5]
- \*13. Mussorgsky *Pictures at an Exhibition: A Computer-Driven Semiotic Interpretation* [1-4]
14. Russian and Soviet Music Theory [ 4]
15. Revisiting *Tristanakkord* [2]
16. Analysing Scriabin's Piano Music [3]
- \*17. Interpreting Scriabin [6]
- \*18. Stravinsky: *Le Sacre du Printemps* Four-Hand Reduction [4]
- \*19. From Stravinsky to Messiaen and Boulez [1-3]
20. Polyphony in the 20th Century [4]
21. 20th Century Techniques and Forms [18]: A[2], B[5], C[3], D[4], and E[4]
- \*22. Music of Spectralism [4]
23. Music of North and South: European Perspective [5]
- \*24. Chinese Musical-Theoretical Tradition [5]
25. Boulez, Xenakis, Stockhausen, Berio, Ligeti: Analytical Approaches [10]: A [5] and B[5]
26. Polish Avantgarde and Post-Avantgarde [2]
- \*27. 20th/21st-Century Serbian Modernism and Avant-garde: Intersections of History, Theory, Analysis, and Performance [6]
28. Jazz & Rock [7]

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The sessions have varied numbers of papers. For example, if the Session x has 8 papers, and Session y has 5 papers; altogether for the Sessions x and y, there are 13 papers — the number that fits into time, allotted for afternoon block and evening block. In order to fit all the sessions, we had to split some of the session into subsections A, B, C, etc. Thus, for example, 1A and 1B are split between afternoon and evening blocks (out of 8 papers, first six are presented from 15.00 to 18.00 and the last two, after a short break — from 18.30 to 19.30; the rest of the evening block is taken by Session 2 (5 papers, from 19.30 to 22.00). Asterisks mark the precomposed sessions.

*Non-chronological Topics*

29. **Universalialia, Interdisciplinary and Evolutionary Musicology [4]**
30. **Mathematics Applied to Music [6]**
31. **Gender, Race, and Ethnic Identity [8]: A[6] and B[1+Round Table Discussion]**
32. **Cognition, Psychology and Analysis [8]: A[4] and B[4]**
33. **Musical Semiotics, Rhetoric, Topic and Schemata Theories [12]: A[6] and B[6]**
34. **Philosophy, Aesthetics and Musical Criticism [4]**
35. **Methodology of Analysis [12]: A[6] and B[6]**
36. **Analysis of Vocal Music [5]**
37. **Theories and Analyses of Performance, Interpretation and Pedagogy [8]: A[4] and B[4]**
38. **Rhythm [10]: A[6] and B[4]**
39. **Mode, Lad, Tonality [10]: A [6] and B[4]**
40. **Theories of Harmony [15]: A[5], B[6] and C[4]**
- \*41. **Reconnecting Music Theory and Musical Practice [2] – *cancelled***
42. **Schenkerian Analyses [3]**
43. **Neo-Riemannian Analyses [5]**
44. **Audio Features, Symbolic Computation and Psychoacoustic Models Applied to Analysis of Orchestration [3]**
45. **Music and Multi-Media [4]**
46. **Analyses of Film Music, Musique en Image [3]**
- \*47. **Music Theory and Analysis in Serbia: Status, History, Methods, Perspectives [5]**
48. **Theoretical Aspects of Folk Music [9]: A[2], B[3] and C[4]**
- \*49. **Musical Teleology [7]**
- \*50. **Deconstructing Music Theory [8]: A[6] and B[2]**
51. **Notation, Transcription, Manuscript Studies and Information Retrieval [7]**
- \*52. **Performing Bodies, Sounding Machines: Musical Analysis and/as Performance [3]**
- \*53. **Invariant as a Principle of Modelling of the Musical Process [12]: A [5], B [4] and C[3]**
54. **Opera, Ballet and Musical Theater [11]: A [6] and B [5]**
55. **History of Music Theory, Theory of Music History [5]**

**ALL PRESENTATIONS WILL BE DONE IN ZOOM**

**Overall daily time schedule**

**Morning sessions: 9.00–11.00 (Monday: 9.00, Registration; 10.00, Opening)**

**Plenary sessions 11.00–14.00. Dinner time in Moscow 14.00–15.00, MSTeams OPEN TO ALL PARTICIPANTS FOR SOCIALIZING, with BREAKOUT ROOMS**

**Afternoon sessions: 15.00–18.00. Coffee break: 18–18.30, MSTeams OPEN TO ALL PARTICIPANTS, with BREAKOUT ROOMS**

**Evening sessions 18.30–22.00 (Wednesday: North American Plenary session; Friday: 21.00–22.00, Closing)**

## ПРОГРАММА / MAIN PROGRAM

### *I. Topics within Chronological Order*

#### **\*1. BYZANTINE and ANCIENT RUSSIAN THEORY [8]: A[5] and B[3], CHAIR: Achilleas Chaldæakes**

**A**

**Mo. 15.00–17.30**

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**Polykarpos Timbas.** Understanding the Structure of a Melismatic Byzantine Composition: The analysis of Petros Bereketes’ “Octaechos” Communion Hymn 67

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## ПЛЕНАРНЫЕ ДОКЛАДЫ / KEYNOTE PRESENTATIONS

**Александр Сергеевич Соколов**

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### **«Post scriptum» как модус композиторского высказывания**

Как известно, *post scriptum* в эпистолярном жанре реализует возникшую у автора письма потребность договорить недосказанное, продолжая тем самым мысленное общение с адресатом. «В природе человека есть — длить прощание», — заметил Анатолий Франс. Семантика «договаривания» в музыке по ряду причин особенно интересно и многообразно проявила себя у композиторов XX века. Причем ЧТО и КАК ИМЕННО «договаривается» может быть по воле творца как вполне очевидным для слушателя, так и намеренно закамуфлированным.

Правильное понимание авторских намерений, направленности творческого поиска — будь то процесс созидательной работы над текстом конкретного произведения или эстетико-философское позиционирование композитора в панораме окружающей его художественной жизни — зависит от осмысления наших достаточно разнородных наблюдений, приблизительной систематизации которых и посвящен этот доклад.

Метафорой «договаривание» мы воспользуемся при обсуждении с культурологических позиций следующих феноменов современной музыкальной культуры.

- «Договаривание» как намеренное, порой даже подчеркнуто манифестируемое доведение до логического предела некоей культурно-исторической традиции. В этом смысле структурализм в композиторском творчестве середины XX века можно рассматривать как апогей одного из важнейших векторов развития европейской культуры — *ratio*. Обращение к серийной (тотально серийной) системе можно в некотором смысле уподобить рискованной «экспедиции на полюс», по достижении которого, впрочем, никто из участников «экспедиции» задерживаться на нем не стал.

- «Договаривание» как потребность, связанная с феноменом вытесненной культуры — в этом суть культурологической концепции, представляющей как коллизию XX века периоды прерванной эволюции художественной жизни. «Прерванная эволюция» — это и особенность ритма культуры XX века, и личная судьба многих художников. Речь, в частности, идет о вынужденной паузе между первым и вторым европейским авангардом, а также о судьбе художников русского зарубежья, насильственно вырванных из естественного русла творческого развития.

- «Договаривание» XIX века в веке XX как проблема соотношения понятий «постромантизм» и «неоромантизм», а также как особый пафос продления иссякающей традиции. Вспомним есенинское: «Я — последний поэт деревни...». Применительно же к музыке второй половины прошлого века можно перейти к рассмотрению таких вопросов, как «договаривание своего» (феномен «структурных двойников» в наследии Я. Ксенакиса, П. Булеза, С. Губайдулиной) и «договаривание чужого» (сошлемся на высказывание Пабло Пикассо:

«Что такое, в сущности, художник? — Коллекционер, который собирает для себя коллекцию, сам рисуя картины, понравившиеся ему у других. С этого именно начинаю и я, а потом получается нечто новое»).

Таким образом, решая для себя извечную проблему адекватности предмета и метода анализа, пытаюсь обнаружить и правильно понять «*post scriptum*» в тексте музыкального произведения, мы обретаем шанс значительно приблизиться к постижению авторского замысла.

**Ключевые слова:** *договаривание, культурно-историческая традиция, постромантизм, неоромантизм, свое — чужое*

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Александр Сергеевич Соколов (р. 1949) окончил Московскую консерваторию в 1973 году и с 1979 преподает в ней же на кафедре теории музыки. Среди учителей — В. П. Бобровский, Е. В. Назайкинский, И. В. Лаврентьева. Заведующий кафедрой теории музыки (с 1996). Ректор Московской консерватории (2001–2004 и с 2009). Профессор. Доктор искусствоведения. Диссертация: «Музыкальная композиция XX века: диалектика творчества» (Московская консерватория, 1992). С 2004 по 2008 — министр культуры и массовых коммуникаций Российской Федерации.

С 1994 читает спецкурс анализа музыкальных произведений для музыковедов, руководит подготовкой дипломных и диссертационных исследований. Долгие годы занимается музыкально-критической, просветительской и организаторской деятельностью. Как член Союза композиторов РФ участвует в работе экспертных советов крупных благотворительных фондов, в жюри и оргкомитетах международных музыкальных конкурсов, в том числе I Международного конкурса пианистов им. С. В. Рахманинова (США, 2002), XII–XV Международных конкурсов им. П. И. Чайковского. На посту Министра культуры и массовых коммуникаций Российской Федерации принимал активное участие в работе различных межведомственных координационных и совещательных органов в области культуры и искусства, являлся руководителем и членом более двух десятков комиссий, советов и рабочих групп.

Основная сфера научных интересов — современная музыкальная культура, которой посвящено свыше 50 трудов, в том числе монографии «Музыкальная композиция XX века: диалектика творчества» (М., 1992), «Музыка вокруг нас» (М., 1996), учебное пособие «Введение в музыкальную композицию XX века» (М., 2003; 2-е перераб. изд. — М., 2007), «Музыка в зеркале времен» (М., 2008). Систематически выступает с докладами на научных симпозиумах и конференциях. Многолетняя разносторонняя профессиональная и общественная деятельность Соколова была отмечена множеством отечественных и зарубежных наград и знаков отличия.

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## **Ce que l'analyse fait à l'œuvre / What Analysis Does to Musical Works**

The aim of this intervention is to focus on what musical works owe to their analysis, trying to understand better the intricate relations in between musical consistency and the process leading to its appropriation and understanding. A very brief review about musical analysis practice tends to show that works are often submitted to strong perturbations according to rough analytical procedures and aprioristic methodologies. Those perturbations, among which are reduction, deformation, filtering, and approximations of all kind, are in fact modifying the nature of the work that is intended to be described and understood, leading sometimes to the very contrary of what it claims to be doing, that is to say disfiguration and misunderstanding. Fortunately, analysis can also lead to a true revelation of its object, that would be otherwise a kind of fuzzy mystery, or an unnecessary artefact. To such an extent that far from being a useless speculation, it tends to vindicate being the real existence of the work itself, the reception setting, from another point of view, the definitive value of the work according to cultural and sociological statements. The ontological notion of “work” can be then totally submitted to an analysis that fully assumes its subjectivity. But analysis, as a scientific tool, even within the context of humanities, can not afford to be reduced either to pure subjectivity. It is then important to pay attention to the way we understand what exactly analysis produces in its confrontation to the work, and that’s what this keynote is about.

We will come back to a very axiomatic point of view about analysis, with an epistemological survey of what physicists call “Fourier analysis”. We will take into consideration this example and the fully mathematised model it conveys, to propose a first theoretical approach of what is a musical object with and without analysis. We will then try to extend the ideas proposed by this model to the more complex mechanisms proposed by “cognitive analysis”. The intricate relations in between description, representation and interpretation appear to be determinant for the practice of musical analysis.

The deontological question of the “neutrality” of the analyst (which is not to be confused with the idea of a “neutral level” according to the Molino-Nattiez terminology), has to be confronted to the unavoidable focus on a point of view (that is not to be reduced to mere subjectivity). It focusses the importance of what Otto Laske called the “agenda”, and the imperative transparency of its enunciation. Implementing the cognitive analysis algorithm provides a good example of the necessity of those concepts, and helps to imagine the way new tools for musicology will in the future impact our understanding of music, as much as sonography has impacted our understanding of sound.

**Keywords:** *epistemology, cognitive analysis, modelisation*

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Jean-Marc Chouvel is a professor at Sorbonne University and a researcher at UMR 8223 (Institute for Musicological Research IReMus). He is a member of the SFAM board of directors and has published numerous articles and books on music analysis, in particular in its relation to cognitive sciences. He has also worked on the theory of harmony extended to micro-interval universes. We owe him several essays ("Sketch for a Musical Thought"; "Musical Analysis, Semiology and Cognition of Temporal Forms" at Harmattan editions and "The Crisis of Contemporary Music and Fundamental Aesthetics" at Delatour France editions) as well as collective works ("Space: Music / Philosophy" with Makis Solomos; "Observation, Analysis, Model: Can We Talk About Art with the Tools of Science?" with Fabien Levy; "Aesthetics and Cognition" with Xavier Hascher, "Gilles Deleuze: Music Thought" with Pascale Criton). He participated in the founding of the journal "Filigrane" and that of the online journal "Musimediane".

### **Catherine A. Bradley**

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## **Analysing Fragmentary Evidence: Revealing Remnants from a Medieval Motet Book in Stockholm**

Preserved in the Riksarkivet in Stockholm are two remarkable sets of parchment fragments — fr. 813 and 5786 — representing a total of three bifolios (12 pages) from the same medieval music manuscript. This book of three-voice Latin-texted motets was probably produced in France in the late thirteenth or early fourteenth century. Expertly copied and highly decorated, the Stockholm fragments record a total of seven three-voice Latin motets of which five are, notably, found uniquely in these fragments. This paper offers a detailed analysis of the Stockholm fragments, of their material and historical contexts and their musical and poetic contents. And it reflects on the analytical challenges of working with evidence that is, quite literally, fragmentary.

The Stockholm fragments are of theoretical significance, because they testify to a use for red notation that is described in the fourteenth-century "Ars nova" treatise of Philippe de Vitry but of which no examples have hitherto been known in practice. The treatise states that the use of red ink could signal octave transposition, citing two examples of which neither is extant or known. In one of the unique motets in fr. 813, the notation of the typically thirteenth-century tenor MANERE alternates between red and black inks, a technique usually associated with fourteenth-century

books. Here the red notation has no bearing on the tenor's rhythmic interpretation, but the signification of octave transposition is confirmed by the motet's unusual contrapuntal structure.

This paper explores new questions raised by the remarkable survival of medieval French motet fragments in Stockholm. The fragments constitute important evidence of sacred Latin motet composition ca. 1300 — a time when motets with secular texts in the French vernacular typically appear to dominate — and of the wide circulation of 'Parisian' polyphony in this period. They complicate current understandings of so-called *Ars antiqua* and *Ars nova* styles, demonstrating a profound cross-fertilisation of these traditions at a moment of musical transition.

**Keywords:** *medieval music, manuscript studies, fragment studies, notation, Ars antiqua, Ars nova*

Catherine A. Bradley is Associate Professor at the University of Oslo and Principal Investigator of the research project BENEDICAMUS ("Musical and Poetic Creativity for a Unique Moment in the Western Christian Liturgy c.1000-1500"), funded by a Consolidator Grant from the European Research Council (2 million Euros). She is currently one of the two researchers under 40 elected a fellow at the Norwegian Centre of Advanced Study.

Formerly a EURIAS fellow at the Institute of Advanced Study in Paris (2017–2018), and a Wigeland Fellow at the University of Chicago (2020), Catherine was awarded the "Music & Letters" Westrup Prize in 2012. She recently received the inaugural Early Music Award of the "American Musicological Society" for her monograph, "Polyphony in Medieval Paris: The Art of Composing with Plainchant" (Cambridge University Press, 2018), which challenges traditional evolutionary narratives of the genre of the motet through close analytical engagement with surviving musical evidence.

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## **L'abduction dans la pensée de Schenker**

Selon C. S. Peirce, il existe trois formes fondamentales d'inférence logique, la déduction, l'induction et l'abduction (ou rétroduction). Dans le cas de la déduction, on part d'une loi générale déjà établie comme telle, et qui fait office de prémisses majeure, pour en déduire un cas particulier. L'induction part d'une série de cas particuliers avec des caractéristiques communes qui peuvent être généralisées sous la forme d'une loi. L'abduction diffère absolument de ces deux formes. Contrairement à la déduction, elle ne part pas d'une loi générale, mais au contraire, elle va à sa recherche. Et contrairement à l'induction, cette loi n'est pas le simple résultat de l'enregistrement d'une série de caractéristiques communes observées dans différents cas de même nature, mais aussi au contraire, elle est le résultat de l'accès à l'origine de ces caractéristiques. Ainsi, la différence cruciale est que, tandis que pour la déduction et l'induction, le raisonnement va en avant, dans l'abduction, il va vers l'arrière, vers l'origine des choses, car ce n'est qu'à l'origine où on trouve l'explication. C'est pourquoi Peirce considérait l'abduction comme la seule forme de rai-

sonnement capable de générer des idées pouvant être considérées comme véritablement nouvelles, des idées qui, prenant d'abord la forme d'hypothèses, d'hypothèses explicatives, lorsqu'elles sont confirmées, peuvent donner naissance à une théorie scientifique, à un nouveau paradigme.

Nous voulons montrer ici que, si les contributions extraordinaires de Schenker à la compréhension de la musique nous permettent déjà de placer sa vision théorique au plus haut niveau épistémique et épistémologique de toutes, cette différence devient plus évidente quand on comprend que, contrairement aux autres, elle a été le résultat d'un processus d'abduction. Il ne fait aucun doute que dans le domaine des théories musicales, le processus habituel et unique de raisonnement pour les obtenir a été l'induction, puisque l'ensemble des normes et des règles qui, bien qu'elles puissent prendre la forme de lois générales, constituent les traités et les manuels de théorie et de composition musicale depuis Zarlino, sont le résultat d'une série particulière de caractéristiques communes observées et enregistrées directement sur la surface des œuvres musicales. Cependant, les concepts développés par Schenker nous permettent d'aller au-delà de cette surface et de découvrir des principes constructifs qui, de toute évidence, ne pourraient pas être le résultat de l'induction.

**Keywords:** *Schenker, Pierce, abduction, induction, epistemology*

Pedro Purroy Chicot, Professor of "Musical Analysis" at the Conservatorio Superior de Música de Aragón, where he has held the post of Director from 2001 to 2013.

Fully dedicated to teaching and musical research, he has given courses and conferences in different Universities and in the most important Conservatories of Music, participating in different international Congresses, not only dedicated to music but also to philosophy and epistemology, disseminating not only his theoretical findings in the field of music, but also in the field of thought. He is the translator into Spanish of two reference books on Schenkerian theory: "Structural Hearing" by Felix Salzer and "Introduction to Schenkerian Analyses" by Allen Forte and Steven Gilbert.

Josep Margarit Dalmau has a Bachelor in Flute, with studies on piano, violin and composition. He obtains the DEA (Diploma of Advanced Studies), with the research work "La Gramàtica Musical. Limitacions d'una Teoria Generativa de la Música", within the PhD program "Cognitive Science and Language".

He studies and works in the field of Music Theory with Professor Pedro Purroy (Zaragoza). He has been a professor at the Escola Superior de Música de Catalunya (ESMUC) since the academic year 2002–2003, where he teaches the subjects of Analysis and Composition Applied to Education. He has served as Head of Studies from 2008 to 2017. He is a founding member of the Associació de Teoria i Anàlisi Musical (ATAM).

### **Sanja Kiš Žuvela**

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## **Nikša Gligo's Criteria of Evaluation of New Music of the 20th Century: A Retrospective**

Nikša Gligo (b. 1946), a founding member of the Croatian Association of Music Theorists, is a leading Croatian authority on 20th century music. In his 1987



book, "Problems of New Music of the 20th Century: Theoretical Foundations and Criteria of Evaluation", grounded in his doctoral research, Gligo discusses the role of music theory in the 20th century, and whether it was, like Forte claimed, „once again what it has occasionally been in the past: a vital intellectual component of music“. The dispute begins with three fundamental questions: How much is theory in the nature of music at all? How much the musicality of music depends on its theory, and how much does theory condition that musicality? And can music without theory prove its musicality at all? He considers the role of theory at the level of communication between mediators and recipients, as a connection between ideas, notation, interpretations, works and music, taking into account both the rational (theoretical) and irrational (artistic) component of music. Namely, the necessity of theory as a means of interpretation of New Music (unlike the common-practice period music, which inherits the tradition of complete tonal consistency) does not override music's autonomy in the part in which it interprets itself and speaks of itself. However, as much as New Music is dependent on theory because of its ambiguity and non-determination, this relationship became so complicated that the theory is no longer able to solve the problems generated by the plurality of possible interpretations, especially in communication between the musical work and the listener, because the destabilization of the relationship between the idea, the notation and its realisation increases with the ambiguity of notation and the openness of the musical form. In spite of the limited competencies of the theory of New Music, Gligo believes in the potential of applying its mediation function to the identification and formulation of specific judgement-value processes to which music is subjected, because these processes are incorporated into the music itself, which requires a shift in the understanding of its own musicality, and demands evaluation in order to prove it.

In the absence of a general system of criteria that would encompass all New Music, its evaluation takes different paths, ranging from traditional evaluation criteria (notation, craft, novelty/originality/currentness, form as sense, audibility and function, all of which imply their own positive and negative manifestations), through metamusical phenomena, to the privateness and the public, activist role of all stakeholders in the communication process. Finally, Gligo closes with the questioning and definition of a free New Music, which refuses to be prescribed by canons of musicality, a "music that has never been cleaner, more unrestrained and freer than in these scarce, difficult, serious and (for her) hostile times", whose purity, reluctance and freedom should be interpreted "as one of the rare consciences of our times".

**Key words:** 20<sup>th</sup> century music, New Music, theory, musicality, evaluation

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Sanja Kiš Žuvela is an Assistant Professor of Musicology and Vice Dean for Study Programs and Lifelong Learning at the Academy of Music, University of Zagreb, Croatia. Born in Zagreb, she graduated from her hometown university with an MA Degree in Music Theory. She earned her MSc Degree in Musicology and her PhD in Interdisciplinary Humanities under the guidance of Nikša Gligo. Her principal research interests include the analysis of 20th century music, music perception and cognition, relationships between music and visual arts, music and language, cognitive linguistics and issues of contemporary musical terminology. She is the author of various analytical texts which include a book, "The Golden Section and the Fibonacci Sequence in 20th Century Music" (Zagreb, 2011).

### **Gesine Schröder**

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## **Li Bai, Set to Music by European Composers. On Relations between Music, Words and the Cultivation of Strangeness**

Since the late 19<sup>th</sup> century the legendary Chinese poet Li Bai inspired highly artistic translations into many European languages. Especially translations by Wagner's French friend Judith Gautier (1845–1917) and by the German poet Hans Bethge (1876–1946) have seen a myriad of musical transformations.

In the last 130 years, about 330 European composers are known to have set poems by Li Bai to music. This paper considers selected settings by Gustav Mahler (1907), Anna Hegeler (1911), Egon Wellesz (1913), Anton von Webern (1914), Felix Weingartner (1917), Hanns Eisler (1919), Granville Bantock (ca. 1920), Maria Herz (1922), Rosy Wertheim (1939), Bernd Alois Zimmermann (1942), Viera Janárčeková (1986), Kaija Saariaho (1994/2000), Bettina Skrzypczak (2000), Jonathan Harvey (2002), and Krzysztof Penderecki (2017). While the choice of settings is representative neither of European composers' settings of Li Bai nor of Li Bai settings as a whole, it demonstrates ways of approaching the historically and geographically distant. At times a setting will provoke the desire to get to know the empirical person who invented the compositional self of the song; at others, a setting allows us to forget who wrote it, piquing our aesthetic curiosity. The remoteness of their historical sites and geographical origins renders them immaterial. In these settings, Li Bai's poems succeed in eradicating our sense of where we are in time and space. The European composers who conceived them held his words in flux and stasis at once. Through their music, they slipped a little further out of memory.

The paper examines analytical approaches to relations between words and music, verbal structures and musical mechanisms. The selected compositions employ specific scales, certain developments of musical dramaturgy or timbral design, they show modern ways of musical orientalism or desire for the distant. Some composers even detected Chinese verbal proprieties behind the French, the English or the German words through the musical deconstruction of the translation into its origin.

**Keywords:** *Li Bai, Li Po, Li-Tai-Po, lyric, musical, Lied, song, orientalism, strangeness, otherness*

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Prof. Dr. phil. Gesine Schröder, b. 1957 in Wilster (Germany), studied in Berlin (music theory and education, aural training with improvisation, cello, musicology, German literature). Joachim-Tiburtius-Prize for her dissertation on Stravinsky's instrumental écriture around 1920.

Schröder taught in Berlin (1985–1992; University of the Arts, University for Music “Hanns Eisler”). Since 1992 she holds a professorship for music theory in Leipzig, since 2012 additionally in Vienna. As a guest advisor she gave lessons in China (Beijing, Hong Kong, Guangzhou, Shanghai), Poland (Poznan, Wrocław), Oslo, Paris, Santiago de Chile, and Zurich.

Dean of the studies, department composition/music theory in Leipzig (until today). 2012–2016 president of the GMTH (association of German-speaking music theory). Member of the several editorial boards. Publications i.a. on new music, counterpoint around 1600, techniques of transcription, the theory and practice of orchestration and of conducting.

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## Music Notation as Analysis

The question raised in this paper is not whether music must be notated to be analyzed, but whether the score can be considered an analysis. My purpose is to discuss how notation, whether as part of the compositional process or as record of a music already performed, always achieves some kind of analysis. It may be considered a pre-analysis of the work that it concerns but, above all, it performs an analysis of music itself and says something of its semiotic character. Writing is one of the main characteristics that music shares with verbal language and may be the one that most clearly justifies the comparison between the two. Writing puts in evidence fundamental properties of language that would not clearly appear in oral usage, among others its organization in words or phrases. Music writing produces a similar effect.

The score, music-as-written, is not a representation of the musical sound; representing sound has never been its purpose. Nor is it a set of instructions for the performer. The score does not completely specify pitches and durations, it merely denotes them as semiotic categories. It disregards music-as-sound, it neglects all its specific aspects (such as tuning, timbre, intensity, envelope, sound-modulation,

etc.). It converts music into a virtual image of music. It does not record music as an activity (singing or playing) but produces an image of the very thought of music. It describes music not as a personal experience, but as an abstract expression in a language that has form and structure and of which the units have meaning. It calls attention to recurrences, identities and differences, objectified in visual configurations. In all this, it *semiotizes* music. Much as verbal writing suggests that verbal language is formed of phonologic units which it puts in evidence, musical notation suggests that music consists of units of pitch.

Pitches, like phonemes, are semiotic constructs reducing the pitch continuum to a limited number of distinct abstract categories. The same can be said of notated durations, categorizing the time continuum. Music notation transforms the music into a semiotic *form*.

Staff notation forces us to analyze music as consisting of a chain of distinct units of pitch, much as alphabetic verbal writing forces to analyze languages as consisting of a chain of phonemes. There is nothing “natural” in this, in the sense that neither the pitches nor the phonemes have a physical, “natural”, acoustic existence: both are analytical constructs. But these constructs remain essential in most analytical methodologies even today — one could not think, say, of set theory, or of neo-Riemannian theory, without a concept of pitch as elementary unit, as abstract class. In addition, notation allows a more easy identification of repetitions, inversions, retrogradations, transformations, etc.

**Keywords:** *score, staff notation, analysis, ontology, semiotics.*

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*A panel discussion organized by the Dutch-Flemish Society for Music Theory*

**Engaging Beethoven Today**

One of the great figures in Western art music, Ludwig van Beethoven has had an impact on the field of music theory and analysis like no other composer. Many would argue that his music has served to legitimize music theory as a modern academic and pedagogic enterprise — in certain ways, his music continues to set the standard for the discipline. Others, however, would throw Beethoven’s canonical status into question and cast doubt on the analytical traditions his music has buttressed. In either case, it would be difficult to exaggerate the overwhelming role of his music and the singular position it holds in the history and theory of Western music. On the heels of the 250<sup>th</sup> anniversary of the composer’s birth, it behooves the field to reflect on this monumental musician and his music.

In this plenary session, four panelists will take a specific angle towards Beethoven analytical research today, in a lightning talk of ten minutes each. Following the four presentations, a forty-five-minute discussion with the audience will ensue.

*Cecilia Oinas*

**Beethoven’s Performative Past**

Every generation will reinvent, re-evaluate and inhabit the works of Beethoven, whose 250<sup>th</sup> anniversary unexpectedly became disrupted because of the worldwide pandemic in 2020. In this brief talk I will present examples of the ways in which performance and performativity in Beethoven’s music have been discussed in theoretical literature over the years. To be sure, theorists have considered performance issues in Beethoven’s music more than in perhaps that of any other composer to date: besides numerous analyses, commentaries, and other written works, theorists have also prepared critical editions, such as the piano sonata editions by Hugo Riemann (1885) and Heinrich Schenker (1921–1923). Beethoven has also been a central subject in analysis and performance literature when combining formal and harmonic issues with performance (Schmalfeldt 1985, Berry 1989, Hatten 2004). More recently, the “textualist and structuralist” way of examination has been critically reviewed (see for instance Doğanatan-Dack 2020) and Beethoven’s music has been examined with the help of interdisciplinary historical scholarship, phenomenology, and practice-based research.

*Lea Fink*

**Beethoven and Our Longing for the Unexpected**

By virtue of habituation after thorough repetition of sounds, a listener may come to like what he disliked at first, wrote Gustav Fechner in his “Vorschule der

Ästhetik” in 1876. Today, the mere-exposure effect is a well-known phenomenon to explain individuals’ preferences in nature and in the arts. In the case of Beethoven’s music, its wide reception has turned into a self-reinforcing process, interweaving psychological and cultural affordances. The familiarity principle also rules the tradition of music education, with all the advantages that come with the specialized study of Beethoven’s music, e. g., the standard of high-quality performances. However, Fechner did not only mention the positive effect of habituation, but also the risk of deadening. Whenever the result of repeated exposure is dislike or indifference, it becomes problematic in any creative context. It prevents sensitivity and attention, which are the keys to any musical-artistic activity like engaged listening, performing, or analyzing music. Just as in Sonata Theory, the distinction between the “normative” and the exception serves as a requirement for analytical judgement. But these requirements are not to be fulfilled as naturally as it seems, considering our exposure to the stylistically-limited repertoire of the standard canon.

*Yannis Rammos*

### **On Beethovenian Motives & Motivations**

On page 237 of “Music in the Galant Style”, Robert Gjerdingen parses the transition of the slow movement of Beethoven’s op. 10 no. 1 as a *filo*, or thread, of galant schemata. The analysis is partly intended as a response to a reception history that tends to overlook Beethoven’s “deep roots in the Italian galant style.” In doing so, Gjerdingen’s excavation implicitly opens up a boundless network of signification, inviting hearings that re-familiarize stock material in new topical and ethnographic light.

A listener presuming to consider this music as *a priori* a masterpiece, thus seeking grounds for astonishment, might also consider an analysis which traces a hidden motivic parallelism between the transition and the opening of the movement. Suggestively crossing over Gjerdingen’s schematic segmentation, overcoming metric periodicities and reflexive patterns of harmonic hearing, this prolongational analysis elicits its striking effect precisely because, in words appropriated from Roland Barthes, it emerges from “the rustle” of tonal language, throwing into relief features of the musical text that are as rippling and flickering as they are salient — as if “no one put them there intentionally.” Thus, they operate as tokens of personal ownership.

Proceeding from a comparison of the two analyses, and drawing inspiration from Mark Bonds’s (2006) discussion of the early-19th-century shift from a “a rhetorical paradigm of listening” towards a “philosophical” one, this brief talk interrogates emergent orthodoxies, according to which music-analytical “authenticities” are determined by historiographic or steadfastly empirical criteria.

*John Koslovsky*

### **Owning Beethoven**

To this day, Beethoven’s music, and discussions thereof, continue to occupy an astoundingly significant place within the various spaces of our global culture: concert halls, television and radio programs, the internet, social media, classrooms, practice rooms, living rooms, journals, magazines, books, comic books, conferences,

festivals, and many other formal and informal venues. It is, one could argue, largely because of its sustained embeddedness within modern culture that Beethoven's music is capable of conjuring up deep sentiments of ownership when performing, analyzing, or listening to it. Each time we take hold of it, we are compelled not just to locate Beethoven in our own time and place, but also to weigh his music against our own analytical, cultural, political, and aesthetic inclinations. Certain works — the fifth and ninth symphonies, the piano sonatas, the late quartets, and even some popular piano miniatures — are particularly rich for the multitude of meanings and associations they have accumulated over the past two centuries. While some commentators have (in)famously taken such works as the pinnacle of (German) musical genius, others have located in his music a means of social cohesion or even resistance; still others have decried such music as epitomizing an elitist, Western (and white) cultural hegemonic agenda. The fact of the matter is, we are perpetually grappling with the question, “what do we do with Beethoven today?” The answer to this is far from obvious.

Building on the first three lightning talks, and drawing on examples from scholarly literature, formal music education, and the popular media, this final presentation will present instances in which performers, composers, scholars, and popular pundits alike have appropriated Beethoven over the ages, with the aim of stimulating a wider discussion with the audience on Beethoven's place in music theory and analysis today.

**Keywords:** *Beethoven, reception, performance analysis, Formenlehre, schema theory, Schenkerian theory, history of music theory*

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John Koslovsky is on the music theory faculty at the Conservatorium van Amsterdam, and is an affiliate researcher in the humanities at Utrecht University. His research deals with the history of Schenkerian theory, music analysis and the history of music theory more generally. He is currently co-editing a book volume (with Michiel Schuijjer) on performance theory, entitled “Researching Performance, Performing Research”, and is engaged in his own book project dealing with Felix Salzer's work and its impact on post-WWII music theory. He is a member of the “Schenker Documents Online” project and former president of the Dutch-Flemish Society for Music Theory.

Cecilia Oinas is a Finnish-Hungarian music theory lecturer, music scholar and classical pianist from the Sibelius Academy, Helsinki. She has also been a visiting scholar

at the Orpheus Institute in Ghent and at the CUNY Graduate Center in New York. During 2018 she worked as a post doc/senior scientist at the University of Music and Performing Arts Graz. Her current research focuses on several diverse areas: on music analysis, performance and performativity in four-handed piano music, on Kaija Saariaho's songs for voice and piano, and on Sibelius's incidental music. She has published peer-reviewed articles in "Music & Practice", SMT-V, and "Music Performance Research" and actively given presentations and lecture recitals in various international seminars and conferences.

Lea Fink is a researcher at the Max Planck Institute for Empirical Aesthetics in Frankfurt, Germany. She studied Piano and Music Theory in Rostock, complementing her studies in Boston and Vienna. Before coming to Frankfurt, she was head of education and outreach of The Deutsche Kammerphilharmonie Bremen 2014-2018 and with the Gewandhausorchester Leipzig 2012-2014. Her research is motivated by her experiences in the field of cultural education and participatory music making of professionals and laymen. Currently, she pursues a dissertation under the supervision of Jan Philipp Sprick at the University of Music and Theatre Hamburg, focusing on the perception of musical form and its role in Western music theory.

Yannis Rammos is a performing pianist and music theorist. Trained at New York University and CUNY Graduate Center, and formerly a visiting scholar at the Sibelius Academy, he is currently on the graduate piano faculty at European University Cyprus and a member of the Principles of Musical Structure research team at EPF Lausanne (Digital & Cognitive Musicology Laboratory). He has delivered performance workshops and invited lectures at institutions in Western Europe, Russia, and the US. His main research explores traditions of linearity, including but not limited to Schenker's, from various post-structuralist perspectives. Recent publications have appeared in *Music & Letters* and *Music Theory & Analysis*.

### **Marcin Trześciok**

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## **The Dark Side of the Soul. A Topical Approach to Scriabin on the Example of the 6th Piano Sonata**

Hermeneutic approaches to Scriabin's music are threefold: they relate to the symbolism of his harmonic system (e. g. Richard Taruskin 2001), the symbolism of the formal structure (as revealed by Manfred Kelkel, who referred to the concept of macrotectonic analysis proposed by Yuri Koniushin, whose lectures Scriabin himself attended; Kelkel 1978) and the symbolism of figures and topics. While the first two approaches relate to deep and abstract musical structures that are revealed only by score analysis, the third clue belongs to a level that could be anachronically called *elocutio* and as such it pertains to the surface of a musical work, i.e. to the layer that is directly appealing to the listener. What's more, it is in the figures where the "action" or narrative process takes place, because — in contrast to symmetrical and static harmonic and formal structures, which are of a kind of eternal ideas in the Platonic sense — the topical level is characterized by strong dynamics and linear temporality.

My paper is a response to the excellent study of Suzanne Garcia "Scriabin's Plot Archetype in the Late Piano Sonatas" (Garcia 2000). Garcia has demonstrated



the occurrence of six basic figures of Scriabin's symbolic language: the mystic unity, the divine summons, the eternal feminine, motive of light, motive of flight, vertiginous dance. All of them have permanent morphological features. In order to identify them one has to take into account Scriabin's performance instructions which are so often dismissed as nothing more than a manifestation of his extravagance or even madness. It turns out, however, that they offer a key to the philosophical (theosophical) dimension of Scriabin's works.

Garcia offers us a fascinating insight into Scriabin's musical rhetoric. Her proposition, however, has a weak point: it recognizes the existence of only one archetypal Scriabin narrative, following Boris de Schloezer (Schloezer de, 1987), who announced that in the Fourth Sonata Scriabin overcame his youthful inclination to the tragic and henceforth composed under the sign of Promethean optimism. Meanwhile, as many as two of the late sonatas - Sixth and Ninth - are profoundly tragic. In them, the program of the Third Sonata reappears: the fall of the Scriabinian superhuman. This negative plot has to be considered as complementary to the Promethean one, being its Jungian shadow. In order to reading it at the musical level of *elocutio* one needs to identify the additional symbolic figures that Garcia did not take into account. I propose to add four such figures: rebellion, uncanny whiz, irony, excruciating suffering. As in the case of Garcia's figures, they appear in Scriabin's scores along with the permanent morphological features and performance instructions.

Using this whole set of ten topics, I would like to propose an analysis of the Sixth Sonata. In this approach, this work presents the process of psychomachy ending in disaster. The "classic" Scriabin narrative scheme presented in the exposition — i.e. the pursuit of transcendence through the transformation of sexual energies — is then destroyed in the exposition's epilogue by the intervention of destructive forces (*l'épouvante surgit*). Further narrative of this sonata includes two great and uncompleted attempts at reintegration and positive transformation: the first one — heroic, ecstatic, male — is taken in the development; the second — quietistic, mystical, female — in the reprise. In both cases, there is no final fulfillment: dark forces (*épanouissement des forces mystérieuses*) intervene in the development when the triumphant ecstasy reaches its peak, and the mystical bliss of the reprise loses its energy and runs out of steam without any external factor intervening. The codal section represents a diabolical dance of destruction (*l'épouvante surgit et se mêle à la danse délirante*).

Discovering Scriabin's narrative logic confirms, though from a new perspective, the repeatedly voiced belief that the artist combined mystical intuition and intellectual precision. This applies not only to the harmonic and formal language (as demonstrated by Diernova, Taruskin, Kelkel and others), but also to the figurative level of his music, the least recognized so far.

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Marcin Trzęsiok – professor of theory of music at The Karol Szymanowski Academy of Music in Katowice which he graduated in 1998. In 2006 he received PhD at the Philosophical Faculty at Jagellonian University in Cracow. Main interests: aesthetics of XIX and XX century's music. Books: "Krzywe zwierciadło proroka. O *Księżycowym Pierrocie* Arnolda Schoenberga" [Prophet's Distorting Mirror. On *Pierrot Lunaire* by Arnold Schoenberg] (2002); "Pieśni drzemią w każdej rzeczy. Muzyka i estetyka wczesnego romantyzmu niemieckiego" [A Song Sleeps in All Things. Music and Aesthetics of Early German Romanticism] (2009); "Dyptyk tragiczny. Muzyka i mit w *Królu Edypie* i *Apollu* Igora Strawińskiego" [The Tragic Dyptich. Music and Myth in Igor Stravinsky's *Oedipus Rex* and *Apollo*] (2015).

### **Mario Baroni**

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## **Analysis of Post-Dodecaphonic Languages. In Memoriam Bruno Maderna (1920–2020)**

In the three decades between 1950 and 1980 the composers with the most markedly "avant-garde" tendencies, especially those who attended the *Ferienkurse* in Darmstadt (Rudolf 1996), were particularly concerned with renovating the musical structures inherited from tradition. Their aim was twofold: on the one hand they sought to replace, at an aesthetic level, the idea of the traditional "expressive" functions of music, passed down from the romantic and post-romantic cultures; on the other, they endeavoured to find compositional structures able to replace the long-established modal and tonal traditions. In terms of structure, the obvious starting point was, inevitably, the serial dodecaphonic system proposed by Schönberg in the 1920s. With regards the question of aesthetics, their intention was to "cleanse" dodecaphony of the compromises of 20th century expressionism (according to Boulez «Schönberg is dead») by acting not only on the organization of the musical pitches, but also on that of durations, dynamics and timbre (Boulez 1952).

The aim of the present article is to investigate, with the aid of some appropriate examples, the feasibility of replacing the aesthetic tradition of "expression" with another form of communication. Obviously, this hypothetical new form of communication could not be clearly defined until the material results of the new organisation of musical language were available, and this prompted uncertainties at an aesthetic level, as well as discussions that were often abstract and not easy to grasp. Such issues were not, of course, limited to music: also the figurative arts were faced with similar problems. But more generally speaking, there was a growing awareness that these were problems not only affecting the arts: it was society itself that was undergoing a transformation in the cultural and economic relations between social classes, but also in the technologies of communication, which proposed new tools different from those of tradition (for example, electronic music). An important symptom of these transformations was, among the many others, the birth of semiotics, which set out to understand the meaning of communication based on the idea of "sign" and on the mechanisms of signification (Nattiez 1987). Another equally important symptom was the birth of "structural" linguistics, which radically transformed the substantially historical traditions of linguistic studies.

As far as music is concerned, the Sixties saw the worldwide spread of so-called “popular music”, which could also be linked to economic factors. At this point it becomes clear that to adequately investigate the aesthetic trends of avant-garde music, the issues to be discussed are much more extensive than a talk lasting just 30 minutes will allow.

To simplify my task I therefore decided to focus on the case of the avant-garde musician Bruno Maderna (the centenary of whose birth, in fact, fell in 2020), who played a fundamental role in the activities aimed at renovating musical language that took place in Darmstadt, but at the same time was highly aware of the problems of musical communication, since in the thirty years under discussion he worked regularly as an orchestral conductor. It goes without saying, then, that he was particularly sensitive to the problems of communicating with an audience to whom he proposed, in a large part of his programmes, the performance of works that he himself had created or had helped to create.

Importantly, it should be remembered that at the end of the war Maderna was 25 and had already written a large number of non-serial compositions in which the question of “expression” had not yet become the centre of critical attention and of the ideological fervour of young musicians. In post-war Italy there were, however, also musicians who, like Luigi Dallapiccola, had widely experimented with new techniques, and dodecaphony began to impose itself as an almost mandatory point of reference. Maderna (who, among other things, counted the younger Luigi Nono as one of his pupils) readily and enthusiastically set about teaching himself the principles of serialism, with the result that between 1947 and 1952, when he chose Darmstadt as his city of residence, he not only adopted the technique, but also radically transformed it by proposing a mathematical multiplication of the series, a system he used in many of the works dating from those years. This did not prevent him, though, from writing pieces marked by a particular dramatic vitality (like the “Studi sul Processo di Kafka”). During the 1950s his contact with the increasingly more intransigent trends of the Darmstadt Summer Courses, led him to focus his attention (for example, in “Quartetto in due tempi”) more on compositional techniques than on aspects of expression, which still existed though in less evident forms. But he continued to share with his closest Italian friends, like Berio and Nono, the need to stay in touch with the more intellectually aware public and critics.

Maderna rarely wrote theoretical articles dealing with one aesthetic trend or another, but instead conveyed his leanings in the works he composed. And so throughout much of the Sixties his imagination was absorbed by the fascination of the figure of Hyperion, the protagonist of a novel written by Hölderlin at the end of the 18th century (Hölderlin 1797–1799). Just like Hyperion, he was caught between two irreconcilable positions: a violent refusal of the false human values he saw around him and a faith in the possibility of breathing new life into ideals that mankind, as history teaches us, had never forsaken. In his last frenetic years of life Maderna appears to have reached, in his orchestral and theatrical works, a sort of more mature and less precarious balance between his conflicting ideals. Unfortunately his untimely death at the age of 53 did not allow him to fully consolidate the path he was embarking upon in those years (Baroni and Dalmonte 2020).

**Keywords:** *Avant-garde, Darmstadt, Dodecaphony, Maderna, Semiotics*

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Mario Baroni was full professor, and former director, in the Department of Music of the University of Bologna. For many years he guided the section of Systematic Musicology in the Doctoral School of the same University. He has now retired. In 1990 he founded the Italian association for the analysis and theory of music (Gruppo Analisi e Teoria Musicale). He was one of the promoters of the foundation of ESCOM (European Society for the Study of Cognitive Aspects of Music), and president for three years of this society. He has published works on music analysis, emotional aspects of music experience, social impact of music, methodology of music education and historical topics, particularly of 20th century music.

**José Oliveira Martins**

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### **Beyond the Pitch/Pitch-Class Dichotomy: Register, Altered Octaves and the Harmonic Imagination in Twentieth-Century Modernism**

In this talk, I explore some lasting interpretative issues about the qualities of pitch space shaped by the use of extended chordal and layered structures in twentieth-century musical modernism. These pitch structures frequently use a wide-register range and give rise to complex harmonic processes not easily conformed into meaningful tonal readings. One significant feature of these structures is the (partial or integral) undermining of perfect-octave relations and the privileging of altered-octaves. The interpretation of these features calls into question the pertinence of the dichotomy between pitch and pitch-class properties, not as abstract theoretical entities, but as analytical signifiers for the modelling of processes of pitch delineation and the experience of the harmonic qualities of those spaces.

This study proposes a set of parameters about the experiential qualities of registral harmonic ranges regarding tone function, scale usage, interval modularity, cons/diss regulation, and salience coordination. The scope of analytical attention is organised into three areas. I'll start by considering the shaping of harmonic processes in pieces of Second Viennese composers, which use fixed registers (so-called pitch fields), as well as in free atonal pieces, suggesting that altered-octaves can act as points of salience coordination, while contributing to harmonic continuity and assisting on aspects of musical syntax. Then, I'll look into layered structures in the music of Bartók (which have been characterised by the notion of "mistuning"). These are hybrid spaces that combine perfect- and altered-octave relations as a result of a

split of distinct tonal levels, juxtaposing contrasting scalar/tonal regions. Finally, I propose the analytical tool of registral scalar dissonance to model both instances of extended (12-note) chordal structures in the music of Witold Lutosławski and the split of tonal levels in the music of Portuguese composer Fernando Lopes-Graça.

José Oliveira Martins holds a PhD from the University of Chicago in the History and Theory of Music. He is the current president of the SPIM, the Portuguese Society for Music Research, and the Director of the Center for Interdisciplinary Studies of the University of Coimbra (Portugal), where he is a professor on the Faculty of Arts and Humanities (FLUC). Previous appointments include the Eastman School of Music of the University of Rochester and the University of Iowa. His recent work on the analysis of polytonal/polymodal practices in the twentieth-century received a Musurgia prize (2019), commemorative of the 25th anniversary of the journal, awarded by the Société Française d'Analyse Musicale.

### **Cristóbal García**

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### **José Luis Besada**

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## **Presentation of SATMUS: First Year of Activities**

The Sociedad de Análisis y Teoría Musical (SATMUS) was founded in June 2020. Although based in Spain, it includes people from any country interested in promoting and developing music analysis and theory in Spanish. The society shows interest on all kinds of musical styles and approaches to music analysis and theory. The main objective of SATMUS is to enhance the scientific rigor within the discipline and its teaching in Spain and, in general, in the Spanish-speaking community, given the scarce tradition of these studies in Spanish.

For this purpose, the society has already launched several initiatives during its first year of life, such as a website with information, news and resources, further communication channels between the associates, a cycle of webinars given by leading experts, and the integration in the European Network of Music Theory and Analysis T&AM. Other planned actions include the organization of congresses and the advice and awareness of official bodies and other institutions in aspects related to teaching and research in music analysis and theory. In particular the birth of a specialized magazine is already planned for 2022 and we may provide some information about its first steps.

Cristóbal L. García Gallardo is Professor at the Conservatorio Superior de Música de Málaga (Spain), where he teaches Music Analysis and other subjects. Since 2014, he has also lectured on analysis in the graduate program of the Universidad Internacional de Andalucía, Universidad de Granada, Universidad de Oviedo. His publications, in English and Spanish, include articles in "Revista de Musicología", "Eighteenth Century Music" and "Music Theory Spectrum". He is President of the Sociedad de Análisis y Teoría Musical (SATMUS) since its founding in 2020.

José L. Besada holds a PhD in musicology (Université Paris 8 / Universidad Complutense de Madrid). He joined the Analysis of Musical Practices team at IRCAM

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### **Зоран Божанич**

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## **Теоретические и аналитические аспекты музыкальной интерпретации: подход к акустической динамике**

В современной музыкально-исполнительской практике очень актуальна проблема применения теоретических принципов и знаний. Однако к музыкальному произведению редко подходят с точки зрения аналитически обоснованного толкования способа организации различных музыкальных параметров и идентификации их влияния на его звуковую реализацию. С другой стороны, недостаточно определена трактовка исполнительских средств. Помимо артикуляции, темпа, агогики, особенно это касается акустической динамики. Несмотря на то, что она тесно связана с временным измерением музыки, с музыкой как процессом, где каждое изменение в музыкальном развитии отражается и на динамическом плане (Цуккерман 1970), акустическая динамика — один из наименее теоретически определяемых исполнительских компонентов. Главным образом о динамике говорят неопределенно, причем способ ее использования часто зависит от интуиции и музыкальности исполнителя.

Целью доклада является теоретическое определение акустической динамики на основе анализа музыкального текста. Исследование влияния способов организации параметров музыкального потока на строение различных динамических профилей осуществляется в рамках фразы, что актуализирует и вопросы фразировки в музыке (Vožanić 2007). При этом, для наглядности выявленные динамические формы преобразованы в графические изображения и своего рода формулы.

Отправной точкой этого рассмотрения стал тот факт, что определенное музыкальное событие является следствием действия различных музыкальных компонентов. Их роль разнообразна: где-то один выходит на первый план, в другом месте — другой, иногда две или три музыкальных составляющих в равной степени создадут определенное музыкальное событие. В этом контексте задача исполнителя сводится к аналитическому познанию факторов, существенно влияющих на создание определенного музыкального события и на этой основе — определению структуры динамического образования.

В центре внимания этого исследования будет организация звуковысотных и временных составляющих музыкального потока, потому что они часто управляют логикой фразировки. Таким образом, для исполнителя особенно

важно влияние высотной соотнесенности музыкальных тонов и их ритмической организации на динамический профиль фразы. Это связано и с вопросами интонации и интонирования (Асафьев 1963). Кроме того, в докладе будут рассмотрены и выразительные свойства гармонии, поскольку в определенных ситуациях гармония может частично или полностью оказывать действие на способ применения акустической динамики. В музыке классико-романтической традиции логику гармонии можно определить с помощью простого анализа. Однако, проблема понимания этой логики актуальна и для современной музыки. Отказ композитора от аккордового строения терцовой структуры, который все больше и больше стирает связи, основанные на тонально-функциональном значении гармонии, привел к часто присутствующему отрицанию ее гармонического начала. В докладе аналитический подход к гармонии современной музыки реализован с помощью теории сонантности (Холопов 1983). Путем определения степени увеличения и уменьшения гармонического напряжения музыкального потока обеспечен последовательный подход к теоретическому определению его влияния на акустическую динамику.

Помимо определения динамических форм внутри фразы будут освещены и вопросы, касающиеся организации макродинамического плана музыкального произведения. Это связано с интегративными тенденциями, проявляющимися через фразировку на более высоком уровне и, вследствие этого, с иерархизацией музыкального потока. Исполнительское объединение фраз в более крупные формации высшего порядка — что в значительной степени достигается с помощью акустической динамики — должно способствовать целостности исполнения.

**Ключевые слова:** аналитическая интерпретация, акустическая динамика, фразировка, музыкальные компоненты, макродинамика.

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Зоран Божанич, факультет музыкального искусства, Университет искусства, г. Белград (Сербия) — профессор, заведующий кафедрой теории музыки факультета музыкального искусства в Белграде, председатель Сербского общества теории музыки. Окончил Киевскую государственную консерваторию имени П. И. Чайковского по классу композиции и аккордеона (Киев, Украина, 1995) и аспирантуру по классу композиции (Факультет музыкального искусства, Белград, 2002). Получил докторскую степень в Университете искусств (Белград, 2015). Опубликовал теоретическое исследование «Музыкальная фраза» (Белград, 2007), учебники «История музыки для клавишных инструментов» (Белград, 2017) и «Современные теоретические подходы к ренессансной технике подвижного контрапункта» (Загреб, 2019), а также большое количество статей в области теории музыки.

**L. Poundie Burstein**

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To a greater extent than with most music-theoretic approaches, the methodology known as “Schenkerian analysis” is associated with a ideas developed by a specific person – namely, Heinrich Schenker (1868–1935). Building upon certain long-standing theories of tonality, Schenker proposed a method for constructing hierarchic tonal models that could be used for music analysis. He established protocols for these tonal models, situating them within a detailed technical and philosophical framework. Schenker’s analytic techniques greatly influenced subsequent generations of music scholars, many of whom were inspired by what they regarded as the rigor and power of his ideas. Schenker’s influence has been especially widespread in North America, where many music analysts have adopted numerous aspects of his approach, often selectively quoting parts of Schenker’s writings – while selectively ignoring others – in support of their own analytic readings.

Yet, although broadly referred to as “Schenkerian analysis”, the resulting conglomeration of methods that, to varying degrees, are influenced by Schenker remain distinct from Schenker’s own outlook. These methods usually involve a modification and simplification of notions that originated with Schenker, almost invariably combined with ideas culled from other analytic approaches. Compared to Schenker’s own analytic practice, the analyses of his followers tend to be considerably more accessible and broader in scope, though admittedly often much less profound than Schenker’s. Much scholarship in recent decades has been devoted to either proposing ways for expanding or adjusting the methodology developed by Schenker, questioning aspects of this methodology, or re-examining some of features of Schenker’s approach that have been underappreciated.

At the same time, almost all of his followers have deliberately tried to distance themselves from numerous troublesome features of Schenker’s ideology. Not only did Schenker profess overtly elitist, anti-democratic, and racist attitudes, but he insisted that these attitudes formed a vital part of his music-theoretic conception. Unfortunately, the ideology that Schenker articulated continues to have a greater impact on analytic approaches than is often acknowledged. Such is the case not only within Schenkerian practice, but within almost all current analytic methods, including those that make little or no use of the specific devices associated with Schenker. Any analytic method – Schenkerian or otherwise – that claims to reveal universal truths about features embedded in musical compositions bears the imprint of the ideology espoused by Schenker. Avoiding the implications of such an ideology requires a fuller appreciation of the extent to which music-analytic systems are based on culturally constructed metaphors and interpretations.

**Keywords:** *Schenker, Schenkerian analysis, analytic models.*

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## ***In celebration of the centenary of twelve-tone music, 1921/2021*** **Symmetries and a Sonnet:** **Narratives of the Movement "Variations"** **in Schoenberg's Serenade**

In 2021 Schoenberg scholarship celebrates the centenary of twelve-tone music. Today I shall commemorate the recent 100th birthday of the pre-twelve-tone "Variations" in Arnold Schoenberg's Serenade, Op. 24, a movement largely composed by 8 August 1920 but completed in the spring of 1923. Analytically, this third movement has been grouped with works described as atonal, motivic, pantonal, contextual, set-theoretic, proto-twelve-tone — clearly, the work resists classification. Schoenberg tells us that its 14-tone set alludes to the Italian sonnet — in this case, the Petrarch sonnet from his collection *Rime Sparse* [Scattered Fragments]. Their first eight lines by definition recount a poet-protagonist's psychological sufferings from a problem in love, the final six, their resolution (Oppenheimer 1982). Schoenberg would set such a sonnet by Petrarch in the Serenade's fourth movement. I shall argue that the "Variations" poses a novel musical scenario: a hybrid form consisting of a theme, five variations, and a coda parsed into eight and then six subsections — an allusion to the eight-by-six-line model of the Italian sonnet. Thus, the form of this instrumental "Variations" presages the form of Schoenberg's vocal setting of Petrarch's sonnet in the ensuing, fourth movement.

My argument employs an analytic model for tonal music introduced by Schoenberg's student, the theorist Patricia Carpenter (Carpenter 1988, Dineen 2005), which has recently been re-conceived for the analysis of Schoenberg's twelve-tone repertory by the theorist Jack Boss (Boss 2014). These analytic models are both based on a narrative analogous to the plot of the Petrarch sonnet: the presentation of a compositional problem, its elaboration, and its solution. Thus I shall employ an analytic model the structure of which mirrors that of the work it interprets.

Specifically, my lecture will begin with a discussion of the form of the Petrarch sonnet.

Secondly, after situating and defining Carpenter's and Boss's models in the broader context of North-American theory, I shall show their parallels to sonnet-form. Finally, I will analyze the "Variations" using aspects of their work to reveal the ways in which the pitch and temporal symmetries of the "Variations" articulate a sonnet-like design.

**Keywords:** Schoenberg, Serenade, Variations, symmetry, Petrarch, Italian sonnet, Carpenter, Dineen, tonal problem, Boss, twelve-tone problem, 14-tone set, missing pitch as problem, invariant

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## Stravinsky: A Brief Definition of the Musical Materials

The idea would be to isolate something of the shared basis of Stravinsky's works, doing so as a means of bringing the individuality of each member into sharper focus. In the physical and social sciences, no doubt, individuals are valued to the extent that they can confirm a theory or hypothesis. In the study of music, however, the opposite prevails. To follow the American theorist, Benjamin Boretz (Boretz 1977), common practices, systems, theories, as well as literatures and classes are pursued for the illumination or "richness of identity" they afford the individual context.

When Milton Babbitt turned to Stravinsky's music in 1964 (Babbitt 2003), he turned to the serial and twelve-tone music of the 1950s and 60s, and then to what he used to call "set structure," by which he meant a study of the type of hexachord employed and the transformations to which it was subject.

By contrast, the American minimalists, especially Steve Reich and John Adams later in the century, were attracted to the repetitive, ritualistic features of Stravinsky's earlier Russian-period music, the ostinato patterns and the polyrhythmic textures of which those patterns were often a part. Here, however, we turn to Stravinsky's late neoclassical works of the 1940s and 50s, the other side of the vast divide at the time that separated Schoenberg and the serialists from the neoclassicists or "quasi-tonalists". These works are employed as a point of departure for the literature as a whole.

Features that would have to be included in a profile of Stravinsky's music are the literal nature of the repetition (the absence of "developing variation"), and the manner in which motives and chords, repeated, are displaced relative to the meter. The need for a strict performing style follows as a consequence of these rhythmic maneuvers. Where pitch is concerned, interacting octatonic and diatonic scales overlap the three "stylistic" periods, as does polyrhythmic stratification and the juxtaposition of distinct "blocks" of material.

As a definition of that which is shared communally by a significant number of Stravinsky's works, the present account is informal and undoubtedly incomplete. Entire pieces or sections may relate only marginally to the aspects of pitch, rhythm, and articulation examined in this paper. Yet the expectation is that enthusiasts of Stravinsky's music, pressed with questions about its sound, sense, and feel, are more than likely to gravitate in the direction of these identifying features. The manner in which they interact is apt to prove decisive in this regard.

**Keywords:** *Stravinsky, musical profile, metrical displacement, neoclassical*

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### Three Impromptu Encounters with Riemann

Schubert's Impromptu op. 90 no. 3 in Gb-major held particular fascination for Hugo Riemann: it was his first sustained analysis (1877), which put his new theory of "musical syntax" to the test. It is easy to see why Riemann would choose this composition in this pivotal position: here is a popular composition that belongs to the central repertory and is within easy reach by amateurs on the piano, but that is also replete with some of the most challenging harmonic progressions that the

nineteenth century had to offer. Riemann never quite returned to the radicality of his early theory, but the Impromptu continued to captivate him throughout his life.

When he formulated his mature theory of functions, the very same Schubertian passages caused him new headaches, as they seemed to reach the limits of tonality in Riemann's definition. Ironically, the tenets of neo-Riemannian theory, developed in the 1980s and 90s out of a reinterpretation of Riemann's writings, are particularly robust at exactly those kinds of chromatic harmonies that caused Riemann to waver. By regarding the same passages from op. 90 no. 3 in light of three approaches — all associated with Riemann — we can gain a sense of the flexibility and diversity of theories that go by the name Riemannian.

**Keywords:** *harmonic function, Neo-Riemannian analysis, Franz Schubert, harmonic dualism, enharmonicism*

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### **Cage Research at the Crossroads: 'Where are We Going and What are We Doing'**

This paper considers some of the methodological, aesthetic, and historiographical challenges encountered in Cage research today. Analyzing Cage's music poses intriguing challenges. If composing experimental music is an activity "the outcome of which is unknown," then how does an experimental work express the composer's musical ideas? Music theorists employ analytical methods designed to reveal coherence and structural unity. How then can we approach compositions created with chance operations, which "avoid," as Cage often explained, "relationships between sounds?" Does an indeterminate score communicate the composer's intentions in any way, and, if so, is it possible for an analyst to critically appraise a given realization? Since Cage urged us to accept all sounds regardless of our "likes and dislikes," is the aesthetic evaluation of his music irrelevant?

Chance operations made it possible for Cage to compose music devoid of intentional relationships between sounds other than their mutual co-existence in musical space and time. However, avoiding intentional relationships between sounds does not eliminate the possibility of relationships, which are part of a "natural com-

plexity that can be observed in one way or another.” This radical new form of musical continuity offers the analyst unprecedented interpretative freedom.

The possibility of multiple readings also emerges when we consider Cage reception history. As the scholar R.F. Arragon once said when Cage asked him how history was written, “You have to invent it.” That Cage manipulated history to suit his own ends has inspired a recent wave of Cage research examining his place within music history with a new skepticism that has enhanced our knowledge of the broader intellectual and cultural context within which he worked. Benjamin Piekut’s essay “Murder by Cello: Charlotte Moorman Meets John Cage” is an example of this direction in Cage studies. Piekut considers Moorman’s performances of Cage’s “26’ 1.1499” for a String Player” (1955) in the context of his reappraisal of New York experimentalism in the 1960s. He views Moorman’s appropriation of “26’ 1.1499” for String Player” in terms of the power relationship between composer and performer Cage created by “denaturalizing the ‘normal’ ways of playing the cello,” arguing that the score, rather than liberating the performer, places her under even harsher constraints than traditionally notated scores.

My examination of the sketches and the performance practices associated with Cage’s indeterminate scores provide an alternative reading of Moorman’s performances. But the differences between our interpretations notwithstanding, they each contribute to an understanding of “26’ 1.1499”. We can place Cage’s music “unimpeded” at the center of our scholarly inquiry but at the same time “moving out in all directions penetrating and being penetrated” by both his own thinking about music and the myriad influences of the world around him. Considering Cage’s work in this way, just as he perceived sounds in time and space, could have a profound impact on “where we are going” in the next wave of Cage research.

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## ТЕЗИСЫ / ABSTRACTS

### 1. Byzantine and Ancient Russian Theory

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#### Towards a Contemporary Technique of the Analysis of the Byzantine Music

Unfortunately, in the scientific field of the so-called Byzantine Music there isn't any specific (well-known established or worldwide spread and used) Analysis technique.

Of course, several suggestions and general ideas on the issue could be found in the existing relevant bibliography, starting from the fundamental Great Theory of Music written by the notorious Chrysanthos of Madytos, as well as in a few analogous studies, written by contemporary scholars.

Nevertheless, the writer of this paper has additionally published various books and articles on this specific issue; there, the phenomenon of the Analysis of the Byzantine Music is mainly being studied, on the one hand, through the Grammar (but also through the essential meaning and the deeper philosophy) of the poetic text on which the same Music is based and, on the other hand, via the entire music structure and development (especially, via the repetitions and transpositions of the individual musical formulæ) of any given melody.

The goal of the present paper is dual; initially, to gather any possible information, coming out from the aforementioned 'relationship' between the poetic text and the music itself, by taking into consideration language's specific rules and by analysing their reflexion to the melody's formulation; finally, to describe the Principles of the Analysis of the Byzantine Music, as a first attempt of the desirable effort of writing a contemporary Guide to the issue under examination.

**Keywords:** *technique of the analysis of the Byzantine Music, Byzantine melodies structure & development, repetitions & transpositions of Byzantine Music formulæ, principles of the analysis of the Byzantine Music, guide on the analysis of the Byzantine Music*

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### **Gerasimos-Sofoklis Papadopoulos**

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### **Towards a Syntactic Model of Neo-Byzantine Music**

The concept of syntax is mainly connected to linguistics, since it describes a set of rules, principles and processes that govern the structure of sentences in a given language. Musico-linguists, on the other hand, developed the concept of ‘music syntax’, which includes the rules, the principles and the processes that determine how each of the musical elements could find its position in the hierarchical structure of a given piece belonging to a given musical idiom.



Until today, many scholars attempted to develop a hierarchical theory for Western Tonal Music, based on the harmonic sequences and the various cadences, while much less scholars musico-linguistically approached other kinds of music, i.e. modal musical idioms, like neo-Byzantine music.

According to Martin Rohrmeier (2019), the whole structuring process of the Western tonality is based on two core abstract principles: prolongation and preparation. The general idea behind this theory is that ‘weaker’ musical units prepare the ‘stronger’ ones, which have the tendency to be prolonged.

In this paper, I attempt to examine if these two principles could comprehensively describe the structuring process of the neo-Byzantine music. Since Byzantine Music is diachronically monophonic, our units would consist of single notes, or groups of notes, or groups of groups of notes etc, instead of chords. Current theoretical treatises associate the various modes (and their branches) with particular notes (δεσπόζοντες φθόγγοι, ‘dominant notes’). For the purposes of this analysis, I suggest the concept of synchord (σύγχορδο) – a group of consecutive notes, which functions as an intermediate level, between the note and the mode (ήχος). Hence, three structural level emerge: the minimum level of the note, the medium level of the synchord (as a combination of notes), and the maximum level of the mode (as a combination of synchords).

**Keywords:** *musicolinguistics in modal music, syntax of Byzantine Music, morphological analysis of Byzantine Music*

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Gerasimos-Sofoklis Papadopoulos was born in Athens in 1988. He spent his early years in Cyprus, where he had his first chanting lessons by father Charalambos Zoumos. He has a bachelor degree in Greek Philology (Linguistics) from the University of Athens (2013). In 2011, he obtained the diploma of Byzantine music under the supervision of dr Grigorios Anastasiou. In his thesis, he thoroughly compared Turkish makams with Byzantine echoi. He studied Turkish oud and makam theory with Alexandros Papadimitrakis, Yurdal Tokcan, Christos Tsiamoulis, Muhittin Kemal Temel and Harris Lambrakis. He also took ottoman-singing lessons from Ahmet Erdoğdular. In 2015, he completed his Master courses in Linguistics (University of Athens), being focused on the cognitive approach of Critical Discourse Analysis. Since the March of 2017, he is a PhD candidate in Byzantine Musicology, under the supervision of prof. Achilleas Chaldeakis.

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**The Eight-Mode Cherybic Hymns of “Antonios the Priest and Oikonomos”: a Comparative Byzantine-Musicological Analysis**

The pioneer of the “syntmesis” post — Byzantine period Antonios the priest (Karangounis 2003), following the demands of his era (flourished around 1680–1730) for shorter psaltic forms during the services of the Eastern Orthodox Church, abbreviates the older extensive and finely elaborated Cherubic Hymns or “Cherubika” of Panagiotis the new Chrysaphes (born around 1620–1625, died before 1700).

A century later, Chourmouzios Chartophylax (Stathis 2016), one of the three inventors of the new analytical method of Notation, enriched the psaltic tradition offering us the “exegesis” of the new Chrysaphes’ Cherubic Hymns into the new Notation writing analytically the melic “thesis” of the old Notation system.

This particular paper, on the one hand, aims at the comprehension of the technique Antonios used in his “syntmesis” of the new Chrysaphes’ Eight-Mode “Cherubika”, so as to form his own Eight-Mode Cherubic Hymns. On the other hand, it aims to reveal the indirect, undercovered “exegesis” of these abbreviated Cherubic Hymns Antonios composed by observing the “exegesis” Chourmouzios Chartophylax proposed for the “Cheroubika” of Panagiotis the new Chrysaphes.

In order for this goal to be achieved, initially essential was the identification of the melic “theseis” (partly resembling to the Western Music clausulae) in the eight Cherubic Hymns of Panagiotis the new Chrysaphes that Antonios the priest had chosen to keep in order to “construct” his eight shorter Cherubic forms in respect to the Byzantine traditional composition rules and values, the so called “Byzantine Melopioia” (Chaldæakes 2014). The paper moves on observing and distinguishing the hidden analytical melody of those remaining “theseis” Antonios used, in other words, their “exegesis”. This very “exegesis” given by Chourmouzios Chartophylax for the “Cherubika” of Panagiotis is the key that opens the door to the “exegesis” of Antonios the priest abbreviated Cherubic forms i.e., the analytical notation scores of Antonios “Cherubika” according to the New Method.

To Conclude, taking into consideration the various elements and formulae of the Byzantine Melos Structure and Development, the methodology used reaches a comparative and contrasting three level score-structure analysis of all three composers’ works. As a consequence, the study aims to add not only another stepping stone towards the analysis of compositional strategies in Byzantine Melos but also an educational tool on further understanding of the “exegesis”.

**Keywords:** *the composers: Antonios the priest and “oikonomos”, Chourmouziou Chartophylax, Panagiotis the new Chrysaphes, “Syntmesis” & “Exegesis” of the Cherubic hymns, comparative & contrasting structural analysis of the Byzantine melos, transcription to the new analytical notation, melic “Thesis” & Byzantine music formulae*

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### Understanding the Structure of a Melismatic Byzantine Composition: The Analysis of Petros Bereketes' “Octaechos” Communion Hymn

The “octaechos” communion hymn for Sunday's mass by Petros Bereketes (late 17th — early 18<sup>th</sup> c.) is a very distinctive composition as it has been composed in such a way that it can be chanted in all eight byzantine modes by reading a single, identical musical text in its original version of notation.

It is known that byzantine music is composed by suitably arranging theseis, melodic formulae of stereotypical and consolidated, fixed content which acquire the role of words in the development of the musical text. For this experimental and profoundly didactic composition, Bereketes has wisely chosen well-established and common theseis which function seamlessly as they are being transported through all modes. He writes it down leaving aside any sign of specific tonal height, in a single semiographical form that can be interpreted by the chanter in the mode of his choosing. One century later, another great musician, Gregorios Protopsaltes (†1842) delivers the exegesis of Bereketes' composition using the new, analytical notation, so he registers all individual versions of the eight modes.

The goal of this lecture is to suggest and present a methodology of analysing this polymorphic composition by breaking it down to the smallest possible structural elements, the theses themselves. Examples of characteristic sections of melodic development, as well as complex, recurrent cadences will be shown, broken down to the level of their individual theses, with the old, synoptical and the new, analytical notation presented side by side. This parallel observation of the melody will be the fundamental supervisory tool for the proposed analytical process, allowing the particular functions and symbolic abilities of the two semi-graphical types to be thoroughly examined and discussed.

**Keywords:** *methodology of analysis in Byzantine Music, theses and formulae of Byzantine Music, structure and morphology of Byzantine Music, Petros Bereketes, Gregorios Protopsaltes*

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### Структурно-аналитические воззрения мастеров церковно-певческого искусства

Введение. Анализ песнопений русского церковно-певческого искусства остается одним из актуальных направлений современной медиевистики. При разработке методов анализа должны применяться как традиционные приемы

музыкознания, так и те, которые обусловлены исключительно данной частью национального наследия.

Основная часть. Формирование певческого репертуара православного богослужения, основанного на адаптированных византийских источниках и в дальнейшем выработавшего собственные принципы, изначально опиралось на строгие структурные условия. К ним относятся приемы формообразования песнопений, обусловленные строением гимнографического текста; знаковый репертуар, базирующийся на жанре песнопений и виде нотации; использование певческих моделей при озвучивании текстов или самостоятельность их мелодического воплощения. До XV века данная информация была представлена преимущественно при изложении песнопений в рукописных книгах, в дальнейшем же она стала также записываться отдельно в музыкально-теоретических руководствах. Постепенное развитие руководств — от простейших «перечислений» знамен до масштабных трактатов и кодексов, отражающих полный спектр осмысления историко-теоретических закономерностей церковно-певческого искусства, позволяет говорить об особой научной школе, в сферу интересов которой входили многие проблемы, в том числе связанные со структурными особенностями песнопений. Появление произведений, созданных в стиле «большого распева», отличающихся значительными масштабами, вызвало необходимость структурного решения композиций, где словесный текст перестает играть организующую роль, и ведущими становятся преимущественно музыкальные приемы организации материала. Изменившаяся система элементов музыкального языка (переход от познаковой системы распева к попевочной) повлекла за собой необходимость фиксации данных элементов, существующих к тому же в условиях легальной вариантности. Постепенное введение нотной пятилинейной системы с ее нейтральными принципами фиксации звуковысотности, кардинально отличающимися от невм, выполняющих, помимо других, еще и характеристическую функцию, предопределило необходимость компаративного приема представления певческого материала («двознаменники»). Разработка указанных направлений привела в итоге к формированию разветвленной теоретической системы, включающей в том числе «учения» в области музыкального анализа певческого наследия.

Выводы. Изучение музыкально-теоретических принципов должно рассматриваться в русле направлений, обозначенных русскими распевщиками в руководствах и непосредственно в певческих книгах, с опорой на современные методы музыкального анализа.

**Ключевые слова:** *церковное пение, теория, рукопись, нотация, трактат*

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## **About Turkish Maqams in Chant Compositions of Late Byzantine Period**

The church chant in the Post-Byzantine psaltic art were developed for several centuries in parallel with various forms of secular music that had been making in the court life of the Ottoman Empire. It was the reason that different Greek musicians used the Turkish modal system in chant compositions. In the manuscripts, and later in the printed editions of Byzantine musical books, we can meet remarks about a certain maqam used for a particular hymn along with an indication of the mode of the Byzantine Octoechos. Also individual chant compositions could be sung in a particular mode or maqam, but the relevant reference could be absent. Musicological analysis of their melodic patterns and comparison with the compositions of Turkish maqam reveals similarities and differences between Byzantine chant and Turkish music.

**Keywords:** *Byzantine chant, maqam, analysis of modes, Octoechos*

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## **Аналитические и исторические аспекты спецкурса «История русской музыки XI–XVIII веков» в Московской консерватории**

Спецкурс «История русской музыки XI–XVIII веков» знакомит студентов-музыковедов II курса Московской консерватории с традиционной певческой культурой Руси — от монодийного знаменного распева, через певческую культуру Византии, вершинные образцы раннего русского многоголосия и партесного стиля до современной старообрядческой практики.

Лекционный и семинарский курсы, идущие параллельно на протяжении двух семестров, выстроены в логике органичного соединения теоретического и исторического подходов к изучаемому документальному, рукописному, невменному, нотному и звуковому материалу.

Разделы курса включают исторические обзоры церковно-певческой культуры Византии и Древней Руси различных периодов, жанровую классификацию песнопений, обзор свода певческих нотированных и ненотированных, полижанровых и моножанровых книг, связанных с богослужебными кругами (годовым, седмичным, пасхальным), изучение главных православных служб — Всенощного бдения и Литургии — в их связи с церковными Уставами (Студийским, Иерусалимским и Уставом Великой Церкви), систематику ладов и гласов, форм невменной нотации (диастематической медиовизантийской, столповой знаменной, а также предшествующих им коаленской, шартрской и др.).

Музыкальный материал изучается в неразрывной связи с палеографическими особенностями рукописей, в которых зафиксированы песнопения, обращается внимание на типы почерков и орнаментов, на материал, из которого изготавливались рукописи, и т. п. Рассматриваются современные методы анализа древнерусской монодии, раннего русского многоголосия и партесных партитур.

Особенность курса — в использовании специфических терминов древнерусской теории музыки, частично заимствованных в византийских трактатах, частично — славянских, оригинальных.

Главная задача при аналитическом подходе к изучаемому материалу — овладение студентами спектром специальных знаний и навыков анализа, расшифровки и исполнения древнерусских песнопений по оригинальной не-

вменной нотации, способствующих пониманию значения монодийной культуры Средневековья для искусства того времени, а также для будущего гомофонно-гармонического периода в развитии русской музыкальной культуры.

Мелос столбового распева, его формульный словарь (попевки, лица, фиты, из розводы) необходимо изучать в контексте ладовой системы древнерусского осмогласия (плагальных и автентических разновидностей гласов), понимая систему «ихим» и «мантирий», особенности «скользящих» и «квартовых» каденций, строение Обиходного звукоряда и входящих в него согласий, виды модуляций.

Эти и другие музыкальные особенности должны восприниматься в более широком контексте — через стилистические особенности конкретных певческих школ, различия исторических периодов, понимание особенностей богослужебного пения в восточно-христианской традиции в целом, а также сквозь призму церковно-певческого канона и иных общекультурных и исторических понятий.

В результате понятийный аппарат студентов-музыковедов значительно расширяется, вырабатывается навык анализа древнерусских одноголосных песнопений, их мелодического, попевочного, ладового содержания, особенностей тексто-музыкальной формы, подходы к изучению псалмодии и гимнографии. Студенты способны оценивать историю развития музыкальной культуры Руси, понимая не только последовательность смены исторических эпох, стилистических особенностей, жанров и певческих школ, но и современные методы анализа древнерусской монодии и многоголосия. Их навыки базируются на владении всеми средствами музыкального языка исследуемой эпохи и основных форм невменной нотации.

Таким образом, сочетание исторического и аналитического аспектов в преподавании курса, а также исследование музыкального материала в разных ракурсах — оптимальный, на наш взгляд, путь, который позволяет воспринимать исторический материал (смену эпох, жанров, гимнографических школ и стилей) через конкретные образцы монодийных распевов, многоголосных гармонизаций, партесных концертов и обработок. Существенным плюсом является возможность изучать культуру Древней Руси и Нового времени в образцах, зафиксированных в рукописях медиовизантийской и знаменной нотациями, оперировать аутентичными терминологией изучаемых стилей и эпох.

Подспорьем в освоении невменного и нотного материала являются многочисленные таблицы, схемы и иллюстрации из рукописей.

**Ключевые слова:** *история русской музыки, анализ древнерусской монодии, нотация, жанры, ладовая система*

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Окончила Московскую консерваторию по кафедре теории музыки и аспирантуру в классе проф. В. В. Протопопова. С 1994 года читает лекции по партесному стилю и обзору церковно-певческой культуры XVII–XVIII веков. С 2017 года ведет



спецкурсы «История русской музыки XI–XVII веков», «История православного богослужения», «Музыкальная палеография». В 1993–2005 годы – музыкальный редактор и корреспондент радиостанции «Орфей», Музыкального Центра «Останкино», телеканала «Культура». Преподавала в Московской гимназии им. Кирилла и Мефодия, регентско-певческой семинарии. С 2000 года – участница Международных Рождественских образовательных чтений. Лауреат премии Министерства культуры и массовых коммуникаций РФ за научное исследование в области культуры и искусства на тему «Осмогласные песнопения чина Литургии многоголосной традиции в рукописных источниках середины XVII – начала XVIII вв.».

### **Elena Chernova**

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## **Early Russian Neumatic Polyphony and/or vs Western Musical Schemata**

Up to the mid-17th century, indigenous dissonant Russian polyphony, notated by means of neumatic notation, had existed autonomously without being significantly affected by any Western influences. Then, it began to be infiltrated by polyphonic schemata (melodic-harmonic formulas) of Western European Baroque music. With the integration of these models, Russian liturgical singing gradually shifted from a rather dissonant aural landscape to a consonant one. The notation of this music nonetheless remained partially neumatic for half a century despite the introduction of linear square-note notation.

A twofold analysis of neumatic scores of early Russian polyphony – first, from the standpoint of Western schemata theory, and second, taking into account the idiomatic structural principles of this music into which these models were being implanted – permits us to trace not only the process and techniques of adapting new musical material. It also, from a more global perspective, enables us to identify a paradigm shift in musical thinking, a historical watershed, whereby liturgical chant integrated into the canon of Russian Orthodox worship responded to the imported idiom of concert-style music and Western Baroque polyphony. This change may be essentially regarded as a transition from the Russian Middle Ages to the modern era.

On the basis of my own transcriptions of consonant liturgical works from the MSS: SHM, Synodal collection Nos. 233, 182; RSL, fond 379 nr. 19; RSL, fond 310, nr. 165 as well as several works from the unique MS British Library Add. MS 30063, the present study for the first time incorporates analyses of early Russian staffless polyphony using the principle of schemata, showing the status of such models at the time of their integration into Russian liturgical-musical practice and the evolutionary process of their adoption up to the complete transition to staff notation in the first decade of the 18th century. Moreover, I will show to what extent (if any) Russian liturgical polyphony, alongside the incorporation of schemata, related to the European principle of the *cantus firmus*, which had hitherto been absent in Russian liturgical practice. With regard to notation, this transition resulted in the expansion of the scale and the adoption of the principles of solmization. In my view, the unique form of the neumatic polyphonic score was itself the result of the cultural transfer that began in the mid-17th century.



Given the paucity of transcriptions of this type of polyphony and the fact that it has only recently begun to be studied, the present survey of this phenomenon, carried out on the basis of historically informed analysis for the first time, will undoubtedly serve to contextualize it within European music history process and recent musicological discourse.

Russian neumatic polyphony not only represents a unique cultural and historical phenomenon, but also needs to be considered within an overall musical continuum by means of recent analytical methods, which my paper will endeavor to achieve.

**Keywords:** *early Russian polyphony, schemata theory, neumatic polyphony, 17th-century music, historically informed music analysis*

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Elena Chernova is a doctoral candidate in Musicology at the Ruprecht Karl University of Heidelberg, Germany, under Christoph Flamm. A graduate of the Volgograd Conservatory, Russia (music theory), she earned a Master of Arts in Historical Musicology at the University of Regensburg, Bavaria. She is currently on the Board of Directors of the Russian Choral Heritage Foundation, a member of the international project "Orthodox Sacred Music Reference Library" and independent cataloguer of the Répertoire International des Sources Musicales (RISM).

Her research interests focus on historically informed analytical methods, palaeography and notation of the Russian neumatic polyphony, 17th century music theory, composition techniques of the late Romanticism, limits of tonality. As part of her dissertation project "The All-Night Vigil in the early Russian polyphony", a comprehensive commented facsimile edition with transcriptions of project relevant works is being prepared for publication.

## 2. Mediaeval and Renaissance Musical Poetics

### **Giacomo Ferraris**

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### **Between Philology and Musical Analysis: Perfect Parallels and Dissonance Treatment in the Reworkings of Some Early Trecento Madrigals**

In spite of some recent efforts, studies attempting an analytical approach are still remarkably rare in the context of early music — and particularly medieval — scholarship.

In this paper we will try to examine from an analytical perspective the contrapuntal modifications happening in the later tradition of four two-voice madrigals originally appearing in the Codex Rossi, the first organic compilation of Italian Trecento polyphony (c. 1350). The innovations, found in manuscripts presumably compiled in the first two decades of the fifteenth century, show important changes of paradigm between the early and the later versions of the pieces in essential areas of contrapuntal thought such as movement in parallel perfects, particularly in cadential positions, and — even more crucially — dissonance treatment. This latter aspect will be also be put in relation with (and used as evidence in favour of) the hypothesis of a gradual slowing down of tempo happening over the course of the fourteenth century; however, some of the changes are not explainable on this basis alone, and point instead to a more fundamental conceptual shifting, in the sense of a progressive implementation of the principle of the so-called “*Contrapunctuslehre*”.

In the existing literature, the cases of contrapuntal modification under scrutiny here have received only passing attention; what is more, they have been usually explained away as accidental by-products of processes of notational innovation, or misunderstanding. However, without denying that notational factors might be at play — and some of the cases made in this sense are certainly persuasive — we must object that a process of change driven by purely notational considerations would in all likelihood have to be contrapuntally neutral in a statistical perspective — i. e., it would be statistically as likely to create new dissonances as to erase the existing ones. On the contrary, what we see is a systematic process of elimination or reduction of dissonance, which strongly suggests an intentionality in this sense on the part of the scribes of the later versions.

In conclusion, we hope that our examination may contribute to:

1. a re-evaluation of the role of the scribes as agents of change in the musical language of the transmitted repertoire;
2. an assessment of the evolution of the language of Italian Trecento polyphony over the course of the century;
3. a more general reflection on the interactions of music history, palaeography-philology and theory

**Keywords:** *Early Music analysis, musical philology, Italian Trecento, dissonance treatment, perfect parallels*

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Giacomo Ferraris was born in 1989. In 2011 he graduated in violin from the Milan Conservatory, where he also pursued studies in music composition. In 2016 he concluded his studies in musicology at the university of Pavia, and on the same year he entered the doctoral programme of that university with a research project centred on the repertoire transmitted by the Rossi codex, the earliest organic compilation of Italian Trecento music (under the supervision of professor Daniele Sabaino). He has presented papers on various issues related to his research project at conferences organised by the University of Rouen, the University of Lleida, the Italian musicological society and at the 47th Medieval and Renaissance Music Conference in Basel.

Federico Zavanelli undertook undergraduate studies in Musicology at the University of Pavia funded by the Walter Stauffer Foundation. In 2018 he received an MA in Music with distinction at the University of Southampton, where he is currently a PhD candidate under the supervision of Professors Mark Everist and Emma Hornby. His research on the music culture of early Trecento is funded by the AHRC. He delivered papers in a number of international conferences, including MedRen 2019 (Schola Cantorum Basiliensis, July 2019), "Composer(s) in the Middle Ages" (University of Rouen, May 2019), and the Fifth Biennial Conference of the International Musicological Society (Soochow University, October 2019).

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## **Bright Colors and 'Sharp' Sounds: On Musico-Visual Interactions in Trecento Song**

The broader focus of this talk is on the relationships between sound and visual perceptions in trecento song. Whereas studies exploring the relationships between text and image (often passing under the label of 'ekphrasis' or 'interart studies')

abound from at least the 1990s onwards (Webb 1999) and still remain central in the 2010s (Hamburger 2011; Rippl 2015), there has been less interest in how image interacts with sound and what the resulting intersensorial and intermedial entanglement of sound, image, and text does with regards to our understanding and perception of a song. One of the main questions that this paper aims to raise is how these relationships work in trecento songs and what are the particular associative mechanisms that allow us to perceive the link between sonic and visual stimuli.

A more specific link I plan to explore is that between visual ‘brightness’ (colorfulness, whiteness, splendor, etc.) and the use of the *ficta* signs (‘accidentals’) in musical settings. I will first draw to the foreground some recent art-historical discussions of the ‘visual culture’ of the Middle Ages and the associations that color and light had in the medieval discourse of beauty (Carruthers 2013). My focus will then switch to three trecento songs from the earlier layer of trecento repertoire – Giovanni’s ‘La bella stella’, ‘Quando la stella’, and ‘Sedendo all’ombra’ – whose texts incorporate the lexicon of beauty and ‘brightness’ to describe their poetic personae’s visionary or dream experience, or some sort of transitional, in-between state between wakefulness and sleep particularly predisposed to hypnagogic imagery with its visual, auditory, and bodily experiences and cognitive alterations.

Exploring the other (sonic) part of this link, I will interrogate trecento music theory texts with a specific focus on the brightness/dimness opposition and its (metaphorical) use in referring to specific musical and notational phenomena – such as *musica ficta* and ‘chromaticism’, the latter of course having a direct (etymological) link to ‘colorfulness’ and visual brightness (Brothers 1997). Finally, I will briefly show how different strands of my exploration come together in one of the three madrigals, which weaves together the discourse of brightness and beauty and a lavish use of ‘accidentals’ in its musical setting.

**Keywords:** *trecento, madrigal, intersensoriality, color, Giovanni da Firenze*

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Mikhail Lopatin obtained his PhD in Musicology in 2011 from the Moscow Tchaikovsky Conservatory. Since then, his research interests lie mainly in the Italian music of the Trecento and early Quattrocento. He spent his first year as a post-doctoral scholar at the Schola Cantorum Basiliensis (Basel) in 2011–2012. In 2014, he was awarded a short-term Mellon fellowship at the Villa I Tatti (Florence). From 2015 to 2017 he held a prestigious Newton International Fellowship at the University of Oxford, where he examined musico-textual relationships and metapoesis in the Trecento and early Quattrocento repertoires. In 2018–2020, Mikhail worked as a Humboldt post-

doctoral fellow at the University of Würzburg (Germany). In July 2020, he came back to Villa I Tatti as a full fellow; and finally from 2021 to 2024 he is relocating to the University of Uppsala for a new 3-year project on intersensoriality in medieval song. He is also working on a book that will offer a comprehensive study of the metapoetic lexicon generated by the intersections of poetic topoi, verse structure, music, and music theory in the trecento song repertoire.

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### **Еще один изоритмический мотет в «Романе о Фовеле» с музыкальными вставками?**

Первые изоритмические мотеты появляются среди музыкальных вставок в стихотворную поэму Жерве дю Бю «Роман о Фовеле». Новая редакция романа, дополненная в том числе 169 музыкальными вставками, была закончена примерно в 1317–1318 годах и представляет собой самый важный источник музыки раннего французского *ars nova*.

Всего здесь содержится 34 мотета. Репертуар мотетов простирается от ранних образцов жанра до сочинений, написанных в новейшей манере. Эрнест Сандерс (Sanders 1975) находит среди них два изоритмических мотета. Это трехголосные мотеты «*In nova fert*» и «*Quoniam secta latronum*» (приписываются Филиппу де Витри). Они отличаются от прочих жесткой регламентацией в распределении музыкально-поэтических строф в верхних голосах, мотетусе и триплуме: план расположения строк и строф соотнесен с тальей в теноре и повторяется от раздела к разделу. Для обозначения данного явления в западных исследованиях используется термин «изопериодика». Как позже показывает Даниел Лич-Уилкинсон (Leech-Wilkinson 1995), еще некоторое число мотетов обнаруживает разную степень приближения к типу изоритмического мотета. Близким изоритмическому Лич-Уилкинсон называет трехголосный мотет «*Presidentes in thronis*». Автор тезисов обнаруживает еще один мотет, в котором ярко проступают черты изоритмического. Речь идет о трехголосном мотете «*Qui secuntur*».

Мотет не был обойден вниманием исследователей, при этом изопериодики в нем обнаружено не было. Причина заключается в том, что соответствия искались между композиционными разделами, надстраивающимися над проведениями тальи (их в теноре семь), в то время как в расчет следовало принимать композиционные разделы, каждый из которых охватывает два проведения тальи (в музыкальном примере представлена начальная половина второго раздела формы; лонга передается в современной транскрипции целой, бревис — половинной, семибревис — четвертью/восьмой). При таком взгляде на форму в композиционный раздел в партии мотетуса вмещается одна трехстрочная строфа, ритмическая остановка в конце строфы отмечает начало раздела (в примере т. 15). В партии триплума в раздел формы вмещаются три двухстрочные строфы, «рубежная» ритмическая остановка (на имперфектной лонге) и последующая пауза (длительностью в бревис) закреплены за третьим «большим тактом» (модусом) каждого раздела формы (см. пример, т. 17).

Выбор данного участка формы не случаен: текстомузыкальная каденция с последующей межстиховой разделительной паузой предшествует смене метрического размера.

В тезисах выдвигается гипотеза: в талье (в примере приведено третье проведение тальи) имеет место сопоставление двух разных метров — совершенного модуля и только входящего в употребление имперфектного, что не отражено в известной транскрипции Лео Шраде (Schrade 1956). Две паузы, длительностью в имперфектную лонгу (в оригинальной нотации поперечная черточка, охватывающая два промежутка нотоносца) и длительностью в совершенную лонгу (в оригинальной нотации поперечная черточка, охватывающая три промежутка нотоносца), отделяют две фразы (ордо) тальи и одновременно служат указателями двух метрических размеров. «Закон семерки», действующий в отношении числа талий в мотете, как и числа тонов в каждой талье, распространяется также на число метрических мер в талье. Выявленная закономерность важна сама по себе, ибо считалось, что первым в истории западноевропейской музыки (и единственным в собрании) примером подобного экспериментирования с метрами — сопряжения в талье двух разных метрических размеров — является мотет «In nova fert».

Система подобий в композиции мотета вышеуказанным не исчерпывается.

Все это коренным образом меняет существующие представления о мотете «Qui secuntur» и имеет важное значение для понимания процессов становления изоритмического мотета.

The image shows a musical score for a motet. It consists of two systems of three staves each. The first system is numbered 15 and the second system is numbered 19. The lyrics are written below the staves. The score is in a medieval style with square neumes on a four-line staff. The time signature is 8/8. The lyrics are: 'coit ro - ys, prin - ces, con - tes, dus, om - ni - bus sunt ta - unt sanz mes - pri son et de vrai les fu - gi - en - di, et li uns plus que li aut - res, s'en cuer se - - - ri: de ca - li - ce ta - les bi -'.

**Ключевые слова:** изоритмический мотет, *ars nova*, *Roman de Fauvel*, мотет «*Qui secuntur*», Филипп де Витри

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## **Didactic Images as Symbols of Shifts in Music Theory and Practice in the Early Modern Period**

Medieval treatises contain diagrams of hands, trees, circles, triangles and other geometric figures as a means of enhancing visual learning. An examination of these images can privilege our understanding of the evolution of Western music theory. A study of hands – symbols of the Guidonian system of teaching the hexachords – reveal nuanced differences that signaled a shift away from a vocal conceptualization of musical space toward a more instrumental one. Some, like the twelfth-century English music theorist and grammarian Theinred of Dover, a critic of Guido's methodology, included a series of spheroid diagrams in his treatise. These were intended to accommodate additional hexachords beyond the three designated by Guido. A syncretic hand found in a treatise by a 14<sup>th</sup>-century Englishman named Roger Caperon includes a few symbols in addition to circles and a tree in its palm. In the 15<sup>th</sup> century, Bartolomeo Ramos de Pareja replaced the six vocables – ut, re, mi, fa, sol – with eight syllables "Psal-li-tur per vo-ces is-tas" covering a wider range of 3 octaves." Ramos' countryman Domingo Duran, a decade later, included an illustration of a two-dimensional musical wheel in an effort to demonstrate that music moves in a continuous circular line. Circles and spirals not only accompany theo-



retical and practical concepts, but also serve as shapes for inscribing musical notes onto staves. Examples include the well-known “Tout par compass” by the composer Baude Cordier and an earlier anonymous “En la Maison Daedalus.”

Beginning in the late fifteenth century, astronomical and navigational texts contained interactive wheel charts called *volvelles* or *rotules*. While the circular charts illustrated speculative concepts, the accompanying mechanical parts provided a kinesthetic way of teaching practical concepts. These wheel charts appear in manuscripts as early as the 13<sup>th</sup>-century in works by Matthew Paris and Raymon Llull, and in printed books in the late 15<sup>th</sup> century, the first of which was Johannes Regiomontanus’ “Calendarium” (Nuremberg, 1470).

The connections between music and other quadrivial subjects are apparent in earlier manuscript copies of Ptolemaic models of the heavenly spheres where concentric circles of varying widths are labeled with terms borrowed from music: *tonus* and *semitonus*. Earlier research by Michael Dodds discovered volvelles in music texts in the early 17<sup>th</sup>-century, but recently, an even earlier set of volvelles were found in a music textbook, “*Erotemata musices practicae*” by Ambrosius Wilfflingseder, a German theorist, teacher, and poet. The book, published in 1563 in Nuremberg, a center in the production of books with 3D images, includes several volvelles for learning solmization and mensural notation.

What do these wheel charts reveal? A study of various editions of the “*Erotemata*”, and a reconstruction of missing parts, suggest that these fragile mechanical devices were at one time more prevalent. Volvelles, by-products of increasing interest in navigation, also point to newer more practical ways of learning music and toward a keyboard-oriented tonality. An analysis of these rotating wheel charts will uncover some ongoing controversies in music theory and practice.

**Keywords:** *hand, circle, volvelle, music printing, didactic images*

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### 3. Palestrina's *Vestiva i colli*

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#### **Intertextuality and (Self)-Parody: Palestrina's and Giovanelli's "Vestiva i colli"**

The paper focuses on the practice of composing masses about the famous Madrigal "Vestiva i colli" (1566) of Giovanni Pierluigi Palestrina (Palestrina, near Rome, c. 1525 — Rome, 1594). The comparison of Palestrina's own version and the version of Ruggiero Giovannelli (Velletri, near Rome, c. 1560 — Rome, 1625) shows the flexible use of preexisting material and the stylistic changes within the network of composers of the 'Roman School' around 1600.

The five-part madrigal "Vestiva i colli" first appeared in Palestrina's "Il desiderio: secondo libro de madrigali a 5 voci..." (Venice, Scotto 1566). In my analysis I systematically compare this model with the respective Kyrie of the parody masses. The first example is the also five-part Missa "Vestiva i colli" from the "Missarum, Liber 9" by Palestrina (Venice, 1599). The second example is the eight-part Missa "Vestiva i colli" (1599 post) of his successor at the Cappella Giulia and Cappella Sistina Giovanelli. For the analysis of the latter, copies dating back to Fortunato Santini are also taken into account (D-MÜs SANT Hs 1194 and 1197; D-Bsa SA 450; D-B Mus. ms. 30163).

Parodies of Palestrina's madrigal have often been a matter of research. Recent contributions regard "Vestiva i colli" as a model for the parody process in a motet of the Franciscan composer Gabriello Puliti (Lovrinic 2008) or in a missa omnium carminum in the Neapolitan context of Giovanni Battista Sandoli (Mammarella, forthcoming). Other than philological contributions, my comparative analysis will move not from the historical origin of the recompositional process, but from its theoretical premises and successive conceptualization.

On the basis of this repertoire, three questions will be discussed in the paper in greater detail: 1. According to which technical criteria are voices in the arrangements of Palestrina and Giovannelli altered or supplemented? 2. A comparison of their versions reveals a changed relationship between horizontally oriented vocal polyphony and homophonic movement. Is this phenomenon in Giovannelli's Missa only due to the increase in voices and the separation of choirs (polychoral re-scoring), or is it also due to a general change in style? Against the background of the repertoire at hand, how can the principles of "adaptation" and "parody" be distinguished from each other, especially if Palestrina's Missa has to be described as a self-parody?

The paper draws on close analytical work and — in the case of Giovanelli — on the discussion of unpublished manuscripts. On a methodological level, the paper contextualizes the results within the broad literature on "parody" techniques. The analysis shows that Giovanelli reduces the adoption of individual *soggetti* in his Missa and clearly moves away from the original. It is striking that he frequently uses homophonic compositional techniques, which is the main aspect of the stylistic changes around 1600. The repertoire of compositions based on Palestrina's

Vestiva I colli therefore figures as exemplary for a general practice of recomposition and parody in the immediate succession of Palestrina as the dominant figure of the Roman school in the second half of the sixteenth century.

**Keywords:** *school and style; madrigal; parody mass; (self) -parody; Rome*

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## Counterpoint 'Localisation': "Vestiva i colli" in Rom and Munich

Recent scholarship started to put a greater emphasis on stylistic differences in contrappunto alla mente. Against this background I will examine some parodies of Palestrina's madrigal "Vestiva i colli" (1566) from the Roman School and the Munich Court. My paper will focus on diminished counterpoint in terms of musical language, applying a concept of counterpoint 'localisation', similarly to 'localisation' besides translation in terminology and media management (Schmitz 2002), at diminution.

The Roman composer Giovanni Maria Nanino (Tivoli, 1543 or 1544 – Rome, 1607) left not only a five-part Missa "Vestiva i colli" (1594), but also didactic writings on counterpoint that are known from a compilation of Roman and Neapolitan

sources (MS I-Bc P.124). Together with his brother Giovanni Bernardino (Vallera-  
no, near Viterbo, c.1560 – Rome, 1623) he taught several masters of the so-called  
Roman School. Another composer who spent a part of his life in Rome, maintain-  
ing close connections to this circle around Palestrina, is Orlando di Lasso (Mons,  
Hainaut, 1530 or 1532 – Munich, 1594). It is therefore no surprise that we later  
find a five-part parody magnificat at the Munich Court (D-Msb Ms. 23) of his barely  
known organist Gioseffo Ascanio (Italy, before 1581 – after 1589) and a five-part  
parody mass (Nuremberg 1590) of his son Rudolph (Munich, c. 1563 – Munich,  
1625), both based on the madrigal “*Vestiva i colli*”.

As mentioned by Philippe Canguilhem (2017), the practice of improvising me-  
lodical lines upon a plain chant ‘from the book’ was practiced all over Europe during  
the fifteenth and sixteenth centuries. Accordingly, the specific national terms such  
as *contrapunto concertado* in Spain, *contrappunto alla mente* in Italy, *chant sur le*  
*livre* in France and *sortisatio* in the German speaking countries are a clear indica-  
tion for the international circulation of this practice. My analysis will not depart  
from examples of written-out improvisation, but from the intertextual transfer of  
a same work between two different but interrelated networks of composers. In this,  
the term ‘localisation’ usually describes a phase of a larger process of translation  
and cultural adaptation, commonly known as the internationalisation of a product.

Three main research questions will be discussed: 1. Considering a closer read-  
ing of stylistic features against the study of personal networks, how can be nearly  
defined a concept of ‘school’ in late 16th century? 2. Small values could be either  
regarded as a basic feature of madrigal style or could be even depreciated in sacred  
vocal music as undesirable madrigalismus. How can we examine the change from  
a madrigal to a sacred genre such as mass or madrigal of cross-genre diminution?  
3. Since diminution was also a matter of fashion and taste, is it possible to distin-  
guish between different ‘manners’ in the reception of Palestrina in the Roman cha-  
pels and at the Munich court?

It is interesting to note that Palestrina’s own parody mass differs in terms of  
rhythm much stronger from the madrigal than all these examples. Overall, my con-  
cept of ‘localisation’ is relevant for both the ‘digital’ and the ‘spatial turn’ in music  
theory.

**Keywords:** *language localisation; musical networks; contrappunto alla mente; Roman School; Munich court*

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## **Genre and Stylistic Fusion: Colombano's and Berti's Parody Magnificat**

If we exclude Orlando di Lasso (Crook 1994), the genre of parody magnificat remains still largely underexplored. In my paper I will consider two magnificat of Orazio Colombano and Carlo Berti, in which the use of parody is locally associated with further techniques.

Through the analysis of the Magnificat quarti toni super "Tirsi morir volea" of Orazio Colombano (Italy, c. 1554 – after 1595), I will highlight the use of parody together with polychoral writing in north-eastern Italy, a geographical area that is mainly considered for the so-called 'Venetian style.' The piece is based on a madrigal of Luca Marenzio and contained in "Li Dilettevoli Magnificat" (Milan 1583), a magnificat cycle over the eight psalm tones. In my analysis of the Magnificat "Vestiva i colli" of Carlo Berti (Florence, c. 1555 – Mantua, 1602) I will show, instead, how this composer combined the parody of Palestrina's madrigal with the alternatim technique. The piece is added now at the end of the magnificat cycle (Venice 1593).

Moreover, Berti maintained in Florence Palestrina's five-voice original scoring, while the Franciscan Colombano often adopted a nine-voice polychoral writing.

According to Robert Kendrick (2002), Franciscans continued to publish polychoral music for mass and office, even when many other composers – such as Berti – were writing motets in smaller scorings. Furthermore, the use of alternatim in early once music of Colombano is undemanding by the standards of his time. In my discussion of the examples I do not put a stress on the rather anachronistic use of these technical procedures. On the contrary, I underline with Lerner (1964) the important role played by the new magnificat in style building: First for the fusion, due to its heightened unity of word and tone, of the Flemish and Italian element

in the musical style of the coming Cinquecento. Secondly, with the combination of magnificat and madrigal in the still less-known technical procedure of parody magnificat from the 1570s.

Departing either from the musical scores, or from different networks the following questions arise: 1. Is there any relationship between the previous North-European tradition (in particular Lasso) and the two Italian composers? 2. Did Marenzio and Palestrina have an effect on Colombano's and Berti's own compositional style by the use of their musical works? 3. How did Colombano and Berti 'extract' and use the musical material, and which role do the Gregorian psalm tones play in their compositional procedure?

My analysis evidences a varied treatment of the profane models, from the simple quotation of the beginning of the madrigal, to the selection of a single 'cell' for creating new complex points of imitation, making the model almost unrecognizable. These findings partly reconsider previous research (Reardon 1986, Maggiolo 2016). Overall, they are highly significant for future discussions on the role of profane model compositions in the history of Post-Tridentine sacred vocal music.

**Keywords:** *genre; parody magnificat; polychorality; alternatim practice; northern Italy*

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## 4. Renaissance Techniques, Forms and Genres

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### Compositional Techniques and Models in Two-Part Villancicos of the Renaissance

The term Villancico (Spanish diminutive for Villano: peasant) refers to a mostly secular musical-poetic genre, whose “classical form“ developed at the end of the 15th century and consists of several coplas (verses) framed by a recurring estribillo (refrain). Villancicos are based on popular Spanish texts. Most of them were composed for three, four or five voices, and so the two-part repertoire is very limited. However, they are particularly suitable for studying basic compositional techniques.

The few surviving two-part examples of the genre can be found above all in the “Cancionero musical de Palacio” (ed. after the manuscript of Francisco Asenjo Barbieri, 1890) and in the so-called “Cancionero de Upsala” (already published in Venice in 1556). In the first collection there are 458 villancicos from the 15th and 16th centuries, of which only 2 are in two voices. The “Cancionero de Upsala” consists of 54 villancicos and, with 12 duos, is the most extensive source for this repertoire.

This fascinating collection of 14 two-part villancicos has hardly been dealt with so far (cf. overview, Pope 1940; Knighton, Torrente 2007; Colella 2016). In the lecture, the formal techniques and models occurring in them will be worked through, so that it becomes clear how the genre developed over a period of about a hundred years.

Imitation techniques, as described by Thomas de Sancta Maria and Francisco de Montanos, are used in numerous Villancicos, but in varying ways. The imitations take place at the unison (i.e. at the same pitch), at the octave, fifth and fourth, and generally appear either at the beginning or in the middle of the work. The Villancicos from the “Cancionero musical de Palacio” sometimes have lengthy passages of imitations. However it is only in one of the two Villancicos in this collection, *Lo que mucho se desea*, that has an imitation at the beginning. Whereas all 12 duos from the “Cancionero de Upsala” are imitative; whereby the opening *soggetti* are mostly imitated at the unison. Sequence-like passages that are imitative throughout can be regarded as compositional models. The *gymel* technique is also represented, the derivation from the *alla mente* practices is therefore obvious, but the models known and studied today, are specifically prevalent in the Spanish-language repertoire. Non-imitative, homophonic or freely polyphonic passages of the earlier Villancicos also have specific regional features that expand the known reservoir of compositional models.

Beispiel 1: *Canten todos* aus dem *Cancionero de la Colombina*

**3. Canten todos**

*f. 5<sup>v</sup>* *Andantino*

Can - ten to - dos bos en gri - to, to - dos bos ea

Tenur Canten todos bos en grito

gri - to, que nas - ci - do, que nas - ci -

- do es dbe - su Xris - to.

Hagan todos alegría

Beispiel 2: *Dime robadora* (t. 1–12) aus dem *Cancionero de Upsala*

Di - me, ro - ba - do - ra, ¿que  
yo soy quien t'a - do - ra y

¿que - te me - re - ci?  
¿ra y tú con - tra mí.

¿que - te me - re - ci?  
¿ra y tú con - tra mí.

¿Que ga - nas a - go - ra, ¿que ga - nas a -

go - ra, ¿que ga - nas a - go - ra

que mue - ra, que mue - ra

que mue - ra por

**Keywords:** *compositional techniques and models, villancico, duo, cancionero, Spanish Renaissance*



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### **Melodic Formulas in Renaissance Counterpoint: A Preliminary Study towards Modelling a Melodic Lexicon**

Learning counterpoint on the basis of the scholarly positivist universalism does not ensure, unfortunately, the acquisition of results compatible with the stylistic peculiarities of the specific repertoires. Such a condition, with a few relevant exceptions (De la Motte 1991; Schubert 2008), has largely pervaded the teaching of the counterpoint at least until the eighties. Despite that, many musicians and musicologists have been stressing the urgency of rethinking a pedagogy of the counterpoint compatible with the development of the stylistic norms of the 16th century polyphony.

That's why it is essential to develop the contents of a new didactics of the counterpoint that has its origins in a permanent relationship with the living music (and its sources) rather than with a corpus of universal and abstract rules from which the late 19th century tradition had drawn inspiration, without really fully adhering to any of them.

In addition to a dozen, or so, speculative and normo-didactic works published between the 15th and 17th centuries, Jeppesen (1946) is the starting point for this work. Such pioneering text encouraged a stimulating variety of didactic writings and musicological essays over the following decades (e. g. Hamburger 1956). All these works, while representing a valuable attempt to outline some essential rules of style, does not offer any convincing answers on melodic formulas with respect to:

- systematization and cataloguing of sound material;
- computation of analytical occurrences;
- use of formulas in contrapuntal composing-out processes;
- implementation of a melodic lexicon;
- analytical and pedagogical application.

Starting from a close scrutiny of Palestrina's masses (excluding the "Mantuan" masses and the eight-voices masses), thousands of melodic formulas have been extracted, taking care of identifying their morphology, and classifying and computing their use. More than 600 ornaments have given substance to a real Lexicon, a vocabulary of melodic formulas which is a patrimony not only of the Palestrinian literature but of all the polyphonists of the time. The usage of the melodic formulas, of the formalization of the Lexicon and of its application modes is the object of such a study.

In short, if we want to offer a definition of melodic formula, we might say that it is a linear stretch which sketches a portions of sound space. Such melodic formulas, according to their function, are divided into two macro-sets: structural macro-sets (those which draw the vertical space, that is the cadential clausulae) and ornamental macro-sets (those that occupy the sound space horizontally). While the historical sources have somewhat offered manifold and discordant contributions on the cadence (cadential clausulae, structural formulas), on the melodic formulas of ornament and, most of all, on their application to Renaissance-style composition there seems that no significant discussion has been developed among the scholars in the latest years.

Starting from the structures of the counterpoint simplex (note-against-note), thanks to a simple method of 'substitution', which takes into account the rhythmic typologies and the stylistic persistencies, I will show how an average student will easily be able to compose bicinia in the style of the 16th century counterpoint.

**Keywords:** *Renaissance counterpoint, Palestrina's masses, melodic formulas, bicinium, stylistic composition*

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## **Комплексный подход в изучении григорианского хора и средневековой литургической монодии**

Изучение григорианского хора и средневековой литургической монодии по мере своего развития закономерно подвергается всё большей специализации. В наше время исследования ведутся в разных аспектах: историческом, теоретическом, литургическом, источниковедческом, жанровом и т. д., — они образуют самостоятельные научные направления и могут даже не пересекаться друг с другом.

Однако для наиболее полного выявления сути этого весьма сложного феномена необходимо применение комплексного метода, которые связывает достижения разных научных специализаций григорианики.

Средневековая литургическая монодия внутренне неоднородна: она имеет разное временное, региональное и стилевое происхождение, многообразна в жанровом отношении. За свою многовековую историю церковная монодия подвергалась определенным модификациям, а также получала новую жизнь в условиях раннего и ренессансного многоголосия. Даже узкоспециализированный анализ (например, отдельно ритма, мелодики, лада или музыкальной нотации), необходимый для установления фундаментальных закономерностей хора и выработки аналитического инструментария, так или иначе учитывает многие составляющие этого разнопланового явления. И наиболее существенным здесь является жанровый маркер, который определяет многие сугубо музыкальные принципы, вплоть до ладового (известные примеры — наличие обособленной группы градуалов второго модуса, транспонированного вверх на квинту, или «привязка» всех трактусов только ко второму и восьмому модусам). Многоаспектное же изучение западного хора — вплоть до выхода за его пределы в смежные области других средневековых монодических культур (как это делает, например, М. Перес) позволяет установить системные связи в сфере самого григорианского хора и понять его глубинные смыслы.

В рамках изучения западной средневековой монодии в целом и григорианского хора как его составной части мы предлагаем комплексный жанрово-ладово-нотационный метод анализа как наиболее результативный. Формирование разных видов литургического пения базировалось на определенных мелодических прообразах, которые, в свою очередь, складывались в ладовые модели. Различение мелодических попевок, а также модально сильных и слабых ступеней выстраивало ритмическую и синтаксическую структуру хоральных песнопений, которую в той или иной мере фиксировала невменная нотация и которая реализовывалась в практическом исполнении. Кстати, не случайно многие современные исследователи-григорианисты (среди них

Н. Альбароза, Й. Б. Гёшль и другие) успешно сочетают научную работу и практическое исполнительство, которое справедливо рассматривается ими не только как естественное продолжение исследовательской деятельности, но и как инструмент апробации собственных научных изысканий и разработок.

Поскольку жанр, лад и музыкальная нотация тесно взаимосвязаны и взаимобусловлены, преимуществом комплексного анализа является более точное воссоздание облика хоральных песнопений, существенно снижающее степень возможных искажений. Учитывая общие принципиальные основания древних певческих монодийных культур, полагаем, что сфера применения предлагаемого метода анализа может быть гораздо более широкой.

**Ключевые слова:** григорианский хорал, литургическая монодия, комплексный метод, жанр, стиль

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## **Мадригал Роре «Ancor che col partire» как предмет анализа в XVI веке**

Мадригал Чиприано де Роре «Ancor che col partire» со времени своего появления в 1547 году стал предметом рефлексии, различных дискуссий и композиторского «соревнования» в сочинении на *cantus prius factus*. Сегодня «Anchor che col partire» часто рассматривается как образец, свидетельствующий о формировании основ «*seconda pratica*».

Аналитический подход музыкантов XVI века к мадригалу Роре заключен, с одной стороны, в использовании композиторами его материала в качестве модели для собственных сочинений и в теоретическом осмыслении особенностей композиции — с другой.

Композиторский анализ первоисточника — его лада, структуры, тематических, гармонических и других стилевых особенностей — является необходимым предкомпозиционным этапом работы в различных техниках письма на *cantus prius factus*. Наиболее приближены к оригиналу многочисленные интабуляции «Anchor che col partire»: в них фактически неизменна форма мадригала Роре, его тематические, ладогармонические и некоторые композиционно-технические идеи также сохранены; изменению же, как правило, подлежат количество голосов, каденционные фрагменты, тип мелодики.

Более свободный подход к первоисточнику предполагают мессы и магнификат в технике пародии: их авторы — Жаке Мантуанский, Филипп де Монте, Орландо Лассо, Бальдуин Гуаюль — нашли индивидуальные решения в отношении реструктуризации мадригала Роре, выявления наиболее ярких, значимых тематических элементов, отражения в мессах и магнификате выразительных эффектов, связанных с принципом «*imitazione della parole*» — музыкального «подражания словам» (ряд словесно-музыкальных фигур, «мадригализмов», заимствуются в новом произведении с иным текстом). Пародия иного рода представлена в мадригале Алессандро Стриджо: в нем очевидно стремление «вывернуть наизнанку» оригинал, подав смысл его текста в противоположном ключе. В сочинении Стриджо пародия приобретает комический оттенок, снижающий степень пафоса любовных чувств, описываемых в мадригале Роре.

Предметом теоретического осмысления в XVI веке мадригал Роре стал в основном благодаря дискуссии о его ладовой принадлежности. Так, Джозеффо Царлино приводит мадригал Роре в качестве возможного примера десятого (гипозолийского) лада, в котором, согласно его описаниям в первом издании «*Le istituzioni harmoniche*», присутствует типичный именно для этого лада способ деления октавы e-e1; другой вариант ладовой идентификации мадри-

гала Роре, предложенный Царлино — третий (эолийский) лад — опирается на иной критерий: финалис. Лодовико Цаккони в «Prattica di musica» утверждает, что «Anchor che col partire» написан в четвертом церковном ладу, ссылаясь на сходство мелодических линий мадригала с соответствующим псалмовым тоном. Скорее всего, он уверенно заявляет об этом благодаря знакомству с магнификатом-пародией Орландо Лассо, обозначившим его как магнификат четвертого тона; с ним солидарны также авторы месс-пародий Жаке Мантуанский, Филипп де Монте, Бальдуин Гуаюль. Такое разнообразие точек зрения сообщает важные факты о сосуществовании и взаимовлиянии во второй половине XVI века двух модальных систем — восьми- и двенадцатиладовой.

Несмотря на то что два основных пути анализа мадригала Роре — теоретический и практический — так или иначе пересекаются (например, в вопросе идентификации лада), они направлены на разные цели. Композиторский анализ непременно ведет к творческому переосмыслению модели, к обновленному представлению ее особенностей, а в ряде случаев — к приспособлению ее к авторскому языку другого композитора. Теоретический дискурс ограничивается лишь умозрительным подходом к мадригалу, не затрагивая его целостности.

В докладе сопоставлены теоретический и практический — композиторский — способы анализа мадригала Роре, однако в дальнейшем эта проблема может быть рассмотрена шире, в частности, благодаря привлечению современных аналитических методов.

**Ключевые слова:** Чиприано де Роре, мадригал, пародия, интабуляция, старинные лады

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**Понятие тактуса и мензуры в трактате А. П. Коклико  
«Compendium musices» (1552)**

На заключительном этапе Ренессанса происходят качественные изменения в музыкальном искусстве. На протяжении XVI века они протекают на редкость интенсивно: созревает новая концепция музыкального творчества, пересматриваются жанровая ситуация, формообразование и гармония, возникают новые типы фактуры, возрастает потребность в «изобретении» тематизма — явления, со временем ставшие важнейшей творческой проблемой искусства Нового времени. В такой духовной обстановке протекала деятельность Адриана Пети Коклико — одного из музыкальных деятелей, оставивших заметный след в истории европейской культуры.

Нидерландский музыкант и теоретик Адриан Пети Коклико приобрел известность благодаря своему трактату «Compendium musices», изданному в Нюрнберге в 1552 году. Примененная в трактате нотация относится к мензуральной, в своей белой разновидности сменившей к середине XV века нотацию черную. В XVI веке белое письмо переживает этап стабилизации. Одной из центральных в мензуральной нотации являются понятия тактуса (*tactus*) и мензуры (*mensura*). Так или иначе, тактус и мензура затрагиваются в трактатах, начиная с позднего Средневековья. Особую актуальность они обретают в эпоху зрелого Возрождения (XVI век): труды Г. Глазееана («*Dodecachordon*», 1547), Й. Тинкториса («*Liber imperfectionum notarum musicalium*», «*Tractatus de regulari valore notarum*», «*Tractatus de notis et pausis*», все 1472–1475), Н. Вичентино («*Lantica musica ridotta alla moderna prattica*», 1555), Дж. Царлино («*Le istituzioni harmoniche*», 1558), П. Понтио («*Ragionamento di Musica*», 1588) Т. Морли («*A plaine and easie introduction to practicall musicke*», 1597), П. Чероне («*El meloro u Maestro: tractado de música theorica y pratica*», 1613) и другие содержат рассуждения о них. В их числе и трактат «Compendium musices» А. П. Коклико.

Латинский *tactus* — предшественник современного такта: будучи связанным с мерой музыки (пения), он устанавливал количество нот в каждой мензуре, будучи связанным со временем произнесения фигур («музыкальным пульсом»), тактус распознавал длительность ведущей метрической единицы, а в соотношении с ней и остальных нот. В описании тактуса Адриан Коклико ссылается на авторитет древних: «*Nam olim veteres habebant...*» («Когда древние [музыканты] использовали...») и описывает тактус пролации (*prolatio*), темпуса (*tempus*) и малого модуса (*modus minor*).

Мензура определяется А. Коклико как система метрических соотношений длительностей, выражаемая через количество содержащихся в длительности меньших ее частей. Необходимость в понятии возникла вследствие отсутствия в мензуральной нотации тождественности формы ноты (нотационного знака) и ее длительности (стоимости). Как родовое определение мензура конкрети-

зируется в понятиях модуса, темпуса и пролация. Малый модус представлял собой меру бревисов в лонгах, темпус — меру семибревисов в бревисах, а пролация — меру миним в семибревисах.

В любом случае тактус и мензура отражают важнейшее свойство мензуральной нотации как нотации контекстуального типа: нотные знаки не мыслились как изолированные друг от друга, но включались в некую последовательность, в ходе которой устанавливалась длительность каждой ноты и ритмический узор всего ряда в целом. Поэтому тактус и мензура в указанное время обладали дополнительным свойством транскриптивности и, вследствие этого, большей сложностью считывания знаков. Подобная ситуация, пожалуй, повторится в Новейшее время, когда воплощение замысла потребует от мастера умения записать, а затем и воспроизвести созданную музыку. Новейшая музыка предлагает свой вариант синтеза музыки и графики, что напрямую связано с созданием новых средств музыкального языка и новых нотационных практик.

**Ключевые слова:** Адриан Пети Коклико, *Краткое руководство по музыке, тактус, мензура, мензуральная нотация, «белое» письмо, модус, темпус, пролация, лонга, бревис, семибревис, минима*

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В 1978 году окончил историко-теоретическое отделение Сургутского музыкального училища, в 1984 году — историко-теоретический факультет Уральской консерватории. Совершенствовался в аспирантуре Московской консерватории (окончил в 1992 году). Защитил кандидатскую диссертацию по теме «Проблемы тематизма в музыке эпохи Ренессанса» (1992), докторскую диссертацию по теме «Адриан Пети Коклико и его трактат по музыке» (2007). В 1984–1989 годы работал в Красноярском институте искусств. С 1991 года преподает на кафедре теории музыки Московской консерватории. С 1998 года — доцент, с 2008 года — профессор. Читал общий курс полифонии на исполнительских факультетах. В 2001–2005 годы вел спецкурс полифонии и музыкально-теоретических систем в Государственном музыкально-педагогическом институте имени М. М. Ипполитова-Иванова. С 2007 года ведет спецкурс истории нотации, а с 2010 года спецкурс полифонии на историко-теоретическом факультете Московской консерватории.



## 5. Baroque Techniques, Forms and Genres

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### **Единый композиционный принцип в сольных, ансамблевых и хоровых номерах Вечерни Монтеверди**

В 1610 году в Венеции издается сборник духовной музыки, авторства Клаудио Монтеверди, в котором соединены Месса и значительно превосходящая ее по размеру знаменитая Вечерня — «Vespro della Beata Vergine», объект многочисленных исследований. Несмотря на пристальное внимание музыковедов, не все секреты Вечерни можно считать раскрытыми. Один из них — вопрос о композиционном решении столь масштабного произведения, состоящего из 13 номеров, различных по жанру, протяженности и составу исполнителей.

Мы исходим из предположения о том, что в подавляющем большинстве номеров Вечерни — хоровых, ансамблевых и сольных — наблюдается единая структурная модель, реализующаяся на разных масштабных уровнях и обеспечивающая композиционное единство целого. Возможное происхождение модели мы связываем с небольшими образцами техники пассажирирования, прежде всего из сборника Каччини «Новая музыка» (1602).

Структурная модель имеет вид триады, в общих чертах напоминающую *i-m-t*. Ю. Н. Холопов обнаружил сходную модель в музыке Палестрины и, отталкиваясь от специфики лада, определил триаду как «тональную реперкуссию — тональную нейтральность — тональный каданс» (P-N-K). Ее черты мы находим у Монтеверди.

1) Начало как утверждение гармонического устоя: чаще всего это повторение или продление звука или аккорда, в том числе фигурированного, иногда — простейшего гармонического оборота типа T-D-T; в хоровых имитационных номерах фаза начального утверждения и дления воплощается за счет вступления голосов хора в приму и октаву, как в «Laudate pueri» (шесть проведений содждетто от *g* все увеличивающимся числом голосов и инструментом), а также за счет насыщения содждетто повторениями утверждаемого звука, как в «Dixit», где пять проведений основного содждетто участвуют в двойных имитациях (см. нотный пример).



2) Фаза активности, главным показателем которой является значительное оживление ритма (в коротких образцах модели фаза активности часто соединяется с началом посредством мелодического скачка).

3) Кадансовая формула, часто включающая пассажирирование на неустойчивой гармонии, разрешающейся в тонику.

Структурная модель используется Монтеверди прежде всего для передачи стиха (иногда полустушия) текста, в том числе библейского. Примером реализации структурной модели в масштабе музыкального «стиха» служит начальное построение «Nigra sum». Последовательность ряда тексто-музыкаль-

ных «стихов» создает музыкальную структуру наподобие последовательности строф в стихотворной строфе. Ярким примером такого рода является «Dixit», в котором ключевые слова библейского текста, как правило, приходятся на конец стиха, и самый значительный момент музыкальной структуры — переход пассажа в завершающий аккорд — подтверждает их важность.

Максимальный масштаб присутствия модели можно усмотреть во всей последовательности Вечерни, первый номер которой почти целиком построен на повторении трезвучия D, а заключительные «Gloria» и «Sicut erat» представляют собой пассажированное начало и завершение грандиозного кадансового оборота: заключение содержит последовательность трезвучий на ступенях звукоряда 1-го тона, расположенных в виде терцового ряда:  $a - d - B - g - e - C - a - F - d - B - g - D$ .

В процессе изучения и анализа мы установили, что степень распространенности описываемой структурной модели достаточно велика, и обнаруживается в музыке многих композиторов начала XVII века, таких как Джулио и Франческа Каччини, Оттавио Дуранте, Лодовико Виадана и др. В то же время для самого Монтеверди эта модель, насколько мы можем судить, вскоре утрачивает свое значение. Возможно, речь идет об одном из проявлений некоей общей тенденции барочного формообразования: этот вопрос еще предстоит изучить.

**Ключевые слова:** Монтеверди, барокко, пассажи, пассажирование, Вечерня, музыкальная форма, Каччини, XVII, духовная музыка

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Область интересов — вокальная музыка Италии XIV, XVI и XVII веков, в частности история вокальной импровизации и техники пассажирования конца XVI — начала XVII веков. С 2019 года — участник команды сайта [stravinsky.online](http://stravinsky.online). Исполняла средневековую итальянскую и испанскую музыку, а также произведения Б. Фуррера, Ж. Апергиса, Д. Ремезова, Д. Мазурова, С. Невского, К. Широкова, Д. Звездиной и других современных композиторов.

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Recent studies on 18th century music have promoted the idea that the compositional procedure was constantly supported by patterns or models settled in the compositional praxis and in the didactic methodology, in particular through the creation of the partitions.

Without excluding this hypothesis, in this paper I propose a different idea. From the very beginning the tonal compositional practice opts for style rules that limit the freedom granted to a composer of the sixteenth century, determining the return of the counterpoint to preferred paths. For this purpose, I identified a collection of modern motets, published in 1675 in Rome: is the *Scelta di mottetti [...]* by Gio. Battista Caifabri. These are 2/3 voices compositions with bass for the organ made by Roman authors, some of clear fame, such as Francesco Foggia, Giacomo Carissimi, Paolo Lorenzani; they have been systematically transcribed and analysed, bearing in mind the common guidelines of contemporary treatises on counterpoint (Bononcini 1673, Penna 1679). Similarly to the authors of the sixteenth century, seventeenth-century treatises describe counterpoint as a movement of voices in relation to the intervals that form between them; my analysis arises from a perspective which was not considered in treatises of that time: intervals and movements depend on their placement within the scale of seven sounds in each phase of the sentence construction.

In recent decades, some authoritative scholars have proposed and reinforced the theory that the repetition of formulas and passages in 18th century music depends on the reference to models or schemes already available to be adapted to the most diverse expressive conditions; from this point of view the studies of Gjerdingen on galant style music (Gjerdingen 2007) and Sanguinetti on the partitions are fundamental (Sanguinetti 2012).

Considered the year of publication, the motets collected by Caifabri cannot refer to models and schemes; however the counterpoint, interpreted according to the perspectives of the new taste, favours the repetition of practical choices that determine the horizontal paths and the choices of successive intervals. In the compositional procedure, on determined degrees of the scale, precise intervals are systematically used and, horizontally, the use of defined intervals on certain degrees of the scale conditions the continuation of the movement of the voices; this happened, before the definition of a modern chord concept. Within the practice that favours the joint degree of leading voices, the compositional choice — which we can call rule — according to which the sound 7 of the scale must rise to the sound 8 even before and outside the cadence context, is decisive. In this sequence the sound 7 and 8 are counterpointed in a way that the theorist would call dominant and tonic.

Therefore, this paper wants to contribute to a broader understanding of the compositional procedure adopted in the auroral age of the tonal style.

**Keywords:** *counterpoint, scheme, voice leading*

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Graduated in composition and piano at the S. Cecilia Conservatory in Rome and graduated in music history at the “La Sapienza” University of Rome. Teacher of Theory of harmony and analysis at the S. Cecilia Conservatory in Rome.

He transcribed a lot of Renaissance and Roman Baroque music preserved in manuscript or printed sources in the city’s musical archives. He has published in a critical edition collections of sacred and secular music by Ruggero Giovannelli, by Felice Anerio, by Antonio Barrè. He has published studies on Ruggero Giovannelli, Arcangelo Corelli, Gasparo Fiorino, Felice Anerio, Orazio Benevoli. He has published an analysis essay on the Patricide scene, from the soundtrack to the film “The Galdiator”, by Hans Zimmer. In the 2011 edition of EUROMAC, he presented a report on the recurring contexts of the use of atonal music within the cinematographic production of the last decades.

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## **Revisiting the Musical Concordances of Aria and Concerto by Antonio Vivaldi**

One of the common practices in Baroque music was transformative imitation, from the borrowing of musical themes to paraphrasing the whole musical pieces composed by the author himself or other musicians.

In Antonio Vivaldi’s music self-borrowing became a special feature of his musical style. It is known that he widely reused small motives and phrases, and even created different versions of vocal or instrumental compositions, for example, bassoon concerto (RV 471) recomposed for oboe (RV 450).

Among musical concordances in Vivaldi’s oeuvre one type stands out, which is conscious quotations of long musical fragments circulated from operatic aria to instrumental concerto and vice versa. Existing studies (Strohm 2008; Sardelli 2012; Ryom, Sardelli 2018) give only the inventory of musical concordances between Vivaldi’s compositions, but not the further analysis, except very few examples. Meanwhile, a closer view allows us to find out that transferring music composed for arias to the instrumental concertos makes an influence on the musical form of their movements. Moreover, it leads to the discovery of several new cases of self-borrowing in the instrumental concertos RV 139, RV 159, and RV 189, not revealed in existing studies of Vivaldi’s compositions.

In this talk I propose the classification of vocal-instrumental concordances which includes all examples of Vivaldi's deliberate reworkings. New classification consists of five types of concordances, each of which demonstrates a distinct impact of aria da capo form or other operatic "signs" on musical forms and musical genres of instrumental concerti's movements.

Such influence ranges from the borrowing of operatic fragments used in a concerto's movement, till the whole concerto's movement as a parody of the operatic aria. In the former case, Vivaldi uses operatic themes as the motto of the slow movement, or as the ritornello theme in the concerto allegro movement. But the biggest influence is found in the latter case when he composes the concerto allegro movement entirely based on the musical material of the operatic aria. Here, a special kind of musical form arose, combining the signs of the ritornello form and the operatic aria form (RV 442, 1st, 3d movements; RV 139, 1st movement).

Comparative analysis of operatic aria and instrumental reworking's musical forms is highly demanded as it allows a better understanding of Vivaldi's compositional style. Even more, it may help in establishing the chronology of his works.

**Keywords:** *Vivaldi, self-borrowing, transformative imitation, ritornello form, aria da capo*

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### **The Rising Canon before Bach's "Musical Offering"**

It is well known that in Johann Sebastian Bach's "Musical Offering" (1747) many contrapuntist artifices are present: among them, we can find the rising canon or

canon per tonos that pits a variant of the King's theme against a two-voice canon at the fifth. It modulates and finishes one whole tone higher than it started out and it is inscribed "Ascendenteque Modulatione ascendat Gloria Regis" (as the modulation rises, so may the King's glory), with a clear symbolic intention.

On the contrary, it is not so known that we can find many earlier examples of this kind of canon, particularly in seventeenth century Italy. For example, we can find two rising canons in the Giovanni Maria Nanino's *Diario* of 1605 (Biblioteca Apostolica Vaticana, Capp. Sist. Camerl. n. 6); each one is dedicated to a dead pope: the first to Clement VIII (died on 5 March 1605), the second to Leo XI (died on 27 April 1605). Each one is inscribed suggesting the endless rising technique: "in subdiatessaron et postea in diatessaron semper ascendente" (at the lower fourth and then at the upper fourth, endlessly rising) and "ascendit in Coelum" (rising to the Heavens).

In order to obtain the endless rising modulation, Bach eliminates two degrees in the descending chromatic scale of the King's theme middle section: so, the final cadence is placed a tone higher. Earlier examples present a wide range of technical devices in order to obtain the same goal, many of them focused on the technique of avoiding the final cadence. As far as I know, such canons received just a little scientific attention and no musical resolution in score (see Wuidar 2008, 51–55): therefore, the aim of this paper is to present some examples of these canons resolved in score, to compare their construction techniques and to formulate a hypothesis of derivation from them of the rising canon of the "Musical Offering".

**Keywords:** *counterpoint; canon; composition techniques*

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**Mean Counterpoint and Temperamental Choices in the Early Baroque**

Few scholars have remarked on the relationship between counterpoint and meantone temperament in the Early Baroque. Yet, this relationship explains seemingly anomalous features in contrapuntal writing from this time. These features affect stretto fugae (Milsom 2005), sequences (Harrison 2003), contrapuntal modules (Owens 1984; Schubert 2007), and bassline soggetti (Schubert 2018). Adriano Banchieri describes a “rule of strict counterpoint” (hereafter, RSC) in his *Cartella musicale* (1614) that accounts for the relationship between counterpoint and meantone temperament in the Early Baroque. I apply his rule to examples from Chiara Margarita Cozzolani and Claudio Monteverdi to show how apparently anomalous features result from meantone limitations.

By 1600, two cantus (signatures) were available to composers: cantus durus (natural signature) and cantus mollis (one-flat signature). Banchieri presents these cantus to his fictional pupil in *Cartella musicale* and then introduces his RSC: “In compositions using B-natural [i. e. cantus durus] one should not use a flat on the note E, and in compositions using B-flat [i. e. cantus mollis], one should not use a sharp on the note G”. Banchieri’s rule cleverly avoids the possibility of ever sounding a meantone wolf fifth (Eb-G#) — a fifth too wide to be of use.

I apply Banchieri’s RSC to examples from Cozzolani and Monteverdi to account for seemingly anomalous contrapuntal adjustments. First, I illustrate how Cozzolani begins and ends sequences in specific locations in her psalm setting, “Dixit Dominus a 8” (Salmi a otto voci concertati, Op. 3, 1650). She composes the piece in cantus durus and her sequential adjustments correlate directly with Banchieri’s RSC. Next, I analyze Monteverdi’s “Dixit Dominus Primo” and “Dixit Dominus Secondo” (*Selva morale e spirituale*, 1641) to show how contrapuntal modules (multi-voice units of counterpoint) and bassline soggetti are transposed to only those locations that avoid violating Banchieri’s RSC. Finally, I present examples that show how Monteverdi composes stretto fugae (strict canons after one time unit) that conform to Banchieri’s RSC. I limit my focus to stretto fuga composed with a  $\downarrow 3/\uparrow 4$  soggetto (“subject”).

Reconceptualizing counterpoint in relation to temperament highlights a previously overlooked dimension of early Baroque composition. Banchieri’s RSC provides analysts with a simple tool to examine this dimension while complimenting work done by other scholars, including the contrapuntal techniques discussed in this presentation.

**Keywords:** *Early Baroque, counterpoint, temperament, Cozzolani, Monteverdi*

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Example 1: Natural notes (top two staves) and permissible accidentals (bottom two staves) in cantus durus ( $\sharp$  signature) and cantus mollis ( $\flat$  signature), from Adriano Banchieri, *Cartella musicale* (1614), 92

The image shows a musical score for a piece by Adriano Banchieri. It consists of four staves. The top two staves are in cantus durus (sharp signature) and the bottom two are in cantus mollis (flat signature). The score includes vocal lines with lyrics and figured bass notation below the notes. The lyrics are: "5 Sol la, La sol 5; 4 Fa sol, Sol fa 4; 3 Mi fa, Fa mi 3; 2 Re mi, Mi re 2; 1 Vtre, Re vt 1".

Example 2a: Cozzolani, "Dixit Dominus" (Salmi a otto voci concertati, Op.3, 1650), mm. 47–51, reduction

The image shows a musical score for a piece by Cozzolani. It consists of three staves. The top staff is for the Choir and the bottom two are for the B.C. (Basso Continuo). The score includes vocal lines with lyrics and figured bass notation. The lyrics are: "e-mit-tet Do - mi-nus e-mit-tet Do - mi - nus ex Si - on; e-mit-tet Do - mi-nus e-mit-tet Do - mi-nus Do - mi-nus ex Si-on; e-mit-tet Do - mi-nus e-mit-tet Do - mi - nus ex Si - on".

Example 2b: Recomposition of Ex 2a showing meantone limitation per Banchieri's RSC.

The image shows a musical score for a piece by Cozzolani. It consists of three staves. The top staff is for the Choir and the bottom two are for the B.C. (Basso Continuo). The score includes vocal lines with lyrics and figured bass notation. The lyrics are: "e-mit-tet Do - mi-nus e-mit-tet Do - mi - nus ex Si - on; e-mit-tet Do - mi-nus e-mit-tet Do - mi-nus Do - mi-nus ex Si-on; e-mit-tet Do - mi-nus e-mit-tet Do - mi - nus ex Si - on".

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### **«Преложение пропорций» в концерте Леонтия-монаха «Оком благоутробным» в свете барочной теории такта**

Хоровой концерт на 12 голосов композитора первой половины XVIII века Леонтия-монаха «Оком благоутробным, Господи, виждь мое смирение» написан на слова тропаря по 13-й кафизме. Концерт, как и другие сочинения Леонтия, никогда не публиковался. Партитура восстановлена мной по сохранившимся рукописным партиям (поголосникам).

В XVIII веке этот концерт был широко распространен (сохранился не менее чем в двадцати трех копиях, а также в переложении на восемь голосов). С точки зрения мелодии, гармонии и полифонической техники концерт «Оком благоутробным» ничем не выделяется среди сотен ему подобных. Избранная композитором форма рондо неоднократно встречается в русских хоровых концертах на протяжении всей эпохи барокко (правда, преимущественно в сочинениях на слова псалмов или библейских песен). Уникальность концерта «Оком благоутробным», делающая его достойным объектом теоретического исследования, заключается в том, что рефрен рондо четыре раза проводится в трех различных «пропорциях» (в терминологии партесного пения) или в «неравных пропорциях» (в терминологии Михаэля Преториуса, заимствованной из его трактата «*Syntagma musicum*»):  $3/1$ ,  $3/2$ ,  $3/4$ ,  $3/1$ . Проведения рефрена чередуются в концерте с эпизодами в четном (сигмовом, в партесной терминологии) размере. Ритмические особенности концерта «Оком благоутробным» в докладе рассматриваются: 1) с точки зрения учения Преториуса (1614–1620), обобщившего музыкальную практику раннебарочного периода; 2) в свете идей Николая Дилецкого о тактовых размерах его времени и о «преложении пропорций» как приеме музыкальной композиции (1670-е годы); 3) в контексте музыкальной практики XVII — начала XVIII века. Делается вывод об экспериментальном характере концерта Леонтия, возникшего наряду с другими сочинениями русских композиторов первой половины XVIII века, содержащими ритмические новации. Прием, примененный композитором, описан в «Грамматике мусикийской» Дилецкого. В завершении главы «О диспозиции, то есть о расположении композиции, уже указанном» Дилецкий перечисляет три «пропорции» — великую ( $3/1$ ), обыкновенную ( $3/2$ ) и малую ( $3, 3/4$ ) — и посредством нотных примеров показывает, как «пропорцию великую можно преложити на малую такожде и противу малую на великую». По-видимому, опыт Леонтия должен быть интерпретирован как попытка применить теоретические разработки Дилецкого в композиторской практике. Его эксперимент можно также трактовать как попытку установить точное значение длительности тактов, к означенному периоду уже в значительной степени в музыкаль-

ной практике утраченное. С этой целью привлекается единственная обнаруженная на сегодня партесная рукопись, содержащая хронометраж всех сочинений. Курьезный характер этого хронометража говорит о распаде системы, на заре эпохи барокко зафиксированной Преториусом, о разрушении связей между тактовым размером и темпом и о внутренней готовности музыкальной культуры к введению специальных темповых обозначений.

**Ключевые слова:** *русское барокко, партесный концерт, мензуральная ритмика, пропорция, теория такта*

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## О каденциях и каденционных планах в четырехголосных хоровых концертах Николая Дилецкого

Композитор и теоретик Николай Дилецкий в трактате «Мусикийская грамматика» (редакции 1679 и 1681 годов) отчетливо обозначил двуладовый характер мажорно-минорной системы, которая лежит в основе двух видов музыки: «веселой» и «печальной», или «жалостной». При этом отличительной чертой гармонии партесного концерта обычно считается ее «переходный» характер между модальностью и тональностью. Как реализуются теоретические постулаты Дилецкого в его собственном творчестве? Какие черты модального мышления сохраняются в музыке Дилецкого? Что, напротив, свидетельствует о переходе к мажору и минору тональной системы?

Материалом исследования являются тридцать четырехголосных концертов Дилецкого, полные партитуры которых впервые готовятся автором доклада к изданию. Десять концертов написаны в мажорных ладах: один — в ионийском С и пять — в ионийском F, три — в миксолидийском G, один концерт имеет незамкнутую ладовую структуру: начинается в ионийском F, заканчивается в ионийском B. 20 концертов написаны в минорных ладах: на первом месте эолийский a (десять концертов), на втором — дорийский с разными финалисами (d — пять концертов, g — два концерта, c — один концерт). Еще два концерта фактически написаны в до миноре, но с одним бемолем при ключе.

В докладе будет представлена систематика каденций: 1) по критерию взаимосвязи с текстом: стиховые, строчные, полустрочные, синтагматические (Холопов 1996), 2) согласно делению, предложенному самим Дилецким, на обыкновенные (автентические) и необыкновенные (плагальные, а также каденции доминантового лада); он рассуждает об этом в разделе «Правило именуемое латински каденциальное, славенски же падежное» (Дилецкий 1979), или, в редакции 1681 года, в разделе «О падежах» («Музыкальная грамматика», 1910). Статистический анализ выявил ведущее значение автентических каденций в концертах Дилецкого.

Как писал Г. И. Лыжов в связи с мотетной композицией Лассо, «многоголосный лад развертывается прежде всего через каденционный план: при помощи выделения из общего звукоряда определенных каденционных ступеней, через их иерархический порядок и интервальное соотношение с главным тоном ретроспективно вырисовывается остов лада и одновременно определяется степень развитости верхне- и нижнеквинтовой сферы созвучий» (Лыжов 2003). Каденционные планы в концертах Дилецкого демонстрируют как совпадение с иерархией ступеней, сформировавшейся в западноевропейской музыке эпохи Ренессанса, так и отличие от нее, выражающееся, в первую очередь, в большом значении каденций нижнеквинтовых (плагальных). Результаты анализа будут представлены в том числе в виде диаграмм, показывающих процентное соотношение частоты употребления тех или иных каденционных трезвучий в ладах мажорного и минорного наклонения (использован метод составления диаграмм, разработанный Лыжовым). Автор доклада использует метод сравнительного сопоставления каденционных планов в концертах Николая Дилецкого и в сочинениях итальянских, немецких и польских композиторов эпохи барокко.

**Ключевые слова:** барокко, Николай Дилецкий, хоровой концерт, каденция, каденционный план

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## **Baroque Choral Concerts by N. Dylecki: Musical and Rhetorical Analysis**

Musical and rhetorical figures play a major formative role in the choral works of Vilna theorist and composer Nikolai Diletski. As a graduate of the Vilna Jesuit Academy, the composer knew the techniques of rhetoric and himself composed literary texts-orations, built according to its laws (introduction to Stroganov's list of "ideas of grammar musikiyskoy", 1679; "Zlota toga" in Polish, 1675). He saw the closeness of composition and rhetoric in the way the word and music are arranged, which is confirmed by his choral compositions for three, four and eight voices. The report will analyze and present the schemes of concerts, which are based on the musical and rhetorical figures' program. It turned out that Diletsky often has works, the texts to which he composed from various liturgical sources to obtain a new musical and poetic composition, subject to the principles of building a Baroque sermon. The analysis allowed revealing the most typical schemes of concerts used by the composer and to establish connection of these schemes with works of other composers of Vilna school, for example, T. Sheverovsky and S. Zamarevich.

**Keywords:** *musical and rhetorical figures, baroque style choral works, Vilna composer style*

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## 6. Théorie et Analyse de la Musique Baroque Française

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### **Aspects analytique et méthodologique de la traduction des traités de Rameau en russe**

- *Contexte*

La musicologie russe a développé plusieurs concepts théoriques. Au coeur de ses préoccupations se trouvait tant l'élaboration des propres concepts ainsi l'intérêt prononcé envers des systèmes théoriques européens. Parmi eux se trouve la théorie de Rameau (1683–1764), considéré par ses confrères comme le plus important musicien et théoricien français du XVIII<sup>e</sup> siècle. L'oeuvre de Rameau présente un corpus de référence pour la musique occidentale, aussi bien du point de vue esthétique que théorique. Malgré l'intérêt scientifique porté à la théorie de Rameau par plusieurs chercheurs russes (je ne mentionnerai que quelques noms tels que Rijkin, Mazel, Xolopov, Bikov, Katunian), l'oeuvre de Rameau n'est pas encore traduite en russe. Ce fait est dû à plusieurs difficultés liées tant aux contradictions propres à l'oeuvre théorique de Rameau «difficile d'accès de par leur style souvent touffu et parfois obscur» selon Legrand (p. 8) ainsi que des problèmes terminologiques dans divers registres: comment Rameau les déterminait lui-même, comment ses termes ont-ils été reçus par ses contemporains, comment ses termes peuvent-ils être inscrits dans le lexique théorique de la musicologie russe et peuvent-ils être perçus par des musicologues russes contemporains en prenant en considération le développement de l'appareil analytique actuel.

- *Objectifs et corpus*

S'ensuit l'importance de notre projet avec Raphaëlle Legrand, professeur à la Sorbonne Université: présenter la traduction en russe de deux traités de Rameau complétée par un glossaire bilingue et l'introduction analytique. La *Démonstration du principe de l'harmonie* (1750) est un résumé des théories de Rameau pour l'Académie des Sciences de Paris. Les «Observations sur notre instinct pour la musique» (1754) constituent une réponse directe à la «Lettre sur la musique française» (1753) de Rousseau.

La présente communication traite certains aspects analytiques de la traduction des traités de Rameau en russe et du choix méthodologique de la traduction. Notamment, dans ses traités, Rameau écrit des termes de deux manières, commençant par la lettre majuscule et minuscule. Y-a-t-il une différence sémantique dans ces deux manières de pensée et de présenter le sujet ou bien sont-elles juste deux manières stylistiques de présenter le même terme? La communication apporte la réponse aux questions posées en analysant notamment des paires de terme: le genre / le Genre, la proportion / la Proportion, la consonance / la Consonance.

Un autre aspect concerne la notion du rythme pris dans un sens étroit et sens large du terme, notamment le rythme en tant que proportion et des changements harmoniques.

- *Méthodologie*

Nous avons choisi un modèle de traduction qui respecte le style d'écriture de Rameau. Soucieuse d'acceptation dans la culture ciblée, cette traduction est ac-

compagnée par un glossaire bilingue et des commentaires explicites des termes du XVIIIe siècle prenant en considération le lexique terminologique de la musicologie russe. Dans la communication seront analysés des champs sémantiques et analytiques des termes indiqués dans le paragraphe précédent en vue de la particularité de leur traduction en russe. Outre ces notions sera étudié le champ analytique de la traduction du terme mode.

- *Apports et retombées*

Notre recherche permettra aux musicologues russes et plus largement au public russophone d'accéder à l'héritage théorique de Rameau. Le travail terminologique étant une partie importante de l'appareil analytique, il permet de mieux comprendre le sens des termes et d'éviter des ambiguïtés de compréhension et ainsi créer un champ lexical commun pour les musicologues russes et français.

**Mots clés:** *Rameau, traité de l'Harmonie, méthodologie de la traduction, terminologie, lexique*

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### **Н. Дилецкий — Ж.-Ф. Рамо: компаративный диалог**

В докладе предполагается сравнительный анализ двух музыкальных теорий эпохи барокко. Это — «Музыкальная грамматика» Николая Дилецкого и «Трактат о гармонии» Жана-Филиппа Рамо. Объединенные одной эпохой, они, тем не менее, отчетливо демонстрируют стадийные различия воззре-

ний на гармоническую систему современной им музыки: первый — аккумулирующий традиции западноевропейской музыкальной теории XVII века, второй — представляющий музыкальную науку новой формации эпохи Просвещения.

В докладе будут рассмотрены как общие направления: опора на двудадую основу гармонии, взгляд на гармоническую вертикаль, по сути, аккордовую, устремление к тональному принципу музыкального мышления, рациональные основы в организации музыкального материала. Оба учения представляют разные этапы единого пути становления тональности и ее осмысления. Тем не менее, их пересекающиеся сходные позиции при сравнении обнаруживают различия, так как общие черты — как отражение объективного процесса музыкальной эволюции — складывались под влиянием разных исходных мировоззренческих позиций и обусловлены различными как историческими, так и методологическими предпосылками. В докладе проводятся сравнения, сопоставления и параллели, общее и различия, затрагивающие разные аспекты музыкальной теории: ее категориальный аппарат, методологию, мировоззренческие основы, терминологию.

**Ключевые слова:** *Дилецкий, Рамо, функциональная система гармонии, гексахорд Гвидо Аретинского, становление тональности, конкорданция, обращение аккордов*

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### **D’Alembert et ses «Éléments de musique» (1752, 1762): ramiste ou anti-ramiste?**

Les «*Eléments de musique théorique et pratique*» de Jean Le Rond d’Alembert (1717–1783) ont été, dès leur première édition en 1752, un ouvrage de référence incontournable pour décrypter la théorie de Jean-Philippe Rameau (1683–1764). Cette synthèse «lumineuse» et éclairée des principales thèses ramistes par ce célèbre mathématicien et coéditeur de l’«*Encyclopédie*», fut appréciée dès sa publication non seulement par de nombreux philosophes et musiciens contemporains, mais également par Rameau lui-même, bien qu’elle comporte quelques interprétations erronées de la théorie ramiste. Jean-Jacques Rousseau (1712–1778) affirme même que la «lecture [des ouvrages de Rameau] est [...] devenue absolument superflue depuis que M. d’Alembert a pris la peine d’expliquer au Public le système de la Basse-fondamentale» (1768, 316–317).

Le contenu des «*Eléments*» repose principalement sur deux traités de Rameau: si la première partie théorique s’inspire en grande partie de la «*Démonstration du principe de l’harmonie*» (1750), la deuxième, pratique, est un résumé éclairé du chapitre 18 de la «*Génération harmonique*» (1737). Dans la deuxième édition augmentée de 1762, d’Alembert change néanmoins d’attitude envers la théorie ramiste. Un «*Discours préliminaire*» remplace l’«*Avertissement*» de la première édition et précise «avoir éclairci, développé, & peut-être perfectionné à certains égards les idées» de Rameau, annonçant une prise de distance, comme le dévoilent plus loin de nombreuses notes nouvellement rédigées.

Peut-on considérer alors que l’édition de 1752 est simplement une synthèse éclairée de la théorie de Rameau, et que celle de 1762 s’en distingue plus? Thomas Christensen note dans son travail approfondi sur les «*Eléments de musique*» que «l’édition de 1762 des *Eléments* prouve incontestablement que d’Alembert pourrait être un penseur original en matière de musique» (1985: 45). Or, les «*Eléments*» comportent en réalité, dès leur première édition, quelques thèses originales,



notamment concernant l'origine des accords: d'Alembert introduit le concept que Christensen nomme «co-génération», et justifie l'origine de certains accords en présupposant *deux* générateurs. Ce raisonnement présente, par ailleurs, une certaine similitude avec la théorie de double basse fondamentale de Jean-Adam Serre (1704–1788) publiée un an plus tard, en 1753. Ainsi, la première édition de d'Alembert ne se limite peut-être pas qu'à une simple explication éclairée de la théorie ramiste.

Les «Elémens de musique» ont joué un rôle majeur dans la propagation de la théorie «ramiste» non seulement en France, mais également à l'étranger à travers la traduction allemande (1757) par Friedrich Wilhelm Marpurg (1718–1795) et la traduction partielle de la deuxième édition en anglais dans l'entrée «Music» d'«Encyclopedia Britannica» (1781 et 1797) publiée également à New York. Il est ainsi primordial d'identifier les points de divergence et convergence entre la thèse originelle de Rameau et l'interprétation de d'Alembert afin de comprendre dans quelle mesure les «Elémens» ont contribué, positivement et négativement, à la vulgarisation de la théorie de Rameau. La présente communication tente de déterminer l'originalité des «Elémens», dès leur première édition, et ainsi l'influence de d'Alembert sur ses contemporains.

**Mots clés:** *d'Alembert, Rameau, basse fondamentale, théorie de l'harmonie, Serre*

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**Old Terms for New Tools:  
Historicizing French Baroque Music Analysis**

*Termes anciens, nouveaux outils:  
historiciser l'analyse de la musique baroque française*

Unlike the decades-long debates over the so-called historically informed interpretation, the field of analysis of baroque music appears rather unconcerned with historical issues. The corpus of rhetoric theories and treatises has proved the exception rather than the rule, as the sole historical tool extensively used by analysts so far. And yet these texts may be more consistently applied to Italian and German traditions than to French music.

Baroque music – unlike medieval or Renaissance music – can be easily analysed through classical and Romantic based tools, which often conceals the anachronism of the perspective. Moreover, French baroque music scholars tend to concentrate on social context, philology and performance practice at the expense of analysis. Papers on specific technical points have been written, however, namely by Françoise Depersin, Gérard Geay, Raphaëlle Legrand, Bertrand Porot, Theodora Psychoyou, Graham Sadler, Shirley Thomson, Cinthia Verba, and others. In 2014 the Ateliers Rameau at Sorbonne University, organised by Raphaëlle Legrand and Rémy-Michel Trotier, laid an experimental groundwork, setting side by side etic and emic analytical methods. An overall reflection on the relevance and contribution to contemporary analysis of the theoretical terminology of the period, namely pre-Ramist, was still lacking, yet.

In my paper, I will present a forthcoming book on this issue. Written in collaboration with Françoise Depersin, Marie Demeilliez and Theodora Psychoyou, this work examines the musical terminology used at the time in France, from Descartes (1618) to Rousseau (1768), in order to offer useful means for present-day analysis. Such topics as chords, cadences, modes, modulation, form and style are thoroughly discussed. Though often unsettling and off-centre an experience, this approach is aimed at providing new tools and at opening new up paths for analysis.

**Mots clés:** *musical form, French Baroque Music, Rameau, Rousseau, terminology*

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Raphaëlle Legrand is a full professor at the Sorbonne Université and a member of the Institut de Recherche en Musicologie. Her research focuses on eighteenth-century French opera and opéra comique, especially in Rameau's works, and on gender issues. At the Sorbonne she has founded two research teams – GRIMAS, which explores subjects relating to the performing arts, and CREIM, devoted to female musicians. Her many publications include «Rameau et le pouvoir de l'harmonie» (2007) and various articles on Rameau's operas. She has also co-authored «Regards sur l'opéra-comique» (2002) and co-edited, «Sillages musicologiques » (1997), «Musiciennes en duo» (2015), «En un acte: les actes de ballet de Jean-Philippe Rameau (1745–1757)» (with Rémy-Michel Trotier, 2019).

## 7. Partimenti

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### **Partimenti and Grande Coupe Binaire in Anton Reicha's Theory (to the Problem of Sonata Form Establishment)**

The 18th and the early 19th century is a period of sonata form crystallization, marked by the coexistence of its predecessors. One of its first descriptions (called *grande coupe binaire*) occurs in the “*Traité de mélodie*” (1814) by Anton Reicha. Among his examples of this form, more than half are works by Italian composers (Paisiello, Cimarosa, Zingarelli and others). Many of them were trained through partimento lessons in the early Neapolitan conservatories. Probably, this kind of training formed the principles of their thinking, which would later be designated as sonata principles.

Intersection of composing and realization principles of Italian partimenti with Reicha's early concepts of form allow us to identify the methods of practical mastering of an early-classical sonata. This connection has not been considered in the studies on sonata form (Darcy 2006; Diergarten 2019) and partimento tradition (Gjerdingen 2007; Sanguinetti 2012; van Tour 2015), although Reicha's views seem to be an important link in both scientific retransmission and composers' practice at the time.

In the report, the choice of Reicha's early theory is based on the following:

- the documented evidence of Neapolitan masters' acquaintance with Reicha's early treatises;

- Reicha's pedagogical activity at the Paris Conservatory where the partimenti collections have been distributed since the 19th century;

- Reicha's acquaintance with teaching principles of Neapolitan masters; moreover, he included the greatest partimento masters — Leo and Durante — in a row with the names of Palestrina, Corelli, Jommelli and A. Scarlatti.

In partimenti, sonata potential is manifested through structural, harmonic and thematic parameters.

1. Reicha's principles of relations between musical “ideas” reveal the structural type of partimenti characterized by the introduction of a new motif and its interaction with the initial material. It goes beyond the combinatorial framework, which is usually used to explain the structure of partimenti.

2. Reicha's punctuated-harmonic concept of form explains the logic of the partimenti modulation plans and the primary learning of different cadences in the partimento course.

3. Reicha's concept of fragmentation reveals the developmental character of partimenti.

4. Reicha's types of melodic repetition complement the existing explanation of the sequential opening of many partimenti and its three-segment construction. Besides, they enable to substantiate the type of partimenti which starts with a repetition of particular motifs, indicating crystallization of the theme (the series of Fenaroli's partimenti designated as *Temi* is illustrative in this regard).

Thus, components of the early classic sonata were practiced on partimenti through improvisation. In the light of oral tradition of partimento, Reicha's concepts provide a strong support for the theoretical justification of this phenomenon for further understanding of its features.

**Keywords:** *partimento, A. Reicha, grande coupe binaire, sonata form, eighteenth century music pedagogy*

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## **Playing with the Past: Eighteenth Century Pedagogic Traditions and Nineteenth Century Compositional Praxis in Tchaikovsky's Music Creations**

This paper aims to highlight pedagogic and theoretical musical traditions in nineteenth-century Russia and their impact on music creation, focusing on the works of Pyotr Ilych Tchaikovsky (1840–1893).

Tchaikovsky's music came to the fore in the second half of the nineteenth century, gaining renown both inside and outside Russia. His musical training and

compositional skills allowed him to create masterpieces using a wide range of techniques from the pedagogic legacy of the past – such as the eighteenth- and early nineteenth-century compositional praxis – to the musical idioms of late nineteenth-century music. Tchaikovsky, in fact, is known for his engagement with the compositional languages of the past. His musical training was heavily influenced by the study of Italian pedagogic traditions such as the art of partimento and its contrapuntal laws.

In fact, the Russian musician learned schemes, patterns, contrapuntal and harmonic models during his training at the Moscow Conservatory and incorporated them into his compositional activity, which was integral to the artistic vocabulary of his musical language. His creative art involved the use of imitations and patterns, which were consistently elaborated in his ballet music or symphonies.

The relevant musicological and analytical studies (Baragwanath 2012; Gjerdingen 2007; Sanguinetti 2012) highlighted how the theory of musical pedagogic traditions and its practical applications influenced nineteenth-century European composers, but there are still deep gaps in explaining how these traditions impacted the tonal language of nineteenth-century Russian music.

Using an analytical method, this work intends to prove that the legacy of the past was still alive in Tchaikovsky's training as well as in his artistic creations.

This research also aims to explore how Tchaikovsky could have used the compositional schemes and melodic models still alive in late nineteenth-century Russia's pedagogic traditions to impart artistic and dramaturgical meaning to his piano music, symphonies or ballet music. For the first time, analytical examples from Eugene Onegin, The Nutcracker, Sleeping Beauty and Tchaikovsky's piano scores highlight the presence and use of compositional schemes, such as conventional musical formulae and artistic cliché, to explore Tchaikovsky's dialectic between compositional praxis and artistic meanings in some of the composer's creations.

This study begins an investigation into Tchaikovsky's tonal language as well as pedagogic and theoretical nineteenth-century Russian music traditions which still remain largely underexplored, encouraging future research through analysis of Russian music.

**Keywords:** *partimento studies, theories and methods of analysis, schemata theory, nineteenth century music analysis, aspects of theory and analysis that deal with the expressive content of music*

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Following his studies as a pianist and singer, Dr. Pollaci graduated in “Liberal Arts – Music and Performing Arts – Music” from the University of Tor Vergata in Rome. He went on to receive his PhD in Music from the University of Nottingham in the United Kingdom (2018) with a thesis on the pedagogic traditions and compositional practices in nineteenth century opera.

Dr. Pollaci’s research focuses on eighteenth and nineteenth century music, opera studies, music theory and music analysis. Further research interests include partimento studies and Italian compositional practice in eighteenth and nineteenth century music. He has served as a Teaching Assistant at the University of Rome “Tor Vergata” and at the University of Nottingham. He is currently an Assistant Researcher for the University of Pavia. His current research project focuses on the eighteenth and early nineteenth century Italian compositional practices, in particular partimento studies, schemata theories, and their analytical approach.

## 8. History of German Music Theory

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### **Beethoven and Reicha – Stylistic Intersections and Misreadings Reconsidered**

The relationship between Ludwig van Beethoven and Antonin Reicha has always been a debatable topic. According to Reicha's autobiography, both men were friends during their years in Bonn during the 1780s. They met again in Vienna when Reicha moved there in late 1802. The documentation of their interaction is sparse. The research literature mostly focuses on a letter that Beethoven wrote to his publisher Breitkopf in which he criticizes the quality of modern-style "fugues that are no longer fugues". This quote most likely refers to Reicha's 36 fugues which were published in 1803, in which Reicha proclaims a "new method of composition". Beethoven on the other hand states that his variations op. 34 and 35 were written in a "truly new manner". Kunze (1972) considered this expression an explicit response by Beethoven to Reicha.

Since the 1970s scholars have considered various levels of influences between the two composers: Smolka (1970) states that Beethoven's later fugues (piano sonatas op. 101, 106, *Missa solemnis*) were only possible through Beethoven's knowledge of Reicha's progressive approach in fugual writing, with a particular focus on harmonic progressions in third-relationships and motivic fragmentation. Both techniques were intensively elaborated in Reicha's 36 fugues, but also in his unpublished "24 examples with commentaries", most likely written between 1800 and 1803. Arfini (2009) insists that specific compositional procedures support the idea of an interrelationship between Beethoven and Reicha, here focusing on Reicha's "L'art de varier" op. 57 (1805) and its reference to Beethoven's variations of this time period. Schneider (2015) summarizes multiple analytical comparisons between Beethoven and Reicha, concluding that Beethoven and Reicha shared the same innovative spirit regarding compositional and formal techniques, coming to quite different results.

Still, many questions remain unanswered: Was Beethoven inspired (or challenged) by the complexity and innovative approach of Reicha's fugues? Did Reicha have any influence on Beethoven's quest for a "new method" in composition during his Eroica period? Rice (n. d.) argues that "Reicha's boasting of a nouveau système seems to have contributed to Beethoven's recognition that he too was entering a new stylistic phase".

My paper will provide an analysis of Reicha's experimental compositions of his Vienna period along with an interpretation of his manuscript treatises written during this time. Instead of a comparison with Beethoven's compositions that has not been proven effective, it is my goal to provide a better understanding of Reicha's innovative theoretical thinking. A substantial knowledge of this virtually unknown material helps to identify key elements of the possible interrelationship between Beethoven's music and Reicha's theory.



**Keywords:** Antonin Reicha, Ludwig van Beethoven, history of music theory, motivic fragmentation, fugue

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## **Beethoven Analyzing Beethoven**

Musicians and musicologists analyzing Beethoven's music are common in the professional world. At the same time many of them are innerly convinced that since the great composer did not write treatises or essays that help us to understand his theoretical views, he created his masterpieces according only to the laws of free inspiration. The huge amount of Beethoven's sketches does not contradict this opinion: if you take into account only the notes in these sketches, you get the impression of creativity, based on a powerful intuition that prompted the composer to search for the best solution. However, according to a well-known anecdote, Beethoven proudly called himself a "Brain Owner" ("Hirnbesitzer"). The rational factor was also important to this great musician who belonged to the German "learned" tradition. Of course, Beethoven did not take care to create his own

theoretical system, and it is clear why: every author of such a system risks becoming a hostage to the pre-established rules. For Beethoven, the human creativity was based on the main principle of the divine Creation: “freedom and moving forward” (“Freyheit, weiter gehn”; letter from 29 July 1819).

Nevertheless, having collected the most various his words (sometimes scattered) and statements about own music, it is possible to try to understand how Beethoven comprehended it in theoretical aspect. The sources for the hypothetical reconstruction of Beethoven’s aesthetic and musical-theoretical representations are: 1) his original remarks and observations preserved in his letters; 2) musical terms concerning form, harmony, counterpoint etc. present in letters, sketches, conversational books, finished texts of musical works; 3) Beethoven’s statements and comments on his own works recorded in the testimonies of his contemporaries; 4) extracts made by him from treatises on the theory of composition for studying and teaching purposes.

As a result, there emerge outlines of a concept, the philosophical and aesthetic foundations of which go back to the Baroque era or even to antiquity, professional terminology corresponds to the state of German theoretical thought of the late XVIII — early XIX century, but the composer’s practice goes far beyond the admitted boundaries. Hence one of the paradoxes of Beethoven’s late style, with its conscious retrospective appeal to pre-classical forms and concepts, interpreted, however, with a creative freedom that remained inaccessible even to his contemporaries of the Romantic era.

**Keywords:** *Beethoven, creative process, letters, treatises, sketches, musical aesthetics, musical terminology*

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**Owen Belcher**

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*obelcher@umkc.edu***A Theoretical Oddity:****Ludwig Bussler's "Lexikon der musikalischen Harmonieen" (1889)**

Ludwig Bussler's (1838–1900) "Musikalische Formenlehre" (1878) influenced many twentieth-century composers including Bartók, Schoenberg, and Copland (Krämer 1993, András 1981, and Mathers 2015). However, his unusual final publication, the "Lexikon der musikalischen Harmonieen" (1889) or "Lexicon of Musical Harmonies", has been largely forgotten. Like a language dictionary, the Lexicon catalogs its harmonies as 321 "entries" according to interval content, provides explanations of their common uses, and illustrates many with musical examples. But what is the Lexicon for? Is it an analytical tool? A theory of harmony? After contextualizing the Lexicon within Bussler's oeuvre, my presentation explores this question, demonstrates how the treatise reflects methodological tensions between Stufentheorie and harmonic dualism, and illustrates how Bussler's Lexicon anticipates prominent 20th-century theoretical approaches including Paul Hindemith's (1942) understanding of relative consonance and dissonance, Howard Hanson's (1960) intervallic classifications, and Allen Forte's (1977) concept of interval vector. As such, I conclude that the Lexicon exists on a spectrum between the poles of theory and analysis. Speculative and unusual for its time, the Lexicon is an unexplored resource for understanding 19th-century perspectives on harmony, and serves as a significant precursor to the theories that dominated the 20th century.

**Keywords:** *history of theory, nineteenth-century harmony, musical intervals, theory vs analysis*

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Figure 1: Lexicon Entry No. 139 (my translation)

**139. Major 3<sup>rd</sup>, Major 3<sup>rd</sup>, Major 2<sup>nd</sup>, Augmented 4<sup>th</sup>, Augmented 4<sup>th</sup>, diminished 3:** C E F# A#.

1) frequently appears as the second form of the augmented sixth (the so-called “French” sixth), less common in other positions and inversions. Wagner *Die Walküre*: Fb Ab D Bb resolving to Eb Ab Eb Cb, and immediately afterwards: Bbb Eb G Db resolving to Ab C Gb Eb.

2) as a triple suspension: E F# A# C resolving to E G B. See Schubert, *Winterreise*, “Frühlingstraum.”

3) rare but not worse is: C E F# A# resolving to G D G B, where C and E belong to the subdominant. Enharmonically: C D F# G# = Entry No. 167.

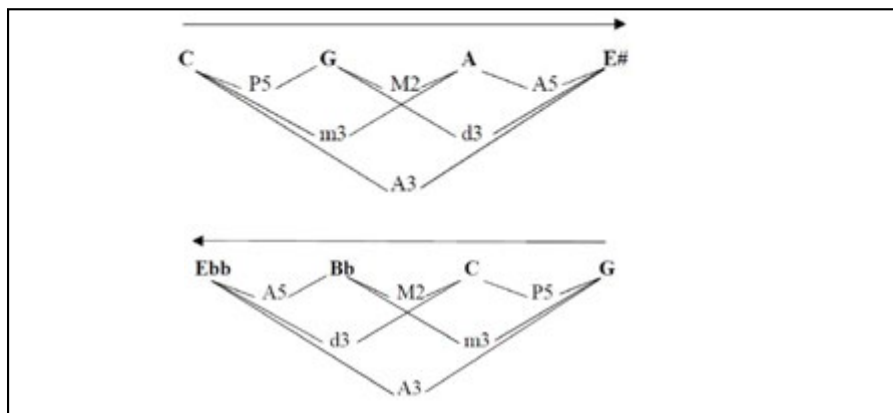
Figure 2: Lexicon Entry No. 91 (my translation)

**91. Perfect 5<sup>th</sup>, minor 3<sup>rd</sup>, Major 2<sup>nd</sup>, diminished 4<sup>th</sup>, diminished 3<sup>rd</sup>, Augmented 3<sup>rd</sup>:**

A) C G A E#. Enharmonically: C G D E = Entry No. 21.

B) C G Bb Ebb, C G# A# E#. Enharmonically: C G D A# = Entry No. 28B.

Figure 3: A comparison of the A (above) and B (below) orderings of Entry 91. N.B: By convention, Bussler rotates each ordering to begin on C. The Figure shows the “unrotated” version in order to actually depict the intervals in question



## 9. Classical Form

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### **Proliferation, «form-functional conflict», «becoming» и совмещение функций формы: перспективы интеграции аналитических подходов**

Учение о функциях частей формы (Каплин 1998) и теория сонаты (Хепокоски, Дарси 2006) стали отправными в зарубежных анализах постклассической композиции. Ориентируясь на идею нормы и деформации, подкрепленную функциональным пониманием тематических процессов, Джулиан Хортон, Стивен Ванде Моортеле, Джанет Шмальфельд, Паунди Бёрстин, Ховард Синнамон и другие исследователи осмысливают формообразование в музыке позднего Бетховена, Шуберта, Мендельсона, Брамса, Листа и Брукнера.

Центром их внимания стало ослабление функциональной определенности в условиях расширенной тональной системы, а также влияние «рыхлого» музыкального синтаксиса на композиционное построение целого. Среди рассматриваемых вариантов — временные смещения функций, то есть смешение признаков начального, развивающего и итогового изложения (*twisted formal functions*, Бёрстин), внутритематическое прорастание, ведущее к слиянию микро- и макро-тематических планов (*proliferation*, Хортон), совмещение функциональных характеристик одночастной и циклической композиции (*two-dimensional form*, Ванде Моортеле) и феномен «становления» — ретроспективная переоценка функционального статуса разделов (*becoming*), ставшая основой динамического понимания формы у Шмальфельдт.

Несмотря на различие аналитических подходов, работы этих исследователей роднит развитие каплинского тезиса о функциональной подвижности композиционных структур: как внутри-, так и меж-тематические процессы могут реализовываться одновременно на нескольких уровнях формы, создавая условия для функциональных расхождений во всех ее слоях (*form-functional conflict*, Бёрстин), причем, как отмечает Каплин, нет предопределенности в отношении того, как именно сложится сумма местного (*intrinsic*) и общего (*contextual*) векторов движения. Природу таких многоплановых явлений отражает термин «пролиферация» (Хортон), который обозначает рассредоточенное развертывание материала в пределах эпизодов разной композиционной направленности, обнаруживающих множественное наложение тематических звеньев.

Близость описанных подходов учениям В. Бобровского, И. Способина, Ю. Тюлина, Ю. Холопова, Е. Ручьевской, А. Милки, Е. Назайкинского и др. очевидна. Поэтому естественен вопрос о границах употребляемых понятий, их наполнении и месте в системе представлений о функциях формы. Насколько *proliferation*, *twisted formal functions*, *two-dimensional form* и *becoming* совместимы с «рассредоточенным тематизмом», «композиционной модуляцией», «движением функций» и «прорастанием»? Еще важнее — каков эвристический

потенциал породивших эти категории концепций и каковы возможности их интеграции с достижениями российской науки? Ответы на эти вопросы будут предложены в данной работе.

В англоязычной научной литературе существует мнение, что искомый многомерный подход к постклассической композиции лежит у поверхности продолжающейся дискуссии с участием каплянистов и последователей Хепокоски. Это верно и для отношения между отечественной и североамериканской, и шире — зарубежной теорией, хотя пока вместо диалога скорее имеет место их раздельное существование. Осмысление перспектив, открывающихся при взаимодействии несходных теоретических традиций, небесполезно для всех, кто занимается теорией музыкальной формы.

**Ключевые слова:** функциональная теория формы, теория сонаты, методы анализа, музыкальный синтаксис, тематические процессы

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Круг интересов: музыкальная теория, современная композиторская практика, музыка и культура Восточной Европы, этномузыкознание, гендерные исследования, пост-колониальная литература, голос и культурная идентичность, теория нарратива, современные педагогические исследования и музыкальное образование.

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## Шесть фуг Никола Порпоры: анализ полифонического стиля

В настоящее время стремительно расширяется спектр исследуемой полифонической музыки барокко. Для максимально объективной панорамы стилистических метаморфоз эпохи важно обращаться не только к общепризнанным

вершинам, но и к произведениям авторов менее изученных к настоящему моменту или тех, в чьем творчестве полифонические жанры не были магистральной линией, но внесли свой вклад в развитие этого направления.

В центре нашего исследования находятся Шесть фуг Никола Порпоры (1686–1768), опубликованные Муцио Клементи в 1801 году, которые являются весьма характерным «срезом» эпохи, своеобразным преломлением полифонии в условиях расцвета барочной оперы и бурного развития оркестровой музыки, но также и сохранения традиций ренессансной вокальной полифонии, ее мелоса и формообразующих принципов.

Например, в композиции фуги № 3 отчетливо прослеживается стремление к строгим архитектурным пропорциям (использование принципа симметрии, внимание к точкам золотого сечения и обратного золотого сечения на уровне формы целого), в мелодике часто узнаются «строгостильные» обороты (см. т. 4–5 музыкального примера: каденция у альты; т. 8: секвенция верхних голосов). Тема по интервальному составу и гармоническому наполнению также корреспондирует с более ранними эпохами (лаконичность, опора на I и V ступени роднят ее со многими темами Дж. Фрескобальди, Й. Пахельбеля). Но в то же время явно инструментальный характер участка ее развертывания со скрытым двухголосием в мелких длительностях выдает сходство с тематизмом позднего барокко и явно напоминает генделевское письмо. С полифоническим творчеством Генделя связывают фугу Порпоры и свободно меняющееся количество голосов, и чередование эпизодов с полифонической и гомофонной фактурой, и характерное окончание произведения в аккордовом складе после ферматы. Протяженные интермедии, интенсивно развивающие тематический материал, также отражают тенденции времени и способствуют формированию принципов сонатной разработочности.

Подобные процессы и закономерности имеют место и в других фугах цикла. Так, ренессансные аллюзии очень явственно проступают в заключительной, шестой, фуге. Она, единственная из всех, имеет «программное» название («*Fuga diatonica, Enarmonica, Cromatica*») и продолжает вектор хроматических поисков итальянских мадригалистов XVI века, а также Фрескобальди. Вместе с тем в ней же обнаруживаются контрастные удержанные интермедии, вполне современные Порпоре и применявшиеся в монументальных фугах И. С. Баха. Каждая фуга цикла представляет собой интереснейший сплав разных по времени и происхождению стилевых явлений.

Таким образом, фуги Порпоры соединяют в себе стилистические черты ренессансной и раннебарочной полифонии, фуги высокого барокко, а также являются лабораторией, где формируются приемы классической сонатной разработки. Современник и соперник Генделя, учитель Й. Гайдна, Порпора нашел самобытные и оригинальные решения в композиции фуги, и изучение его сочинений, несомненно, с новых ракурсов освещает окружавших его современников и композиторов следующих поколений.

**Ключевые слова:** Порпора, фуга, барокко, полифония

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## **Relationship between Muzio Clementi's Minor Mode Piano Sonatas and the Use of the Minor Mode in the Classical Form**

The 250th anniversary of Clementi's birth was the spark that started most of the scholarly work on the composer's piano sonatas. However, while the historically oriented research on Clementi is extensive and detailed, the analytical works are rich in unexplored topics, especially from the perspective of the Classical Form Theory.

Between 1782 and 1820, Muzio Clementi composed eight piano or harpsichord sonatas in minor mode. These sonatas can be considered as a landmark as far as the use of the minor mode in the Classical style is concerned. This analysis focuses on Clementi's formal and tonal compositional process in the minor mode. It then



relates this analysis to the wider context of composers belonging to the Viennese Classicism, Mozart and Beethoven above all, and to the Classical Style in London, such as Dussek, Donaldson, and Cogan.

An analysis of the entirety of Clementi's minor key sonatas allows us to track elements of continuity and discontinuity in the composer's stylistic choices in such an experimental terrain as that of the minor key. On the small scale, recurring patterns in the harmonic and formal organization of themes emerge, such as the inclination towards redundancy as opposed to contrast as far as the musical material employed in the different thematic groups is concerned.

On the larger scale, the typical tonic-dominant relationship between the thematic groups is substituted by the interval of a third. Extended secondary themes and monothematicism are in the norm, as are non-conventional reprises.

The above mentioned features are even more relevant if compared to those of other composers operating in the same time period and environment.

An extensive and detailed study of this repertoire might seem chaotic or haphazard at a glance. The minor mode in the Classical Period was by definition a thriving terrain for experimentation and the overcoming and expansion of compositional rules and boundaries.

In fact, it is possible not only to group the main features of Clementi's compositional style into recurring patterns, but also it is possible and fruitful to compare these features to those of contemporary composers. Indeed, the inclusion of Clementi's repertoire undermines the conclusions of some preceding comparative scholarly work on the subject, such as that of Joseph Kerman, who viewed Mozart and Haydn as Beethoven's only predecessors.

This analysis therefore has a double aim. Firstly, it poses itself as an expansion and extension of previous scholarly work on the subject. Secondly, it aims to define a broader issue: is it possible to outline an independent set of compositional features for the minor mode sonata?

**Keywords:** *Muzio Clementi, method of analysis, classical form theory, minor mode piano sonatas, comparative analysis*

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## **Haydn’s Handling of Sonata Form in his Minor Mode “Sturm und Drang” Symphonies**

Within the context of Haydn’s oeuvre, the years around 1770 (approximately 1768–1772) are commonly referred to as the ‘Sturm und Drang’ period. Haydn’s works of this period are considered highly emotionally charged and much more likely to be written in the minor mode than works of other years.

Examination of Haydn’s sonata form works of this period reveals that his approach to sonata form depended fundamentally on whether the movement at hand was written in the major or minor mode. This is observable in his handling of a variety of musical features, including tonality, proportion, and texture. It is shown that these differences are quantifiable across the corpus of Haydn’s symphonic sonata forms composed in the Sturm und Drang period. These results are interpreted through the different qualities of the major and minor modes and Rosen’s conception of sonata form as a polarity between primary and secondary keys.

It could be argued that, despite the results shown here, that sonata form does not essentially change depending on whether it is composed in the major or minor mode, since the sequence of formal sections and significant moments (e. g. primary theme, transition, medial caesura, etc.) remain largely the same no matter the key of composition. Furthermore, the conclusions are only valid for a relatively small corpus of music (Haydn’s compositions c. 1768–1772) from which come the data upon which they are based.

Although the basic layout of sonata form remains the same no matter the key of composition, the fact remains that the ways in which the features of this form are manifested change based on whether the key is major or minor for Haydn’s pieces of this period. The conclusions reached give new data and insight into Haydn’s compositional approach in his crucial Sturm und Drang years. Additionally, this paper raises the question of whether there may be more to the relationship between mode and form in the works of other composers and periods as well.

**Keywords:** *Haydn, Sturm und Drang, sonata form, sonata principle, harmony, tonality*

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## **Stratégies formelles et rhétoriques des finales pour ou avec clavier de Haydn**

Les finales des sonates pour clavier de Joseph Haydn, comme ceux de ses trios avec piano, présentent en près de cinquante ans un allongement, une complexification progressive et une diversité des formes qui témoignent d'une véritable attention portée à la clôture d'une œuvre. Le piano y apparaît comme moteur de ces évolutions, les stratégies formelles privilégiées visant à la gradation des figures virtuoses, qu'il s'agisse du piano seul ou du trio, encore pensé pour clavier avec accompagnement de violon et de violoncelle.

Cette communication prend appui sur l'ensemble des divertimenti, partite et sonates pour clavier de Haydn, ainsi que ses trios. Dans une démarche systématique, elle propose un éclairage synthétique sur les stratégies formelles et rhétoriques d'un corpus qui recouvre toute la période créatrice du compositeur, et est en cela révélateur de préoccupations stylistiques majeures.

Plusieurs musicologues se sont intéressés aux problématiques du rondo (Cole 1968, Galand 1995, Fillion 2012), d'autres, nombreux, ont développé les pratiques de la forme sonate, certains encore se sont penchés sur les quatuors à cordes (MacKay 2014) ou les symphonies de Haydn (Leister 1999) et sur les enjeux de la fugue dans les quatuors op. 20 (Grier 2010). La réflexion s'est également portée sur la notion-même de finale (Sponheuer 1977, Talbot 2001). Mais on ne dispose pas à ce jour d'étude qui dresse une cartographie des finales pour clavier ou de ceux des trios.

À partir de Hepokoski et Darcy (2006), en croisant les conclusions des auteurs précédemment évoqués, cette étude dresse une typologie des formes, à partir de laquelle il est alors possible d'explorer les options particulières de Haydn, celles qui se jouent de l'ambiguïté, de la porosité des genres et de la fusion des formes. Tandis que les premiers finales ne s'éloignent pas des menuets à da capo ou du rondo le plus simple, très vite émergent des mouvements qui combinent l'esprit du rondo avec le caractère du menuet, des formes qui injectent de la variation dans le rondo, dans la forme sonate, dans le menuet traditionnel ou à deux trios. La conjonction

d'analyses paradigmatiques et de réflexions sur les effets rhétoriques recherchés/ induits permet de montrer comment se mettent en place les stratégies formelles et narratives de Haydn. Ces pièces mettent par ailleurs au centre le pianiste, répondent aux attentes du public et nourrissent par là-même un dialogue fécond entre esprit galant et explorations compositionnelles plus savantes et moins prévisibles. La relecture de ces mouvements sous l'angle de l'écriture du piano vient enrichir la compréhension de stratégies qui divergent des symphonies et de la plupart des quatuors à cordes du compositeur comme de ses contemporains.

En pointant les particularismes de ces sonates et trios, cette étude redessine les catégories formelles qui constituent la norme du corpus haydnien et, pour certaines, ne ressortent pas clairement des ouvrages de référence sur la forme classique.

**Keywords:** *analyse systématique, forme, rhétorique de la forme, menuet, rondo, rondo-sonate, variation, virtuosité*

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## Re-Evaluating the Concept of Double-Anlage: Mozart's Concerto Form as an Evolving Dialogue

Based on an evaluation of Hepokoski & Darcy's (2016) concept of double-Anlage, the paper aims to show that there are features in Mozart's concerto form that cannot be derived from the larger exposition as the principle derived from H. Koch's principle of Anlage (Koch 1983) suggests and that these are of a defining nature for

Mozart's manner of concerto composition. Taking the nature of dialogue in Mozart's 1st movement concerto form into account this implies the construal of a novel complementary concept that shows how dialogue qualities arise independently with respect to each solo section's relation to first ritornello R1 regardless or in excess of the Anlage principle. The paper introduces a model of dialogue between historicized topics that runs through the stretch of a concerto form.

The new model that the paper introduces is the called SOD-scheme (Spheres of dialogue scheme) that synthesizes a wealth of dialogical and historical features in a movement in concerto form. These then open access to cultural analogues where individual and society serve as metaphors for solo and ritornello sections. There arises the idea of development in an individual's condition in the course of the concerto discourse. Due to this changing condition all vital ideas cannot be derived from the original Anlage, instead the resulting form is of a constantly developing character. The device is based on existential semiotic theory (Tarasti 2015) and conceptual features of 18th century morality such as benevolence and self-interest (Maurer 2013). Although there are constant recurring features in concerto form such as for example the trill-cadence, there is an exception even to this feature in the last ritornello of concerto KV 453 that can be given a metaphorical interpretation. Therefore, the SOD-scheme manifests a dialogue-based principle that in fact does not render the principle of double-Anlage redundant, but rather complements it. In a sense the rest of the form is seen in relation to larger exposition, but in a way that leads to an evolving dialogue between R1 and successive solo sections S2 and S3. There is a historical distance (Phillips 2013) between topics, but one also between the formal sections R1 and S1. This distance to R1 creates the freedom needed to allow for unique solutions to various moments in the rest of the form emerge. This makes it possible to include anomalous and radical musical features of a unique nature in the theoretical model. As an outcome it appears that the double-Anlage serves as the model of dialogue in concerto form, but in a manner that needs to be amended by principles of the SOD-scheme. This enhances the descriptive power of the model essentially. As examples of this novel theoretical principle the paper presents SOD-schemes for Mozart's piano concertos Eb-major KV 482, G-major KV 453 and C-major KV 467.

**Keywords:** *double-Anlage, concerto form, SOD-scheme, dialogue, existential semiotics*

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**Punctuation and Expressive Analysis  
of Mozart's Symphony No. 40, First Movement**

The theory of "Punctuation Form," premised on the compatibility of eighteenth-century approaches to sonata form from Mattheson to Koch with Schenkerian methodology, will be demonstrated by means of a new analysis of the first movement of

Mozart, Symphony no. 40 in G minor, First Main Period

<p>Traurigkeit (Sadness)/Schmerz (Pain)</p> <p>HS I-PS(1)</p> <p>8 9 10 11 14 15 16 20 22 24 26</p>	<p>Unerschrockenheit (Boldness)</p> <p>MS I-PS(3)</p> <p>28 29 30 33 34 38 43 44 45 46</p>	<p>Klage (Lament) and Betrübnis (Affliction)</p> <p>SS1 I-PS(4a)</p> <p>48 49 50</p>
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<p>Muth (Courage)</p> <p>SS2 I-PS(4b)</p> <p>66 67 68 70</p>	<p>Klage (Lament)</p> <p>72 73 74 75 76 77 78 79 80 81 82 83 85 86</p>	<p>Zorn (Scornful anger)/Unversöhnlichkeit (Implacability)</p> <p>88</p>	<p>Entschlos</p> <p>SS3 I-PS(4c)</p> <p>88</p>
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TC

Mozart’s Symphony No. 40 in G minor. More specifically, the Classical theorists acknowledged only one theme (das Thema) as the starting point for the entire course of a composition, from which all other musical ideas (musikalische Gedanken) would be derived, while both the structure and form were divided by punctuations determined by the cadences. Equating the theme (das Thema) with the main phrase (der Hauptsatz), Koch writes: “It is thus in the sonata not enough that the main phrase or the theme renders the expression of a definite sentiment [...], but it must also, [...] appear joined to the subsidiary ideas in always new and interesting turns and connections”. Given the need for contrast in the Galant and Classical styles, many terms were used to describe “subsidiary ideas”, like Gegensatz, Zwischengedanken, Nebensatz/Nebengedanken, Verbindungs- und Zergliederungssätzen etc. However, no “second theme” or “subordinate theme” was either prescribed or required. With his term cantabler Satz, often confused with the “subordinate theme” of later (post-1840) thematically-based formal analysis, Koch refers to fourth punctuation, after the modulation to V or III has been definitively established, when the passionate allegro required a lyrical contrast. To broaden the formal analysis of punctuations with a discussion of their associated sentiments, we employ the terminology of Descartes, Mattheson, Krause, Marpurg, Sulzer, Forkel, and Koch. The analysis of Empfindung (en) [“sentiments”] involves three phases: 1) determining the Hauptempfindung or the main sentiment, and 2) the Nebenempfindungen, all derived from the main sentiment, and 3) delineating the sequence or Folge of sentiments in

order to describe the expressive contents of the sonata form. The analysis of Mozart’s Symphony demonstrates how punctuation sections and the sequence of associated sentiments are coordinated with the structure (example 1). The first main period (MP1) projects Traurigkeit (“sadness”) as the Hauptempfindung. The sudden, emphatic Bb major chord (m. 28) intimates Unerschrockenheit (“boldness”), initiating the internal auxiliary cadence leading to the F major chord in m. 38 (Bb–C–F, IV–V–I of F), the QA (III) concluding the third punctuation section I-PS (3). The weak harmonic be-

lossenheit (Determination)

gining of the cantabler Satz I- PS (4a) on the Bb major six-three in m. 44, combined with the chain of “sigh”- motives to form longer descending chromatic lines in mm. 44–51, produces sentiments of Klage (“lament”) and Betrübniß (“affliction”). The V–I cadence on Bb in mm. 50–51, assigned to the strings alone, is too weak to realize the definitive arrival on the III Stufe; only the second, much stronger cadence, articulated by the full orchestra and embellished with a celebratory trill on the leading tone in m. 66, is capable of achieving the TC, the III Stufe, in m. 66, to intimate Muth (“courage”). The final I-PS (4c) (mm. 88–100), further confirming the III Stufe, projects Entschlossenheit, a gritty “determination” to face down destiny.

**Keywords:** *punctuation form, das Thema or the theme, der Hauptsatz or the main phrase, cantabler Satz or singing phrase, Empfindung or sentiment*

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Timothy L. Jackson is distinguished university research professor of music theory at the University of North Texas, College of Music (1998–). He has published a book on Tchaikovsky’s “Symphony No. 6” (Cambridge, 1999), and co-edited “Bruckner Studies” (Cambridge, 1997), “Sibelius Studies” (Cambridge, 2000), “Perspectives on Anton Bruckner” (Ashgate, 2000), and published in journals of music theory and musicology. He is the co-author of the article on Bruckner (“Grove Music”). Dr. Jackson facilitated the establishment of the Reinhard Oppel Memorial Collection, and founded the Center for Schenkerian Studies, which publishes “The Journal of Schenkerian Studies”.



**Brett Clement**

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*bgclement@bsu.edu***Functional Multiplicity of B Sections  
in AABA Forms**

AABA form is widely recognized as the premier song design in many popular styles. However, little scholarship delves into the multitude of approaches available through AABA form. This presentation addresses this issue through a fuller investigation of the music labeled “B” in the AABA design. I aim to show that the B section is the most versatile component in the AABA outline, having the potential to function in quite divergent ways depending on its content and context. Further, I show that the B section is a crucial factor in understanding the grouping of sections and rotation of themes in the larger AABA form.

I discuss four broad types of B section from this standpoint. First is the classic bridge, a type that begins with an off-tonic departure (dep) and ends with a retransitional chord (rt) that prepares for the return of. Second is the bridge variant, which modifies the dep and/or the rt stage of the classic-bridge type, such as by beginning on the tonic chord or by ending with a cadence. Third is the solo/textural B, a type based on textural contrast rather than thematic/harmonic variation, whereby the B section features an instrumental solo over some or all of the A section’s materials. Last is the compound B section, a multi-modular section that may juxtapose different combinations of the B-section types and/or present new independent vocal and instrumental sections.

I further investigate how these four B-section types relate to three larger grouping patterns in AABA forms: (1) rounded binary, where the B section groups with the following A section, producing the pattern AA BA BA; (2) ternary, in which the B section is largely independent of its flanking A sections; and (3) the type-2 grouping (Hepokoski and Darcy, 2006), whereby the final B and A are merged into a larger group that begins with contrasting B material and leads to a recapitulation of the chorus (or prechorus-chorus) of the A section. While certain B types are exclusive to particular groupings, such as the classic bridge and the rounded binary grouping, I will demonstrate that most other B types can be employed in the service of different grouping patterns depending on details of thematic and harmonic presentation.

In sum, this presentation contributes much to the study of popular form, supplementing prior research on formal ambiguity (Endrinal 2011, de Clercq 2017) and pointing towards new ways of experiencing the functional trajectory of AABA forms. Additionally, this research uncovers historical trends in preferences for B types and grouping patterns, specifically a gradual shift from the rounded-binary grouping (late 50s) to the ternary grouping (mid-60s and 70s) to the type-2 grouping (1980s to present). Ultimately, I show that the B section is much more than a mandatory component, but is rather an essential key to unlocking the nature of AABA form.

**Keywords:** *popular form, AABA, bridge, rotational theory*

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Example 1. Typical outline of a classic-bridge B section



Example 2. The rounded-binary grouping of AABA form



Example 3. Potential models for the type-2 grouping of AABA

	Rotation 3: Development-to-Recapitulation			
	A	A	B	A
Solo/Textural B:	Verse-Chorus	Verse-Chorus	Solo/Verse	Chorus
Bridge variant B:	Verse-Chorus	Verse-Chorus	Bridge (I-to-transition)	Chorus
Classic bridge B:	Verse-Chorus	Verse-Chorus	Bridge (dep-to-transition)	Chorus
Compound B:	Verse-Chorus	Verse-Chorus	Bridge -	Solo/Verse Chorus

Brett Clement is Associate Professor of Music Theory at Ball State University. His research focuses on repertoires that fuse elements of popular and classical music, including progressive rock and the music of Frank Zappa. His work has been published in "Gamut", "Music Theory Spectrum", "Music Theory Online", "Music Analysis", "Perspectives of New Music", and "Journal of Music Theory".

**William Caplin**

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*william.caplin@mcgill.ca***The “Iconic Cadence”: A Post-Romantic Case of Cadential Nostalgia and Irony**

Toward the close of the nineteenth century, and into the early years of the twentieth, the progressive abandonment of the conventionalized Classical cadence as a mode of thematic closure (Caplin 2004, 2018) eventually gave rise to a counter-reaction, whereby nostalgic and historicist tendencies led some post-Romantic composers to throw special light on an idealized classical cadence as a prominent formal marker.

This “iconic cadence”, as it may be termed, emerges almost as a musical object in its own right, appearing somewhat isolated from the prevailing thematic processes. And although it may project a rhetorically powerful sense of ending, this cadential articulation may actually occur, ironically, in a medial or post-cadential formal position or even announce a new beginning, rather than effecting thematic closure *per se*.

This paper illustrates the iconic cadence in connection with a number of passages drawn from the standard orchestral repertory. One such case appears in Richard Strauss’s “Ein Heldenleben” (Example 1) toward the very end of what may be considered a sonata-form development and eliding with the very start of the main theme’s recapitulation. Following upon music that features much hustle and bustle, m. 628 suddenly reduces the texture and brings an almost schematic representation of the classical 3–2–1 cadence. In its somewhat isolated quality, and along with its powerful rhetorical force, we strongly perceive a sense of cadential apotheosis, a hallmark of the iconic cadence. A second iconic cadence occurs in the last bars of Sibelius’s Fifth Symphony (Example 2). These rhythmically shocking chordal eruptions bring the harmonic content of a cadential progression, and one commentator sees this “final cadence” as the “grand telos” of the entire symphony (Hepokoski 2010). Yet a case can be made that this passage more accurately belongs to a “closing section,” a post-cadential unit that follows the actual end of the finale movement, a moment articulated by a case of noncadential “prolongational closure” (Caplin 2018). Another iconic cadence arises at the climax of the slow movement to Bruckner’s Seventh Symphony (Example 3). This iconic gesture is also ironic, for a variety of reasons: it appears in the wrong key (C major, in a C-sharp minor movement); the melody line closes on the third scale degree, thus creating the sense of an imperfect authentic cadence; the moment occurs in an overall context of sequential harmonic motions, thus projecting a medial formal function; and finally, Bruckner accords the greatest emphasis, via the infamous cymbal crash, to the six-four sonority of m. 177, rather than to the final tonic in root position (in the middle of the following bar).

To be sure, many late 19th-century compositions employ standard cadences to effect thematic closure, and by no means is every fortissimo cadence an iconic one. Yet in a handful of particularly striking cases, post-romantic composers forge a highly marked referential gesture that self-consciously evokes an earlier era of cadential usage.

Example 1: Richard Strauss, *Ein Heldenleben*, m. 625–32

Musical score for Example 1: Richard Strauss, *Ein Heldenleben*, m. 625–32. The score is in G major and 3/4 time. It shows a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece ends with a cadence marked "PAC (iconic)".

Example 2: Jean Sibelius, *Symphony No. 5 in E-flat*, iii, m. 472–82

Musical score for Example 2: Jean Sibelius, *Symphony No. 5 in E-flat*, iii, m. 472–82. The score is in E-flat major and 3/4 time. It features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece ends with a cadence marked "PAC (iconic)".

Example 3: Anton Bruckner, *Symphony No. 7 in E*, ii, m. 176–79

Musical score for Example 3: Anton Bruckner, *Symphony No. 7 in E*, ii, m. 176–79. The score is in E major and 3/4 time. It features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece ends with a cadence marked "PAC (iconic)".

**Keywords:** cadence, iconic, late nineteenth century, post-Romantic, prolongational closure, irony

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William Caplin is Distinguished James McGill Professor of Music Theory at the Schulich School of Music, McGill University, specializing in the theory of musical form and the history of harmonic and rhythmic theory in the modern era. His book "Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven" (Oxford University Press, 1998) is a cornerstone of the new *Formenlehre*. A former president of the SMT, he has presented many keynote addresses, guest lectures, and workshops in North America and Europe. He has received major research grants from the Social Sciences and Humanities Research Council of Canada. His current project, "Cadence: A Study of Closure in Tonal Music", will be published by Oxford University Press. In 2015 Caplin was elected a Fellow of the Royal Society of Canada.

### **Yoel Greenberg**

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## **Refreshing Formenlehre: Towards Diachronic, Bottom-Up Theories of Form**

The rise of the new *Formenlehre* in the wake of William Caplin's "Classical Form" and Hepokoski and Darcy's "Elements of Sonata Theory" set old concepts and approaches on a newly nuanced and enriched footing. Yet both these works were predominantly occupied with synchronic questions of definition and function rather than with diachronic questions of genesis and evolution. Furthermore, by focusing on the works of a limited set of leading composers within a crisply defined time-span, the new *Formenlehre* largely reflects a "masterworks narrative", or "great-man theory" approach, without accounting for the way in which form emerges and evolves as a dynamic system of interrelated common conventions. In both these aspects, the new *Formenlehre* have taken a step back, rather than forward, from studies on sonata form in the 1980s (in particular Rosen, Webster), which address the evolutionary aspect through engagement with Kleinmeister alongside the great composers.

As linguists Jakobson and Tynjanov have claimed, "every synchronic system has its past and its future as inseparable structural elements of the system" and hence "every system necessarily exists as evolution". I will urge that the purview of *Formenlehre* be broadened to accommodate diachronic aspects alongside the synchronic. My argument includes two main threads. First, that a purely synchronic understanding of form leads to anachronistic understanding of works at either edge of the selected "synchronic slice". Second, that purely synchronic arguments, like the overemphasis on the great masters, imply a top-down understanding of form-as-design, which is largely incompatible with the way we now think of form, its genesis and its evolution. Instead, drawing from current insights in the field of systems theory, I recast existing approaches to *Formenlehre* within a broader un-

derstanding of form as an emergent phenomenon, taking into account diachronic questions alongside synchronic ones, appreciating common practice as the result of mutual influence within a large population of composers, and explaining form as an emergent, bottom-up phenomenon, in which the parts enable the whole rather than being determined by it.

I support this point by analyzing works by mid-eighteenth-century composers in light of statistical data, showing how these composers and their forms are repeatedly misunderstood by theorists due to the misapplication of theoretical accounts. Yet rather than argue against a teleological understanding of these works, ignoring later works as a context for earlier ones, I argue for a new kind of teleology, which takes in to account the way the wind was blowing in order to understand the tensions and pressures that were part of the formal environment in eighteenth century music. Such tensions, which are only possible under a bottom-up understanding of form, are essential components of the dynamic and unstable nature of form, due to which forms are persistently in motion, changing and evolving from one temporary state to another.

**Keywords:** *sonata form, Formenlehre, diachronic, synchronic, systems theory, corpus study, historically-informed theory*

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Yoel Greenberg is a senior lecturer in the department of music at Bar-Ilan University and violist with the Carmel Quartet. His research interests include the evolution of classical form; the reciprocal influences of music and the arts in the early twentieth century; and computerized recognition of style. His book on the evolution of sonata form from a systems-theory perspective will be published by Oxford University Press in 2020. His article "Of Beginnings and Ends," (*Journal of Music Theory*, 2017) was the recipient of the 2018 David Kraehenbuehl Award and was shortlisted for the Society of Music Theory's emerging scholar award. Further articles by Greenberg have been published in leading journals, including "Music and Letters" (2014, 2018, "Music Theory and Analysis" (2018, 2019), and "Journal of Musicology" (2012). Together with the Carmel Quartet, Yoel presents the critically acclaimed series of concert-lectures "Strings and More". His work is supported by grants from the Israel Science Foundation.

**Omer Maliniak**

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This research offers a fresh diachronic approach toward eighteenth-century concerto form, examining its evolution from the early-eighteenth-century ritornello scheme into its known classical “type 5 sonata” manifestation in the late-eighteenth-century. The three layers comprising ritornello form, the tutti-solo textural alternations, thematic repetitions in the ritornellos and an overarching tonal trajectory, were retained in concerto form throughout the eighteenth-century. However, comparing Quantz’s and Riepel’s mid-eighteenth-century descriptions of concerto form to late ones by writers such as Vogler and Koch reveals a change in the overall formal logic, from a ritornello-based to a solo driven form. Empirical data from a corpus of over two-hundred concerto movements support this notion, reflecting changes in tutti-solos proportions in favor of the solo sections, their prolongation and the allocation of more important thematic substance to the soloist, originally preserved for the orchestra. The prolongation of the solo sections and their increased role in the formal logic, particularly first solo sections, was carried by changes in their thematic identity and internal organization. In the early-eighteenth-century, the solos exhibited complete thematic freedom, from a clear and repeated melodic substance to mere figurations. By the late-eighteenth-century, the first solos were organized in a regular and more rigorous fashion, associated with the sonata form exposition. Empirical data from dozens of early-to-late-eighteenth-century concerto movements suggest that the transformation of the solo sections was a gradual evolutionary process, that can be roughly summarized as follows: initially, as seen in works by composers such as Vivaldi, the structural role of first solos was to perform the modulation from the tonic to the first new harmonic terrain in the tonal trajectory, and thus, they usually included a cadence in the home key, but ended with the new-key establishing cadence, leading into the second ritornello. This cadence, establishing the new key, was later moved slightly back, allowing more new-key space for the soloist before handing the music off to the ensemble. This opened the door for more intermediate cadences, which allowed to prolong this solo section. The material after the key-establishing cadence took on a more thematic role and would be later repeated in the last solo section, as evident in the works of composers such as C. P. E. Bach and Haydn. In the hands of Mozart, the opening ritornello regularly cues the recognizable new-key idea, thus completing the transformation to the “type 5 sonata” solo exposition.

**Keywords:** *concerto form, ritornello form, type 5 sonata, classical concerto, solo exposition*

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A PhD candidate in the Music Department of Bar Ilan University in Israel. Has been researching eighteenth-century musical form from an evolutionary point of view in theory and practice, with a particular interest in concertos. His other areas of interest include music education and Israeli popular music.

### Uri Rom

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## Mozart to Be Continued: The Riddle of the Horn Concerto Fragments — towards Completing the Concerto Movement KV 494a

The odd 150 unfinished fragments that Mozart left behind represent fascinating documents capable — in combination with his surviving sketches — of shedding new light on the composer's working methods and supplying insights into his finished compositions (see, e. g. Konrad 1992). The amount of unfinished horn concerto movements — two first movements and two rondos — is remarkable considering that Mozart composed only four horn concertos, one of which (KV 412 in D major) was recently claimed to represent a co-authored composition (Perl 2004). Among the horn-concerto fragments, the one in E major 494a occupies a special position — in terms of both its unconventional key (Mozart completed a single cycle in E major, the Piano Trio KV 542) and the extraordinary scope of its orchestral introduction, which is almost twice the average length of Mozart's other horn concerto introductions.

Because abandoning a fragment could mean anything from temporarily laying it aside to permanent rejection, unfinished fragments pose intriguing composition-theoretical riddles. Mozart as a rule would spend time and effort on a composition only in connection with concrete prospects of performance, but the extraordinary scope and difficulty of the fragment KV 494a, which breaks off after 26 measures into the first solo section, raise questions as to whom Mozart may have had in mind as a soloist for this concerto, so different from anything else he composed in this genre. I claim that although Mozart desisted work on the fragment, motives from the primary theme of KV 494a found their way into later compositions in both E major and E-flat major: as shown in Example 1, the rising triadic figure that launches the horn concerto is also found in the left-hand part beginning the Piano Trio KV 542 as well as the opening allegro theme of the Symphony in E-flat major KV 543 (in the latter work Mozart makes use of the same motivic imitation between first violins and horns in octaves found in m. 9–10 of the horn concerto fragment, see Examples 1a and 1b).

Even more revealing is a comparison to the first movement of the Piano Concerto in A major KV 488, whose orchestral introduction is practically equal in size to that of KV 494a (66 and 65 m. respectively). As shown in Example 2, there are several striking points of similarity between the secondary themes and orchestral introduction codettas of the two movements. I argue that due to this obvious similarity, having completed the piano concerto may have obviated for Mozart the need to pursue the horn concerto project any further. Another possible reason for per-



manently abandoning the fragment may have been the technically unmanageable register that would result from performing the movement's secondary theme on the natural horn available to Mozart's contemporaries. I discuss how modern completions of the fragment such as Jeurissen 1983 and Rom 2007 handle this technical and compositional challenge.

**Keywords:** *historical composition practice, fragments and sketches, Wolfgang Amadé Mozart, sonata-concerto form*

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Example 1: Points of similarity between the primary theme of KV 494a and later works by Mozart

a) Horn Concerto Fragment, KV 494a, m. 9–11

b) Symphony in E major, KV 543, i, m. 26–30

c) Piano Trio in E major, KV 542, i, m. 1–8

Example 2: Points of similarity between KV 494a and the Piano Concerto in A major KV 488, 1<sup>st</sup> movement: a & b, closing gesture of the secondary theme; c & d, orchestral introduction codetta

a) Piano Concerto in A major, KV 488, i, m. 44–46



b) Horn Concerto Fragment, KV 494a, m. 41–44



c) Piano Concerto in A major, KV 488, i, m. 64–66



d) Horn Concerto Fragment, KV 494a, m. 61–65



Uri Rom studied conducting and music theory in Tel Aviv and Berlin. In 2011 he earned his PhD at the Humanities Faculty of Berlin's Technical University *summa cum laude*, writing on the compositional significance of key choice in Mozart's works. His original compositions and completion of fragments by Mozart have been published, and his oboe concerto in the style of the Venetian Baroque was recorded for Harmonia Mundi. His research interests encompass *Formenlehre* and corpus studies on musical form; structure and expression in Mozart's music, as well as advanced chromatic harmony and enharmonicism. Between 1998 and 2009 he taught orchestral conducting at the Berlin University of the Arts. Since October 2011 he teaches music theory at the Buchmann-Mehta School of Music, Tel Aviv University. In 2017, Uri Rom received a three-year research grant from the Israeli Science Foundation to explore structural implications of key choice in tonal music and key-related compositional profiles.

**Paul Beaudoin**

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*paulbeaudoin01@gmail.com***Rhetoric as a Heuristic  
in Beethoven's Third 'Cello Sonata**

For Beethoven, 1808 was a remarkable year. That year saw the first known public performance of his Triple Concerto, his participation in a charity concern and his long-awaited first benefit concert at the Theatre-an-der-Wien. The year was also marked by a fervent creative energy that saw the completion of his Fifth and Sixth Symphonies (Op. 67 and 68), two Piano Trios (Op. 70 – including the “Ghost” Trio), his Choral Fantasy (Op. 80), four settings of Goethe’s *Sehnsucht* (WoO 134) and the Third Sonata for Violoncello and Piano in A major (Op. 69).

This wealth of compositional activity in 1808 appears to correlate with a preoccupation of a specific compositional problem. Soon after the music begins, it comes to a stop. The stops are dramatic; directing attention to the moment of arrested continuation. The result is a musically “rhetorical” question.

It is well-known that many eighteenth-century musical theorists associated the “laws” of musical composition with rhetoric. The focus of many thinkers and composers of the time was that music had strong affinities with language, speech, and oratory, in particular. Beethoven’s awareness of Johann Mattheson’s “*Der vollkommene Capellmeister*” may have provided a historical/theoretical heuristic for the employment of rhetoric for the 1808 works. Mattheson’s treatise addresses many concerns a composer faces when creating new compositions and frequently relates music composition to that of oratory and rhetoric. The theoretical writings of William Caplin, Mark Evans Bonds, and Lewis Lockwood, confirm these approaches.

Beethoven’s use of highly rhetorical devices in one way his music intensifies during these “Heroic” years. The works address the listener with a new intensity and impart the temporal flow of the music with heightened and vividly compelling events. Just as aspects of formal structure combine to create a kind of “organic unity,” the use of rhetorical devices contributes to the overall coherence and drama of the composition. The ambiguity it introduces contributes to the heightened sense of drama as is commonly mentioned in the works of Beethoven’s “Heroic” period. By halting the temporal flow of these 1808 works in various ways, Beethoven marks the listener’s consciousness in a strongly oratorical way.

This paper explores how rhetorical devices, and *Aposiopesis* in particular, have a strong role in serving as a heuristic in the compositional process. Through the principles of “rhetoric,” Beethoven gives the ‘cello “something to say” in shaping the large-scale design and narrative flow. In this sense, rhetoric allows the music to develop “agents” of discourse, and in particular, allows the ‘cello to gain presence as an independent “orator.”

**Keywords:** *Beethoven, rhetoric, 'Cello Sonata, aposiopesis, musical discourse*

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Paul Beaudoin, PhD is an American composer and music theorist living in Tallinn, Estonia. He received his graduate degrees from the New England Conservatory of Music and Brandeis University. He is a recognized educator, author, and public speaker and is published by Oxford University Press. Dr Beaudoin is currently visiting guest professor for the Baltic Film, Media, and Communications School at Tallinn.

### **Eytan Agmon**

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## **Beethoven's Paraphrase / Analysis of Mozart: A Curious Sketch for "Leonore" No. 2 and Its Possible Relationship to the "Entführung" Overture**

Among the sketches for the so-called "Leonore" No. 2 Overture (henceforth, L2) found in the miscellany known as Landsberg 10, is a curious eight-measure melodic phrase divided into two parallel sub-phrases of four measure each (Ex. 1, upper staff of (a) and (b)). Beethoven aligns the first half of the "Landsberg Phrase" (henceforth, LP) with a version of the opening four measures of L2's main theme almost to the point of suggesting a two-voice structure. Yet the two melodies do not form an acceptable counterpoint, by any standard. What, then, is the significance of LP, and what relationship to the main theme of L2 does its alignment with the latter convey?

I propose that LP is a surrogate for a Mozart theme, namely, the main theme of the overture to "Die Entführung aus dem Serail". Its alignment with (a version of) the opening four measures of L2's main theme signifies Beethoven's sudden realization that his theme, in the process of evolving from a four-measure idea to an eight-measure phrase, is about to become a close relative of Mozart's (Ex. 2). By capturing the main structural features of Mozart's theme without quoting it directly, LP paraphrases the Mozart and one might even say, analyzes it.

Evidence in support of this hypothesis includes Beethoven's early acquaintance with Mozart's *Singspiel* and its attendant "anxiety of influence". A well-known comment by Beethoven dating from 1790, in reference to an idea sketched in the so-called "Kafka" miscellany, bears witness to both. In Kerman's transcription: "diese ganze Stelle ist gestohlen aus der Mozartschen Sinfonie in c [the Entführung overture, Author] wo das Andante in 6 8tel aus den (?)". Additional connections between the two operas (Beethoven's "Leonore" and Mozart's "Entführung"), largely overlooked in the existing literature, provide further support. For example, the principle key of Beethoven's opera (at least in its 1805 and 1806 versions), like Mozart's, is C major. Moreover, following a rescue plot of broadly similar outlines, Beethoven begins his opera (as has been often noted) as a quasi-Mozartian *Singspiel*.

If one accepts the proposal that the Landsberg Phrase is a surrogate for the main theme of the overture to “Die Entführung aus dem Serail”, two questions arise. From a musicological point of view, one wonders why Beethoven uses a surrogate for Mozart’s theme, rather than quoting it directly. Beethoven’s ambivalent relation towards Mozart, a master that he revered and emulated on the one hand, yet felt compelled to surpass on the other, points towards a possible answer.

An interesting theoretical question concerns the features of Mozart’s theme that Beethoven chose to preserve in LP, that is, the sense in which the Landsberg Phrase is an analysis of sorts of the Mozart. The answer to this question offers a fascinating glimpse of one great composer’s perception of the work of another.

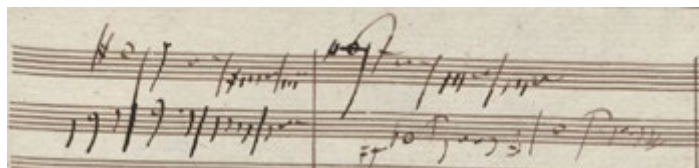
**Keywords:** *Leonore, Entführung, influence, paraphrase, analysis*

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Example 1. Landsberg 10, p. 25, st. 1-2

a. Facsimile (Staatsbibliothek zu Berlin, Preußischer Kulturbesitz)



b. Transcription

Example 2

Mozart: Overture to *Entführung*, main theme  
Presto  
*p*

Beethoven: The Landsberg Phrase (LP)

Beethoven: Sketch, aligned with LP, of the main theme of *Leonore* No. 2 (L2)  
(implied continuation)

Beethoven: L2, main theme  
Allegro  
*pp*

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### **Primary Dramaturgical Design and Its Impact on the Form of Sonata Exposition of the First Movements in the Early Mature Works by Beethoven**

By primary dramaturgical design (PDD), we mean the rhetorical way in which the goal harmony of the main key area (MKA) of sonata exposition — i. e. the structural dominant articulating the end of the transition — is achieved. More specifically, PDD unfolds as a characteristic set of increasingly more active rhetorical phases during which piano as a dominating dynamic level is replaced with forte, relatively longer rhythmic values (half, quarter and eighth notes) with relatively shorter values (sixteenths or shorter), and a relative irregularity of phrase structure with that of more regular design. In the MKA, the PDD in terms of tonal structure articulates the journey from stable to unstable (Kotta 2019).

We argue that PDD, which articulates the MKA, significantly affects the rhetorical design of the secondary key area (SKA). Moreover, we believe that the formal dramaturgy of the SKA, i.e. the way the SKA is rhetorically composed out, is a result of an attempt to apply the PDD in the new tonal context displaying the move from unstable to stable. This can happen in many ways. (1) The SKA can retrace the PDD of the MKA. In other words, the SKA goes through these same phases of music activation as the MKA, but these appear in the new tonal context. (2) The SKA can display multiple PDD-s, i.e. the PDD of the MKA can be retraced several times. In this case, each PDD of the SKA retraces only a portion of the PDD of the MKA. (3) Sometimes, especially in sonata exposition showing no clear division into two parts, PDD as a characteristic set does not correspond to the entire MKA but only the main theme and is not therefore fully completed, i.e. some of the characteristics that show the completion of the process here referred to as PDD and as described above do not appear. In this case, the first PDD only provides the direction that the subsequent PDDs must fulfill. We use the term PDD to explain the dramaturgy of form, i.e. how the form is composed out in each case, in the early mature works by Beethoven, i.e. those composed before 1800. The paper further develops the concept of the rotational form of Hepokoski and Darcy (Hepokoski, Darcy 2006), showing that rotations should be understood not so much as thematic but as rhetorical journeys, which manifest themselves at the most different levels of form.

**Keywords:** *sonata form, Beethoven, dramaturgy of form*

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## 10. Romantic Form

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### **The Deformation of the Period in the Early Romanticism**

This paper examines the fate of the classical theme-type known as the period (Caplin 1998) at the hands of the first Romantic generation. It reveals that while in the classical style the antecedent is harmonically closed-off from the beginning of the consequent, the Romantics often joined the end of the antecedent to the beginning of the consequent as part of a continuous harmonic progression. The analyzes illustrate three means of joining the two phrases.

The most basic way is through a phrase elision or overlap. While in the classical style “an antecedent rarely, if ever, elides with a consequent” (Caplin 1998), in Romantic works such elisions occur with frequency. Example 1 is representative. The V7 chord in m. 49 closes the antecedent with a “nineteenth-century half cadence” (Schmalfeldt 2011) while also functioning as part of the V7-I motion that begins the consequent (compare m. 49 to 41). The elision transforms the back-related V into an active dominant, binding together the phrases over a continuous progression.

A related means of joining together the two phrases of a period is by prolonging the antecedent’s half-cadential V through the beginning of the consequent and then resolving it to I. Example 2 illustrates. Following the half cadence in m. 34, one would expect the consequent to begin by rearticulating the opening tonic. Instead, Beethoven prolongs the V through a double neighboring motion around the F in the bass and resolves the V to a I in m. 38. The prolongation of the V across the phrase boundary transforms the back-related dominant into an active one as part of a continuous progression that connects the two phrases. While the antecedent’s half-cadential V becomes an active V, the active V at the end of the consequent (m. 41) fails to resolve to I, transforming the expected PAC into a “dissipated cadence” (Caplin 2018).

A more radical type of deformation involves periods where the antecedent ends on a predominant harmony and the consequent picks up where the antecedent left off. Consider Example 3. Were this a normative period, the IV6 in m. 11 would continue to a V in m. 12 to end the antecedent with a half cadence, and the consequent would start by rearticulating the opening tonic. Instead, the antecedent ends on the IV6, and the consequent starts by rearticulating this same IV6 and then continues to a V and a I (mm. 13–18), linking together the end of the antecedent to the presentation portion of the consequent.

By discussing three means through which the Romantics undermined the harmonic boundary separating an antecedent from a consequent, this paper shows the transformation of the period from a theme-type that embodied the classical aesthetic of balance and clarity into one that expressed the Romantic longing for the boundless. The findings build upon Rothstein’s (1989) claim that Romantic composers found new ways of concealing phrase boundaries, and they complement Caplin’s 2018 study on thematic closure in Romantic music.

**Keywords:** *form, period, cadence, Romanticism, voice leading*



Example 1. Chopin, Mazurka, Op. 13/3, m. 41–56

Example 2. Beethoven, Bagatelle, Op. 126/2, m. 23–42

Example 3. Fanny Mendelssohn, “Ferne,” Op. 9

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## Zur Gattungsgeschichte der Orgelsymphonie. Ein transkultureller Vergleich zur Entstehung und Definition einer Gattung

Die Entstehung der Gattung Orgelsymphonie wird in aller Regel in einem engen kausalen Zusammenhang mit der Entstehung der symphonischen Orgel betrachtet. Das mag für die Orgelsymphonie als Werk für Orgel solo durchaus Gültigkeit besitzen: Nicht zufällig werden die ersten Orgelsymphonien für Orgel solo in Frankreich komponiert (ab 1872 von Charles-Marie Widor und ab 1898 von Louis Vierne), wo Orgelbauer wie Aristide Cavaillé-Coll, Charles Mutin oder der seinerzeit in Frankreich und Belgien präsenste Orgelbauer Joseph Merklin die Orgel zum symphonischen Instrument weiterentwickelten.

Betrachtet man jedoch die Orgelsymphonie als Werk für Orgel und symphonisches Orchester, so finden sich erste Werke im deutschsprachigen Bereich, zum Beispiel bei Carl August Fischer, dessen erste Orgelsymphonie bereits 1867 uraufgeführt wurde und demnach deutlich vor Alexandre Guilmants 1. Symphonie für Orgel und Orchester (1878) oder Camille Saint-Säens' 1885/86 komponierter 3. Symphonie, der so genannten "Symphonie avec orgue" (op. 78), entstanden ist.

Bis heute wird im französischen musikwissenschaftlichen Schrifttum die Gattung der Orgelsymphonie anders definiert, analysiert und interpretiert, als im deutschsprachigen musikologischen Schrifttum. Das liegt einerseits an der musikimmanenten, qua Instrumentation, angelegten definitorischen Unschärfe (solo oder orchestral) des Gattungsbegriffes, die sich genauso im französischen, wie auch im deutschen Schrifttum findet, andererseits aber auch in der Diskussion um formale Abläufe, also die Verwendung der Sonatensatzform, die ebenfalls in national unterschiedlichen analytischen Kontexten ausgelegt wird. Nicht zuletzt ist auch zu beobachten, dass die musikalische Semantik — die Sphären von „kirchlich“ und „welt-

lich“, die paradigmatisch in der Instrumentierung mit Orgel und symphonischem Orchesterapparat aufgespannt werden und in der Orgelsymphonie wesensbedingt miteinander in Verbindung gesetzt werden – in Frankreich anders, das heißt weniger konservativ diskutiert wird, als in Deutschland und Österreich.

Dieser Vortrag möchte daher folgenden Fragen nachgehen: Welcher Gattungsbegriff liegt der Orgelsymphonie zugrunde?

Welche Form-Schemata werden im deutschsprachigen und welche im französischsprachigen Schrifttum für die Orgelsymphonie beansprucht?

Wie wird die musikalische Semantik dieser Gattung in Deutschland/ Österreich, wie wird sie in Frankreich diskutiert?

Schließlich: Ist die Orgelsymphonie eine deutsche oder französische Gattung – oder beides?

**Keywords:** *Orgelsymphonie, transnationale Gattungsgeschichte, Formanalyse, instrumentation*

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## Formal Jests: Playing with Form in the Scherzo of Mendelssohn's Quartet Op. 44 No. 3

The formal fecundity of Mendelssohn's scherzo movements has never seriously been in doubt. This is a movement type that has always been associated with the composer, above all that fleet-footed, half-lit scherzo that whirls past the listener in a trice. Paradoxically, Mendelssohn's adoption of sonata form for the majority of his mature scherzi is one of their most 'unclassical' traits. For in referencing sonata design, the composer frequently appears to be playing against expectations raised by the form, taking delight at confounding or confusing the attentive listener in the movement's formal twists and turns, as if this ambiguous and ever-shifting relation

is itself a crucial part of the aesthetic quality of the music. ‘In that sonata form is taken over into the scherzo’, observes Friedhelm Krummacker (1978, 246), ‘it becomes itself an element of the scherzo character: the play with form is henceforth characteristic of Mendelssohn’s mature scherzi’.

This paper examines the scherzo of the E flat Quartet, Op. 44 No. 3 (1837–8) from the perspective of current debates in the ‘New Formenlehre’, considering both the formal play observable at the smaller-scale level of syntax and phrase construction and the playing with expectations at the larger level of the movement. Conspicuous throughout this scherzo is the continual reinterpretation of the formal functions of passages (analogous to Schmalfeldt’s ‘Becoming’ or Horton’s ‘proliferation’), the music continually suggesting and denying plausible formal expectations raised by its suggestions of rounded binary and sonata design. Observable here is a characteristic Mendelssohnian technique of the theme ‘out of place’ – an interpolated theme enigmatically present in the wrong part of the form, as well as pronounced elision across larger points of structural divide, epitomised in the covert recapitulation over an active bass progression. Above all, though, the fusion of primary – and secondary-group material in the recapitulation creates an ambiguity between structural cadences (Hepokoski, Darcy’s ‘ESC’) and ongoing larger rotational parallels that highlights the controversial notion of the ‘reverse recapitulation’.

The result is a movement that in many ways rewards analysis through Sonata Theory concepts, and yet questions other aspects of this theory, especially when placed in the context of Mendelssohn’s other scherzi from this period. This points in turn to larger conclusions concerning the differing syntactic and contextual interpretations that can be given to otherwise similar schematic designs or formal ‘deformations’. To this extent, building up deformational families of common structural conceits deployed is only telling half the story. What is also crucial to consider is the context in which such departures from generic formal expectations operate at the level of function and syntax: superficial similarity at the level of generic formal scheme can mask quite distinct reinterpretation of internal functions within such outlines.

**Keywords:** Mendelssohn, Scherzo, Formenlehre, sonata theory, reverse recapitulation

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## **Однотемная сонатная форма в симфониях Феликса Мендельсона**

Симфоническое наследие Феликса Мендельсона (не считая увертюру) включает тринадцать симфоний для струнного оркестра и пять симфоний для полного состава. Симфонии для струнного оркестра были созданы композитором в начале 1820-х годов, когда ему было 12–14 лет. Пять симфоний для полного состава написаны композитором в разные периоды его творческой жизни.

В ряде симфоний для струнного оркестра обнаруживается сходный прием организации сонатной формы — использование темы главной партии в качестве темы побочной. Данный прием найдет воплощение и в последней симфонии композитора — «Шотландской».

В первых семи симфониях для струнного оркестра заметно влияние барочной и предклассической стилистики, что отражается и на сонатной форме, которая близка к барочной сонатной. Начиная с Восьмой симфонии, побочная партия оформляется в самостоятельный раздел экспозиции, тем самым приближая сонатную форму к ее классическому образцу.

В первых частях Восьмой, Девятой и Одиннадцатой симфоний, а также в финале Восьмой тема побочной партии представляет собой транспозицию главной. Данный прием восходит еще к сонатным формам Гайдна, и, вероятно, в ранних симфониях Мендельсон опирался именно на эту модель.

В экспозиции имеют место разные способы показа темы в побочной партии, а именно: простой повтор темы главной партии (первая часть Девятой симфонии), воспроизведение начала главной партии с новым продолжением (первая часть Восьмой), введение дополнительных, новых контрапунктов к теме (финал Восьмой). Отдельно следует выделить первую часть Одиннадцатой симфонии: в силу того, что связующая партия строится на материале главной, а заключительная — на материале побочной, здесь в начале всех четырех партий звучит один и тот же материал. В репризе тема побочной партии может как буквально повторяться в главной тональности, так и подвергаться дальнейшим преобразованиям: в финале Восьмой симфонии добавляются новые контрапункты, весьма изысканный прием — перегармонизация — встречается в первой части Девятой симфонии.

Если применение данного приема в раннем творчестве Мендельсона (а он встречается не только в симфониях) еще можно объяснить «учебным» характером сочинений и опорой на более ранние модели, то использование его в таком зрелом произведении, как «Шотландская» симфония, скорее говорит о зарождении монотематизма как сугубо романтического явления. В «Шотландской» симфонии прием встречается в двух из четырех частей (все части симфонии написаны в сонатной форме). В третьей, медленной части представлена транспозиция одного из двух построений главной партии в новую тональность. Еще интереснее устроена тема побочной партии в первой части — из темы главной вычленяются отдельные элементы, которые по-новому комбинируются, в том числе контрапунктически соединяясь.

Закономерности сонатной формы в симфониях Мендельсона не изучены в отечественном и зарубежном музыкознании. Одной из характерных композиционных моделей является так называемая однотемная сонатная форма. Вышедшая из предшествующей музыкальной эпохи, она переосмысливается в период романтизма.

Использование данной формы не ограничивается у Мендельсона симфониями, что позволяет исследовать однотемную сонатную форму на более широком круге произведений композитора.

**Ключевые слова:** сонатная форма, музыкальный тематизм, Феликс Мендельсон, симфония, немецкий романтизм

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**Peter H. Smith**

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*Peter.H.Smith.80@nd.edu***Compositional Range versus Compositional Ideal Type:  
Some Reflections on Brahms and Dvořák**

The musical and personal relationship between Brahms and Dvořák has long been a topic of fascination. Of chief concern for many scholars are questions of influence. Given Brahms's status as the older and more highly regarded artist, the tendency has been to trace Dvořák's adaptation of Brahmsian compositional strategies. Still, as far back as 1983, Peter Petersen called for a more balanced view, transcending the biases of a chauvinistic German "main stream" in relation to peripheral "nationalist" composers. There have since been a handful of sympathetic analytical studies of Dvořák's music, including comparisons with Brahms's, and even some isolated attempts to suggest Dvořák's possible influence on the older master rather than the reverse.

Dvořák's music nevertheless remains understudied, and in this presentation serves as a route to reconsideration of Brahms's. The intention is not to trace influence, but rather to engage in analysis of works of Dvořák that Brahms openly admired, as a means of both achieving greater appreciation for Dvořák's music and highlighting less stereotypical aspects of Brahms's compositions. The first case study begins with the finale of Dvořák's String Quintet in E-flat major, op. 97, a movement remarkable for its multi-leveled repetitiveness even by rondo standards. This repetitiveness, along with the movement's tunefulness, fits the cliché of Dvořák as a fount of ideas (invention) but lacking Brahms's powers of motivic development and formal integration ("working-out"). Comparison with the finale of Brahms's Piano Quartet in G minor, op. 25, however, reveals a similarly repetitive, non-developmental form. The master of developing variation and musical prose was willing to design a movement according to very different formal principles than those stereotypically associated with him. In both cases, local and large-scale tonal continuities and recapitulatory-like transposed returns counterbalance the mosaic-like patterning. Ultimately, the repetitiveness allows both movements' codas to effect climax by breaking free of the regularity — a "breaking-out" as a special form of "breakthrough."

The second case study focuses on the relationship between thematic and tonal content in sonata form. The first movement of Brahms's Clarinet Sonata in F minor, op. 120, no. 1, exemplifies the Brahmsian ideal of "total organization" — a multi-layered saturation of motivic and harmonic idiosyncrasies that unify the exposition's tonic and submediant key areas. The first movement of Dvořák's String Quartet in E major, op. 80, takes a less exhaustive approach to integration of its own I-vi tonal pairing, opening it to the criticism of being less organically unified. Comparison with the first movement of Brahms's Violin Sonata in G major, op. 78, demonstrates the esthetic value of juxtaposition, as opposed to seed-to-harvest organization, as a basis for tonal-thematic relationships in the rondo-like "ritornello script" that both movements enact. This case study, like the first, illustrates that it is the range of compositional resources, rather than one ideal type of artistic stance, that we may admire in Brahms and Dvořák — and that, we may speculate, they admired in each other.

**Keywords:** *Dvořák, Brahms, chamber music, rondo form, sonata form*

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### Janet Schmalfeldt

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## Brahms and the Unreliable Narrative

Of the many poets who provided Brahms with texts for his songs, one will surely remain anonymous — the Scottish bard-as-narrator who transmitted the folk tale well known as the "Edward" ballad. This folk-ballad's form consists entirely of a dialogue — a gruesome exchange in which the mother's questions to her son Edward drive him first to lie to her, then to confess that he has murdered his father, and finally to curse her for having counseled him to do so. First published in 1765, the "Edward" ballad appeared in Herder's "Stimmen der Völker" (1778–1779); it was set as a vocal duet by Loewe (1824), Schubert (1827), and Brahms (1878). Twenty-four years earlier, however, Brahms had already cited Herder's translation of "Edward" as a motto for the first of his Four Ballades, Op. 10, for solo piano. What to make, analytically and psychologically, of his reference to the "Edward" tale has been under debate ever since.

No commentator has contested that the first part of Brahms's Ballade represents the dialogue within the opening of the poem. But parallels between poetic structure and musical form end here. With its stunning Oedipal revelation, the "Edward" ballad reaches its climax in the last line, Edward's curse. By contrast, Brahms's climax falls within the middle section of his ternary form; his much subdued reprise



features only the music associated with the mother, perhaps in sorrowful regret. This disparity has led Brahms analysts to deny a programmatic content or to dismiss it as irrelevant.

I draw upon the literary concept of “the unreliable narrative” to propose that Brahms’s displacement of the poem’s climax conspires with his tonal plan and his striking motivic interconnections to suggest that two unreliable characters inhabit the narrative. Mother and son both lie — both know that they have been in collusion; the dialogue itself is a charade, and both pay the heavy price of guilt.

**Keywords:** *Brahms, ballades, unreliable narrative, literary theory*

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**Doppelgänger and Freudian Uncanny: Exploring the Gothicism in the First Movement of Schubert’s E-flat Trio, D. 929**

Franz Schubert’s interest in the aesthetic of Gothicism is revealed in many of his vocal works. More recently, musicologists have also raised the question of whether the Gothic might proffer a hermeneutic window for interpreting the formal, harmonic, and other musical peculiarities found in the composer’s late instrumental works (Hirsch 2016; Davies 2019). In line with this emerging scholarly interest, this paper takes the first movement of Schubert’s E-flat Trio (D. 929, 1827) as a case study, examining the ways in which the gothic motif par excellence of

Doppelgänger encounter might shed new light on our understanding of this music. Furthermore, in order to engage more fully with the potential psychological aspects of the Doppelgänger motif, in my interpretation I draw on Freud's psychoanalytic theory of the uncanny – a theory that is regarded in current criticism to be highly rewarding in discussions of the motif of the double in Romantic literature.

Freud emphasised that the bedrock of the uncanniness of the double is the return of the repressed self-love of primary narcissism – a stage marked by the subject's seeing in him or herself 'every perfection that is of value' (Freud 1914 and 1919). In line with this perspective, this paper first shows the way in which a narcissistic subjectivity is represented in the Trio's first movement's divide between the classical and post-classical harmonic practices, especially the ambivalence in its simultaneous attraction to and suppression of the latter. It then demonstrates that in the development section, the way in which the 'Ave Maria' closing theme of the exposition is darkened, intensified until ultimately escalating into a disruptive outbreak – musical processes that bear striking technical and aesthetic resemblances to Schubert's 'Der Doppelgänger' (D. 957, no. 13, 1828) – vividly captures the uncanny psychological response figures of the double often elicit from characters in Romantic gothic literature. The development section's threefold repetition of this intensifying music, as this paper suggests, thus constitutes the Romantics' nightmare of being haunted by the doppelgänger. By way of conclusion, this paper argues that the motif of the doppelgänger, especially when coupled with perspectives drawn from the field of psychoanalytic criticism, could provide a fruitful avenue to exploring Schubert's musical Gothicism.

**Keywords:** *Schubert, E-flat Trio D. 929, Gothicism, Doppelgänger, the uncanny*

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**Four-Rotation Sonata Form in Chopin's First Ballade, Op. 23**

Since the publication of Chopin's First Ballade in 1836, analysts have found its form enigmatic and have taken a variety of approaches to understanding it: Mickiewicz's epic poem, literary ballad, sonata form, etc. From the sonata-form perspective, two views have emerged: (1) the reversed recapitulation in which S returns before P (Leichtentritt 1922, Samson 1992), and (2) the binary sonata form (Berger 1996, Aziz 2015).

This paper reexamines the large-scale form of Chopin's G-minor Ballade in light of sonata theory (Hepokoski, Darcy 2006). Sonata Theory, especially its rotational principles, can illuminate this question of form. Unlike a reversed recapitulation view that concentrates on only P and S, the episode can be an important contrasting theme that initiates a new rotation as a substitution for the primary theme. In addition, the last rotation initiates not S but P, which conforms to the rotational principles. Regarding the second approach, two passages that Berger reads as "transitions" (one part, P2 and S2, that leads to the central episode and another part, P3, that leads to the coda) can be better viewed as rotations because P2 and S2 as well as P3 recycle the first rotation.

I propose a dynamic formal model by which the composition engages a series of sonata types in dialogue: Type 3 (an exposition, a development, and a recapitulation), Type 2 (binary sonata without a full recapitulation), and possibly Type 4 (sonata-rondo). Instead of a single rotation, I argue that the development comprises a double rotation (Rotations 2 and 3), juxtaposing one developmental rotation from the Type 3 with one from the Type 2 (Type 3⇒Type 2 conversion). Without tonal resolution, the piece eventually converts back to Type 3, having a truncated P-based recapitulation (Rotation 4) in the tonic key (Type 2⇒Type 3 conversion). The elements from Type 4 can be found as well. P is sectional, ending in a tonic-key; the symmetrical return of S and C pairs occurs in rotations 1 and 3; the last P can be seen as a feature of the rondo – an alternative explanation for my view of P3 as a truncated recapitulation.

Both previous sonata-form approaches recognize the correspondence of the return of S3 and C2 zones as either a reversed recapitulation or an abbreviated recapitulation. I hope that my interpretation based on Sonata Theory will add another possible reading of Chopin's intricate yet fluid formal division between the development and the recapitulation. The return of both S3 and C2 is still a part of the development because the momentary conversion to a Type 2 does not provide tonal resolution at any moment during the entire S3 and C2 zones. Then, the formal trajectory eventually converts back to a Type 3, initiating the recapitulation with a double return of P in the tonic key with a dominant pedal yet without bearing S. As a result, the truncated recapitulation and delayed tonal resolution upon launching the coda creates a tragic ending.

**Keywords:** *Chopin's G-minor ballade, sonata theory, rotational principles, Type 2 and Type 3 conversions, Type 4*

### Example 1: My solution: four rotations with Type 3⇒Type 2⇒Type 3 conversions

(Intro) Rotation 1	Rotation 2	Rotation 3	Rotation 4	(Non-Sonata-Space)
Exposition	Dev.	Dev. no tonal resolution	Truncated Recap.	Coda
{P1 TR <u>S1 C1</u> }	{P2 S2}	{Ep. <u>S3 C2</u> }	{P3}	
Type 3	⇒	Type 2	⇒	Type 3
Gm EbM	Am AM	EbM EbM	Gm: V	i
8 36 68 82	94 106	138 166 180	194	208 (measure numbers)

### Example 2: Four rotations from Type 4

(Intro) Rotation 1	Rotation 2	Rotation 3	Rotation 4	(Non-Sonata-Space)
Exposition	Development	Recapitulation?		Coda
{prf TR <u>S1 C1</u> }	{Prf S2}	{Ep. <u>S3 C2</u> }	{Prf}	(sonata-rondo mixtures)
A B	A C	D B'	A	(seven part rondo)
Gm EbM	Am AM	EbM EbM	Gm	208 (measure numbers)
8 36 68 82	94 106	138 166 180	194	

(Symmetrical return of S and C!)      (Last P as a "rondo" aspect!)

(It is hard to call recap because of no P refrain in a tonic key)

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## Friedrich Chopin and Alfonso Rendano's Tarantellas, between Entertainment and Ritual Evocation

The Western art music tradition contains evidence of interest in the tarantella — a dance from Southern Italy, in a fast tempo and 6/8 time — in both theoretical

writings by Kircher and Rousseau, and in many scores beginning in late eighteenth-century German classicism. From a compositional point of view, the light and sunny nature of the figures employed, as well as the possibility of introducing them into sonata and rondo forms, made them suitable to give a spectacular conclusion to large compositions, attenuating the tension accumulated in the previous movements. Furthermore, while references to the place where the dance originally came from may have been hidden, they evoked both Italian composers and the places and music described by travellers at the time.

In nineteenth-century romanticism, on the contrary, composers showed a more specific interest, including this dance in pieces that directly evoked Italy, or writing autonomous pieces often specifically entitled *Tarantella*. In 1833 Mendelssohn included a *Saltarello* as the conclusion of his *Italian Symphony*, but even in the 1840s Chopin explicitly used the title *Tarantella* in his op. 43 and Liszt in the supplement to the second of his “Années de pèlerinage”. Unlike classical composers, the romantics concentrated on virtuosity and the improvised feel suggested by this dance, both of which are closely connected to its origins as a ritual healing dance. Indeed, in addition to the hypothesis of a dance tied to worship of Dionysus and the orgiastic rites common in Taranto, the tarantella had long been associated with the choreutic and musical therapy used for spider, snake or scorpion bites. It was thought that the sweat and hyperactivity brought about by this long and frenetic dance allowed the patients to get rid of the poison from the bite. In this sense, the quick pace of this music and its particular rhythmic-melodic difficulties were fundamental in allowing romantic composers to write works with a high degree of virtuosity. Just as, in the ritual, the tarantella brought the dancer to a state of physical exhaustion, in concert halls and salons its learned performance led virtuosos to go beyond the limits inherited from their own musical traditions.

This contribution will present two eighteenth-century tarantellas, discussing their thematic-formal construction and hypothesising a possible functional and/or symbolic reference. I will concentrate on two works by composers whose stylistic affinities have often been noted: Friedrich Chopin and Alfonso Rendano. Even though he was born four years after Chopin’s death, Rendano learned the performance style of the school of Georges Mathias, one of Chopin’s most important pupils, and in his musical output he proved to be quite close to the latter.

Our analytical comparison, which identifies the main tonal prolongations, confirms a very similar conception of composition, but also highlights strong differences as regards thematic ideas and formal construction; these differences are significant enough to make one believe that their virtuoso content has a contrasting character. This work, in addition to drawing attention to highly interesting compositional techniques, is intended to contribute to research on repertoires often associated with entertainment and considered secondary by traditional musicology.

**Keywords:** *Rendano, tarantella, Chopin, texture, tonal prolongation*

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**F. Chopin, Tarantella op. 43** (thematic sections: A, C, E, F --- connection or closing sections: b, d, g, h)

**theme A**  
(bars 5-8)

parts	Ist part	IIInd part	IIIrd part (reprise)
sections	Intr <sup>4</sup> A <sup>8+8</sup> b <sup>8+8</sup> C <sup>4+4+4+4</sup> d <sup>8+8</sup>	E <sup>8+8</sup> E <sup>8+8</sup> b <sup>8+8</sup> E <sup>8+8</sup> F <sup>4+4+4+4</sup> g <sup>4+4+4+4</sup>	A <sup>8+8</sup> b <sup>8+8v</sup> b <sup>8+8v</sup> E <sup>8v+8v</sup> h <sup>8+8+11</sup>
keys	Ab maj: V I F min: V	V I V Db maj: I I V	I V IV V-I

**A. Rendano, Tarantella** (thematic sections: A, B --- connection or closing sections: c, d)

**theme A**  
(bars 5-7)

parts	Ist part	IIInd part	IIIrd part (reprise)
sections	Intr <sup>4</sup> A(an) <sup>3+7+10</sup> Intr <sup>4</sup> A(con) <sup>3+6+7</sup>	B <sup>8+8</sup> c <sup>4+4+8</sup> c <sup>4+4+8</sup> B <sup>8+8</sup> B <sup>8+8</sup> B <sup>8+8</sup>	Intr <sup>4</sup> A(an) <sup>3+7+10</sup> Intr <sup>4</sup> A(con) <sup>3+6+6</sup> d <sup>6+2+6+2+11+6</sup>
keys	A min: I/VI #IV-V...V-I F maj: I-V D maj: V I	I I V I V	I/VI -V I/VI -V I -IV -I

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## **The Earliest Sketches of Franz Liszt’s Second Piano Concerto (1839) and the Emergence of Two-Dimensional Sonata Form**

Why did Franz Liszt wait until 1861 to publish his Second Piano Concerto that he had completed in 1839? For Anna Celenza (2005), Liszt kept revising it to grow as a composer. Dana Gooley (2006) suggests that Liszt wanted to create a legacy as a serious composer and wrestled for decades with the concerto’s stigma of being merely a vehicle for vacuous virtuosity. The present author argues, additionally, that Liszt hesitated from promoting it because he was aware of the extreme challenges that its form would pose to contemporaneous listeners and critics.

Being the first critical formal study of the work’s original version (1839), this paper contributes to the as-of-yet unwritten history of the emergence of “two-dimensional sonata form” (“TDSF”).

TDSF is Steven Vande Moortele’s (2009) term for a category of forms in which a single movement with sonata form traits features episodes that allude to the individual movements of a multi-movement sonata cycle. Beethoven’s Ninth Symphony, Finale (1824) and Schubert’s “Wanderer-Fantasy” (1822) are normally given as the precursors of the form, which in Vande Moortele’s narrative was crystallized in Liszt’s Piano Sonata (1853). But preceding Beethoven’s and Schubert’s attempts, TDSF had an alternate emergence in concerto works (Ludwig Spohr’s Violin Concerto No. 8 (1816), Johann Baptist Cramer’s Piano Concerto no. 8 (before 1820)), as well as numerous *Konzertstücke*, such as Carl Maria von Weber’s (1821) that Liszt often performed. During his time in Paris, furthermore, he witnessed performances of many formally experimental concerto works by Felix Mendelssohn (1831), John Field (1832), Charles-Valentin Alkan (1833), and Clara Schumann (1835). By 1839, when Liszt asked his student Gaetano Belloni to copy out his three piano concertos (#1, 2, and op. posth.) he had sketched over the course of that decade, however, Mozart’s and Beethoven’s concertos had re-entered concert repertoires across Europe, as a result of which concertos in the following years concentrated around a far smaller range of formal designs.

Studying performance statistics and reviews of those works, this paper maps Liszt's exposure to elements of TDSF and situates in its context the form of the original version of his Second Piano Concerto, which in 1839 was already fully performable. The author argues that the work is both a consolidation and a daring expansion of their experiments by introducing more than two dimensions, all at a time that was turning away from such fantasy. Shelving his debut as a concerto composer, Liszt's re-conceptualized its form four times (1849, 1853, 1857, 1861 with an initial premiere in 1857). These are read as attempts to clarify for the audience his bold vision of an unfolding of multiple and simultaneous formal trajectories. TDSF concepts and Liszt's formal experiments that put him at the helm of the New German School in the 1850s are thus revealed to be, paradoxically, latecomers to a formal idea that had emerged decades earlier.

**Keywords:** *Liszt, sonata form, two-dimensional sonata form, concerto form, sketches*

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### Shay Loya

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## The Problem of Form in Liszt's Late Works

In 2003, James Baker analysed three large-scale late works by Liszt as a partial corrective to the idea that Liszt only wrote miniatures late in life. Baker contended



that despite a supposed loss of ‘mental acuity and creative energy’, Liszt’s “Années de pèlerinage”, troisième année (1872–1882), “Via crucis” (1879) and “Historische ungarische Bildnisse” (1885) were “major works on a par with his earlier acknowledged masterworks” (p. 120). Underlying this defence was the unstated but widespread equation of great masterpieces with large-scale, formally intricate composition.

Meanwhile, a wave of new *Formenlehre* gained momentum in the wake of influential studies by Caplin (1998) and Hepokoski and Darcy (2006). The initial focus on the classical style rapidly expanded to the high-Romantic oeuvre. Liszt form studies have almost invariably concentrated on the composer’s large-scale Weimar-era works from 1848–1861, due to their canonical status as well as technical complexity (Johns 1997; Vande Moortele 2009, 2011; Whitelaw 2019). By contrast, other periods, and especially the late works, have remained unexplored by the new formalists. One could conclude that, notwithstanding the avant-garde harmony found in many late works, there is not enough architectural interest to stimulate an analysis of form. Baker’s 2003 defence may only reinforce the impression that the exception merely proves the rule.

I would argue that the problem is both with a longstanding sonata-form bias in form studies, and an equally enduring reception history that damns Liszt for not producing late *Meisterwerke* in the mould of Beethoven, Wagner or Verdi. Both ignore some of the most fascinating experiments in phrase extension (concept derived from Caplin, 1998) on the one hand, and in condensing complex forms into much shorter spans on the other hand. My talk will concentrate on both of these aspects, with the second issue divided between single-movement pieces and multi-movement or cyclic pieces.

‘*Sursum corda*’, which ends the *Années III*, will serve as an example of a short work that erases the distinction between ‘phrase’ and a complete form. Lengthy dance pieces such as the “*Csárdás macabre*” (1881–1883) and “*Mephisto Waltz*” No. 3, on the other hand, constitute a direct continuation of the composer’s lifelong experimentation with large-scale form (and with form in relation to programme, as can also be seen in the final symphonic poem “*Von der Wiege bis zum Grabe*”). Here I will make direct comparison to Weimar-era pieces, and demonstrate how Liszt’s interest in condensed form raises an aesthetic question of ‘lateness’. Finally, Baker’s analysis of “*Via Crucis*” will reopen the question of motivic coherence in relation to form. I will demonstrate how repetition and development of material amongst the short movements of this work meld the concept of ‘cycle’ with that of a more dynamic form type that is yet to be conceptualised. All of the examples above will demonstrate why Liszt’s late oeuvre requires more formal analytical attention, and more broadly the need to move beyond the oversaturated field of sonata form.

**Keywords:** *Liszt, late style, form, Formenlehre*

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Dr Shay Loya is a Senior Lecturer of Music at City, University of London, where he (mainly) teaches music theory and analysis. He is also a Trustee of the Society for Music Analysis (UK) and a board member of the journal *Music Analysis*. His research combines music analysis with issues of nineteenth-century nationalism, cosmopolitanism, exotism and transculturation, with a particular focus on the music of Franz Liszt. Two previous publications include "Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition" (University of Rochester Press, 2011), which won the Alan Walker Prize (2014), and "Recomposing National Identity Four Transcultural Readings of Liszt's *Marche hongroise d'après Schubert*" (*Journal of the American Musicological Society*, no. 692, 2016). He is currently working on a new monograph provisionally entitled *Liszt's Late Styles*, which offers new and diverse aesthetic and analytical perspectives on the composer's fascinating late oeuvre.

### **Giselle Lee**

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## **Chromaticism, Circularity and Teleology in Franck's Piano Quintet**

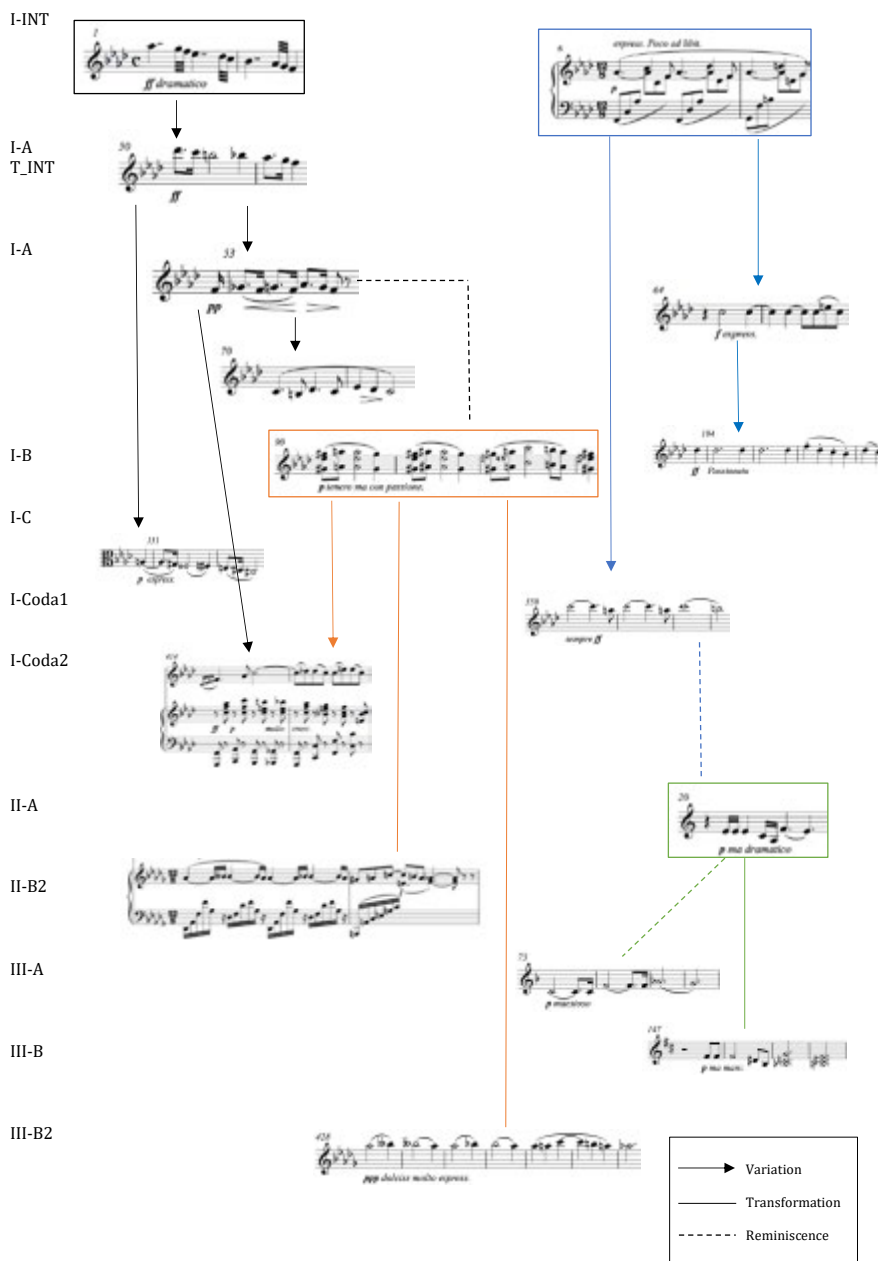
The employment of cyclical technique to achieve unity in the nineteenth-century creates a paradox in sonata forms, in which the reuse of materials in separate movements departs from the Classical formulation of linear trajectory. Although this phenomenon has been understood in relation to Hegelian dialectics and musical temporality in Romantic music (Deruchie 2013, Hepokoski 2009, Horton 2013, Puri 2011, Taylor 2011 and 2016, Wheeldon 2009), the cyclical interaction in harmonic and tonal syntaxes—an aspect which is central to post-Wagnerian cyclical repertoires—however remains underexplored. This concerns especially César Franck's chamber music, where chromaticism serves as an agent to project circular trajectory.

Combining Neo-Riemannian Theory (Cohn 1996, 1997, 1999, 2012) with James Hepokoski's and Warren Darcy's "Sonata Theory" (2006) and William Caplin's form-functional theory (1998, 2009 and 2013), this paper focuses on the dialectical discourse between circularity and teleology engendered by the complexity of harmonic and tonal languages. Through an analysis of Franck's *Piano Quintet*, I examine cyclicity in three perspectives: 1) motivic-thematic process; 2) harmonic cyclicity; and 3) parallelism of harmonic and tonal syntaxes.

While thematic cyclicity has been studied extensively in the current scholarship, its thematic procedure is however not as clear as it might seem. Taking Nicole Grimes's differentiation between transformation and developing variation as

a starting point (2012), I divide the phenomenon into three categories—transformation, developing variation and reminiscence—to identify their motivic functions. Harmonic cyclicality is closely connected to the thematic transformation process, in which the transformations of multiple thematic prototypes are united through hexatonic polar relation. The use of such hexatonic system is further projected onto the large-scale tonal scheme, resulting in a parallelism of harmonic and tonal syntaxes.

Example 1. Franck, Piano Quintet, Cross-Movement thematic relations



## Example 2. Hexatonic poles and non-transformative cyclic themes

Fränck's Piano Quintet, mvt II, bars 58–59, Cyclic Theme C

Fränck's Piano Quintet, finale, bars 147–150, Cyclic Theme D

I conclude by evaluating the impacts of non-diatonic systems have on the dialectical discourse between circularity and teleology. Mindful of Taylor's theory of multiple temporality on Fränck's other cyclic works (2016), I argue that the discourse in the Quintet is multi-dimensional: in contrast to Mendelssohn's music (Taylor 2011), Fränck's teleological diatonic system towards the tonic resolution presents an additional discourse with the non-goal orientated hexatonic system, thus creating a dimension of dialectics in addition to that of the recurring themes.

**Keywords:** *cyclical process, sonata trajectory, dialectics, neo-Riemannian theory, Formenlehre*

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Giselle Lee is a doctorate candidate in Musicology at Durham University. Her research focuses on the analysis and history of instrumental music in the second half of the nineteenth century, with special interests in French music, the history of music

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### **Sunbin Kim**

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## **Closing Themes in Bruckner's Sonata Expositions: Form-Functional Considerations**

Consensus on the issue of the closing theme continues to elude recent *Formenlehre*, even amongst practitioners of form-functional theory. Although Caplin's consistent avoidance of the concept of 'closing theme' (1998, 2010) is well-founded in the Classical context, a reconsideration is especially urgent in the late-Romantic environment inhabited by Bruckner.

This paper argues that the concept of closing theme is still valid in Bruckner's sonata forms and its traits can be successfully captured from a modified form-functional perspective. In particular, Caplin's (2010) beginning-middle-end paradigm facilitates understanding of Bruckner's systematic arrangement of temporal cycles at different formal levels. At the same time, I combine Caplin's paradigm with Matthew Arndt's (2018) recent post-classical reconception of 'structural functions' as more universal kinds of formal function that are not always related to a strict Classical harmonic context.

The following examples and tables illustrate this framework's application to the third-theme group (C group) from Bruckner Symphony No. 6/I. As Table 1 indicates, the C group has a self-contained beginning-middle-end temporal cycle expressed by its constituent formal units at the lower level (which I call theme units). Each theme unit is loosely sentential, disclosing the lower-level temporal cycles shown in the form-functional reading (Example 1) of the first theme unit (C1). This design contrasts sharply with the more recursive B group. As shown in Table 2, each theme group's main structural functions (A, B, C) are the establishment, confrontation, and delimitation respectively, and C as a whole occupies the end portion of the exposition's large-scale temporal discourse. Although the deceptive and plagal cadences framing the C group are very un-classical, they provide sufficient formal articulation and closure, given that PACs are extremely rare throughout this Symphony. Such functional differentiation and self-containment of the C Group are consistent across Bruckner's sonata forms.

In part, Hepokoski and Darcy's (2006) concept of the 'closing zone' seems more appropriate here; however, Bruckner's end-oriented concept of the third group remains problematic, given Sonata Theory's understanding of the closing zone as a post-EEC space. Moreover, the concept of EEC (and ESC as well) is itself very often problematic for Bruckner, as in No. 6/I, where the C group's closing plagal cadence is the strongest in the secondary key area. Sonata theory's dialogic perspective of norm and deformation here produces the counter-intuitive conclusion that many of

Bruckner’s sonata forms ‘fail’. On the contrary, the modified form-functional framework I adopt shows that functional differentiation is sufficient to explain Bruckner’s closing themes, the roles of which include resuming the teleological drive suspended in B group, regaining the A-theme’s energy with drastic rhetorical and textural change, and, more importantly, completing a large-scale temporal arch by providing closure.

Close analysis of Bruckner’s form-functional practice suggests three more generalised conditions for identifying Romantic closing themes: 1) a self-contained thematic quality within the beginning-middle-end cycle; 2) separation from the second group by clear formal articulation but not always by cadence; 3) functions or properties that clearly distinguish C themes from other groups.

Table 1. Bruckner Symphony No. 6 / I, formal outlines of the C group

Bar	101	111	129	137
Theme group	C [end] <i>confrontation</i> <i>elaboration</i> <i>delimitation</i>			
Theme unit	C1 [beginning] <i>establishment</i>	C2 [middle] <i>dissolution</i> <i>elaboration</i>	C3 [end] <i>delimitation</i>	Codetta [after-the-end] <i>stabilisation</i>
Tonal plot	C:I -----> E:V	C:I <sup>6</sup> -----> G:V => C:V <sup>4</sup> (HC)	C:I -----> E:ii <sup>6</sup> -I <sup>6</sup> (PC)	E:I

Example 1. Bruckner Symphony No. 6 / I, the first theme unit (C1) of the C group

The image shows a musical score for the first theme unit (C1) of the C group in Bruckner's Symphony No. 6 / I. It consists of two staves of music. The first staff starts at bar 101 and ends at bar 129. It is marked with a forte dynamic (ff). Above the staff, there are annotations: 'presentation? [beginning] establishment' for the first part, 'statement establishment, delimitation' for the middle part, and 'response re-establishment, elaboration' for the final part. Below the staff, the harmonic progression is indicated as C:I, ii, iii, IV, V, vi, B:I (or E:V). The second staff continues from bar 129 to bar 137, marked with a fortissimo dynamic (fff). It is annotated with 'continuation? [middle] dissolution, elaboration' and 'standing on the dominant? [end] stabilisation, delimitation'. The harmonic progression continues with iii, IV, V, vi, B:I (or E:V).

Table 2. Bruckner Symphony No. 6 / I, formal outlines of the exposition

Bar	1	49	101
Theme group	A [beginning] <i>establishment</i>	B [middle] <i>confrontation</i>	C [end] <i>delimitation</i> <i>(confrontation)</i>
Tonal plot	A:I -----> F:V <sup>7</sup> (e:Ger.+ <sup>6</sup> )	e:i -----> E:I-----> V <sup>7</sup>	C:I -----> E: ii <sup>6</sup> -I <sup>6</sup> (DC) (PC)

**Keywords:** Anton Bruckner, formal function, closing theme, sonata form, musical temporality

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He received both his BA and MM degrees from Yonsei University, Seoul, Korea. He was awarded a "Best Paper Prize for Young Musicologists" by the Musicological Society of Korea in 2011.

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### **Recursive and Referential Tonality in Bruckner's Codas – Two Case Studies**

Anton Bruckner's (1824–1896) codas have acquired great renown for their economy, innovation, and effectiveness in serving as devices of formal closure in his symphonic movements. Several theorists, e. g., Julian Horton, Timothy Jackson, and Derrick Puffett, have proposed analytical frameworks for parsing Bruckner's harmony, all of them offering varying interpretations of the musical logic. Through linear harmonic analysis, an analytical technique sourced from Leland Smith's "Handbook of Harmonic Analysis" (San Andreas Press, 1963, 2nd 1979), new key relationships are revealed in multiple codas, suggesting specific novel techniques being utilized to achieve musical closure in Bruckner's codas.

A variety of unique and previously untreated techniques of achieving formal and tonal closure are uncovered through analyses of harmony in two of Bruckner's symphonic codas. The analytical approach of linear harmonic analysis situates chords as subservient to keys, which are in turn subservient to tonalities (groupings of keys); the methodology bases its justification on the hypothesis of Bruckner's music being eminently tonal and observing the same "house-laws of affinity" as Wagner's late oeuvre.

A study of the coda of the Fourth Symphony reveals a prefiguring of the final plagal cadence by means of a large-scale modulation between tonalities. An examination of the coda of the first movement of the Sixth Symphony, a passage described by Donald Tovey as “one of the greatest passages Bruckner ever wrote... passing from key to key beneath a tumultuous surface sparkling like the Homeric seas” shows a similar strengthening of the closing plagal cadence through a long-drawn linearly expounded tonicization of a dominant minor ninth chord. Traditionally ambiguous progressions (that have been subjected to various analytical methods) are shown to be normatively tonal as operating within a strict hierarchical framework of diatonicism when taken in context with their surrounding keys, as rendered visible with linear harmonic analysis.

These analyses differ from those by other authors, e.g., Betteridge 1948, Lulumia 1978, Ramirez 2013. While the linear harmonic analyses presented herein do not necessarily refute all the previous analyses, they suggest a different underlying logic than the aforementioned ones, corroborated by their consistency across multiple examples, their connection to larger structural features of the symphonies, and their historical precedent in established techniques, particularly in the late oeuvre of Wagner, of whom Bruckner was a devout acolyte.

The common finding across both analyses is a concerted effort to strengthen the plagal cadence through means of triadically arpeggiating modulation, imbuing it with a finality felt perhaps even greater than a perfect cadence. This is consistent with common characterizations, both historical and contemporary, of Bruckner’s music and his codas as being tremendously efficacious in achieving a sense of finality in their endings. This paper (re) opens the discussion on Bruckner’s harmonic logic with a special focus on the means of achieving tonal closure in the symphonic codas.

Musical Example 1: Linear harmonic analysis of the final peroration of Bruckner’s Fourth Symphony

	$E_b$												
	$\flat V (b\flat)$					$iv (a\flat)$			$i (e\flat)$	----- I			
		III (C)	V (E)					III (C $\flat$ )	V (E $\flat$ ) //				
Function:	i	V   I   V   I   V   i   V   I	V	iv   III   N   I									
Measure:	517	518 519 520 521 522 523 524 525	526	527 528 529 534									

Musical Example 2: Harmonic reduction and analysis of the coda of the first movement of Bruckner’s Sixth Symphony

Triadic derivation of roots:    3    1    5    3    3    1    5



The image shows a musical score for 'Minor Romanesca'. It consists of two staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The music is written in a style that suggests a folk or traditional origin. Below the staves is a harmonic analysis. The first staff of analysis shows Roman numerals: I, V, III, I, V, III-I, V, VI, III, VI#, III#, VI#, III#, IV, iv, I!. The second staff shows fingerings: 1, 5, 3, 1, 5, 3. The title 'Minor Romanesca' is written at the bottom right of the analysis.

**Keywords:** *linear harmonic analysis, Bruckner, codas, recursive tonality, plagal cadence*

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Vishnu Bachani studied music theory and mathematics at New York University, specializing in abstract algebra and tonal theory/analysis. His thesis, "Latent Possibilities of the Tonal System: Grammar and Historical Usage," realized under Louis Karchin, Michael Beckerman, and Marshall Tuttle, proposed a set of fundamental axioms underlying common practice tonality and examined idiosyncratic exploitations of these axioms across disparate musical genres. Vishnu has written for "The Bruckner Journal" and "New York Classical Review", presented original research at the Bruckner Society of America's 2017 annual meeting, and gave a paper on Massive Attack and Radiohead at the Society for Music Analysis' 2019 TAGS Conference. His work can be found at [vishnubachani.com](http://vishnubachani.com). He currently lives in Mexico and works as a diplomat.

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### Mahlers Neunte als "Sprachrohr" der Interpreten: Satzmodelle, harmonischer "Plot" und interpretatorische Umsetzung

Im Zuge der während vergangener Jahrzehnte vorgelegten Analysen ist es allgemein üblich geworden, Mahlers Neunter Symphonie als "Spätwerk" — durch eine allzu hermeneutisch orientierte Linse betrachtet — überzeichnet starke autobiographische Eigenschaften zuzuschreiben; bereits Schönberg (1966) stellt allerdings fest, dass in der Neunten der Autor kaum noch als Subjekt spreche, sondern ein "verborgener Autor" Mahler als "Sprachrohr" verwende.

Diesem Usus der übermäßigen Subjektivierung ist eine musiktheoretisch-analytische Vernachlässigung des Werks geschuldet, welcher trotz bemerkenswerter

formaler Analysen (z. B. Jeßulat 2005, Utz 2011) nicht ausreichend Abhilfe geschaffen werden konnte. Nur eine technische Analyse, so Adorno (1999), könne eine "Revision" des unzulänglich gefassten Begriffs "Spätstil" herbeiführen, müsste sich jedoch an der sonst übersehenen Rolle der Konventionen und ihrem Verhältnis zur Subjektivität des Komponisten orientieren.

Im Finale der Neunten wird durch die teilweise topische Verwendung von Satzmodellen ein besonders starker Bezug zu kompositorischen "Konventionen" hergestellt. Durch ein explizit satzmodellbasiertes Analyseverfahren – mit Schwerpunkt auf der formalen Positionierung und strukturellen Verfremdung der Modelle im Zuge der Variationen des Satzes – können aufschlussreiche Einblicke in die kompositorische Konstruktion des Werks gewonnen werden. Im Kontrast zu weitläufigen, auf musiktheoretischen Systemen basierten Analysen Mahlerscher Werke (z. B. Lewis 1984) erlaubt eine solche historisch informierte Analyse einen engeren Konnex zwischen Methode und Material, nicht zuletzt da sie durch das sehr konkrete Erscheinungsbild der Modelle ein nur minimales Maß an Abstraktion erfordert.

Exemplarisch soll der Finalsatz zunächst detailliert vermittels der Romanesca (und deren Varianten) als charakteristisches, im Satz omnipräsentes Modell untersucht werden. Im Anschluss daran soll – von den lokalen Instanzen dieses Satzmodells ausgehend – mittels einer Reduktion die Disposition weiterer Modelle innerhalb des gesamten Satzverlaufs in einer Synopsis veranschaulicht werden. Setzt man die unterschiedlichen Satzmodelle im Verlauf zueinander in Bezug, lässt sich deren enges Verhältnis zum harmonischen "Plot" des Finales aufzeigen.

Die Etablierung eines solchen "Plots" bildet die Grundlage für eine Diskussion verschiedener Interpretationsmöglichkeiten der im Satzverlauf variierten Modelle. Da die Uraufführung posthum (1912) stattfand, fand der ansonsten bei Mahler während der Proben übliche Schattierungsprozess nicht vollständig statt und viele interpretatorische Fragen sind in der Partitur unbeantwortet geblieben. Wie verhält sich beispielsweise das Romanesca-Modell in lokaler Instanz, wie im Satzverlauf, und wie können die entstehenden, in ihrer harmonischen Komplexität äußerst verschiedenartigen Varianten seitens der Interpreten musikalisch umgesetzt werden? Diesen Fragen soll durch die vergleichende Untersuchung von 20 aus dem Verlauf der Aufführungsgeschichte ausgewählten Tonaufnahmen des Finales nachgegangen werden.

**Keywords:** Satzmodelle, Analysemethode, Spätstil, Interpretationsforschung, Gustav Mahler

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Majid Motavasseli, geboren 1984 im Iran, studierte zunächst an der Teheraner Universität Klavier, sowie Musiktheorie und Klavierpädagogik an der Kunstuniversität Graz (KUG) und der Universität der Künste Berlin (UdK). Seit 2019 dissertiert er an der Kunstuniversität Graz zum Thema "Satzmodell- und toposbasierte Untersuchungen zu Struktur, Stilistik und Interpretation im Spätwerk Gustav Mahlers" und ist als Universitätsassistent für das an derselben Institution angesiedelte FWF-Projekt „Performing, Experiencing and Theorizing Augmented Listening“ (PETAL) tätig.

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## **The Sonata: Tradition and/or vs Adoption? Beethoven's Legacy, Sergei Taneyev's Theory of Sonata Form, and Nikolai Medtner's Early Sonatas**

Theory of sonata form originated in the late 18th century, and — as a key paradigm of historical and contemporary music scholarship — was essentially shaped through the analysis of Ludwig van Beethoven's works. Soon after Beethoven's death, music historians and theorists started to view his sonatas, quartets, and symphonies as prototypes for single-movement as well as cyclic sonata form. This perspective has not changed much since, and still pertains in music education on elementary and academic level in most European countries, including Russia. It has become a largely unquestioned habit to teach sonata form according to Beethoven's model.

In Russia, this heritage was particularly preserved in the curricula of the Moscow Conservatory. Western Formenlehre was widely absorbed and translated by Muscovite scholars, and this transfer of theoretical ideas was accompanied by an intense canonisation of Beethoven's music. Sergei Taneyev (1856–1915), a renowned scholar of counterpoint, also led a class on musical form at the Conservatory during 1897–1905 which fundamentally relied on the analysis of Beethoven's piano sonatas. He did not complete a projected textbook which was only published posthumously, but may however be considered the first original approach to musical form by a Russian author. In Taneyev's view, sonata form figured as the focal point of composition and analysis, embodying all the elements that contribute to the artistic unity of a musical work. We may well assume that he passed on this conviction to his students which included the composer-pianist Nikolai Medtner (1880–1951), a Russian with German lineage who was, according to Taneyev, "born with sonata form".

Medtner studied music theory with Taneyev in 1897–1898. After graduation, he continued to seek his former professor's advice up to the time he composed his first Piano Sonata in F minor, Op. 5 (published in 1903). Even though there is no direct proof of Taneyev's influence on the compositional procedure, this large-scale work suggests the fruitful adoption of his ideas in the young composer's approach to sonata form. In this paper I aim to trace features of Taneyev's theory of musical form in Medtner's music, examining general stylistic devices of his early sonata compositions, and evaluating his own metaphysical idea of sonata form expressed in the late pamphlet "Muza i moda" (The Muse and the Fashion).

**Keywords:** *musical form, Formenlehre, sonata theory, piano sonata, Moscow Conservatory*

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## 11. Cyclicity in French Music

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### **«Циклический принцип» в интерпретации Венсана д'Энди: философско-эстетический и конструктивный аспекты**

Во французском учении о музыкальной форме особое место занимает «циклический принцип» (*le principe cyclique*), заслуга разработки которого в теории и на практике принадлежит Венсану д'Энди. Раскрытие смыслового потенциала соответствующего понятия позволяет выявить специфику актуализации «циклического принципа» в произведениях д'Энди, его коллег (Франка и Сен-Санса) и современников (Дюка, Дебюсси) не только в камерной музыке (см. работы Х. Шнайдера, А. Деручи, Н. Перли), но и в иных жанровых областях, и не только в конструктивном ракурсе (Ж. Сен-Арроман), но и в философско-эстетическом, еще не исследованном.

«Циклический принцип» — определяющая композиционная стратегия д'Энди на протяжении всего творческого пути, начиная с 1870-х годов. Не отказываясь от традиционного понимания слова «цикл», под «циклическим принципом» д'Энди разумеет способ построения произведения, который основан на вариантной репликации избранного главного элемента (*l'élément principal*), обладающего диалектическими свойствами: интенцией к «сквозным» «циклическим трансформациям» (*transformation cyclique*) и «модификациям» (*la modification cyclique*) по мере развития формы во времени — и одновременно способностью сохранять инвариантное структурное ядро, обеспечивающее стабильность элемента, его узнаваемость. Согласно д'Энди, «главный элемент» — не столько синтаксическая, сколько интонационная целостность, поэтому в его функции могут выступать разномасштабные структуры: от клетки (*la cellule*), содержащей мотив (*le motif*) как импульс к движению, — до темы (*le theme*), аккумулирующей художественную идею (*l'idée*).

Амбивалентная трактовка д'Энди «циклического принципа» в качестве конструктивного метода работы с материалом и эстетической категории простирается:

— из ассимиляции немецкой музыкальной эстетики, где «циклическая форма» (*zyklischen Form*) понималась изначально как «духовное единство» (*geistige Einheit*) многочастной композиции, в первую очередь — у К. Кёстлина (*Karl Köstlin*, 1857) и А. фон Доммера (*Arrey von Dommer*, 1865);

— из уверенности в происхождении этого принципа из архитектуры, которую композитор считает исторически первичным искусством. Сближая по ряду сущностных признаков архитектурную «конструкцию» (*construction*) и музыкальную «композицию» (*composition*), д'Энди апеллирует к изысканиям Дж. Рёскина (*J. Ruskin*, 1849) и приводит в пример готический собор как пропорциональное сооружение, выстроенное по избранному модулю, притом украшенное так, что избранный первичный элемент вариантно повторяется затем со сменой масштаба на разных структурных уровнях. Важнейшим сред-

ством преобразования «циклического» элемента д'Энди считает ритмические изменения, поскольку ритм — важнейшая категория во всех искусствах.

Отсюда проистекает философский аспект понимания циклического принципа:

— как способа пропорционально-соразмерного, гармоничного бытия художественного целого;

— как высшего композиционного метода, идеала, который был предвосхищен в симфониях Бетховена и достигнут «новой музыкой», представленной, согласно д'Энди, именами Франка и Вагнера в двух важнейших жанровых сферах — симфонической (*symphonique*) и драматической (*dramatique*).

Результатом воплощения «циклического принципа» выступает многочастная «циклическая форма» (*la forme cyclique*); ее реализацией в «симфонической» сфере становится «циклическая соната» (*la sonate cyclique*), а в «драматической» — вагнеровские произведения. В первом случае композицию цементируют преобразования «циклической темы» (*la thème cyclique*) или тем, во втором — «лейтмотивов» (*Leit Motive, motifs conducteurs*), причем тема и лейтмотив суть конструктивные эквиваленты, выступающие в функции «порождающей темы» (*un thème générateur*), которая может генерировать иные темы, обеспечивая «синтетическое» (*synthétique*) единство композиции. Диалектическая тактика д'Энди — формировать «единство в многообразии» (*l'unité dans la variété*) посредством преобразования инварианта, — восходящая к французской теоретической традиции (Ш. Левек [Charles Lévêque], А. Мармонтель [Antoine Marmontel], А. Лавиньяк [Albert Lavignac]), реализуется в его зрелых камерных опусах, во всех симфониях и драматических произведениях, которые композитор называл «вагнерианскими» («Песнь о колоколе», «Фервааль», «Чужестранец», «Легенда о святом Христофоре»).

**Ключевые слова:** Венсан д'Энди; «циклический принцип»; музыкальная композиция; архитектурная конструкция; «циклическая форма»

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## **Проявления «циклического принципа» в «Песне о колоколе» Венсана д'Энди**

Влияние Р. Вагнера на художественное мышление д'Энди было столь велико, что именно с его именем д'Энди связывал новаторские принципы композиции. Среди них особое место занимает циклический принцип (*le principe cyclique*), который, по мысли д'Энди, был воплощен в симфонической сфере С. Франком, а в драматической – Вагнером и его последователями (Saint-Arroman 2019, 13), к каковым д'Энди причислял в первую очередь себя и своих учеников (Г. Ропарц, А. Маньяр). Если проблеме циклического принципа в камерной и отчасти симфонической музыки уже были посвящены исследования (А. Деручи, Х. Шнайдер), то представления д'Энди о драматической музыки еще не рассматривались под этим углом.

Д'Энди стремится всесторонне воплотить циклический принцип в произведениях, которые он сам называет «вагнерианскими»: в драматической легенде «Песнь о колоколе» (1878–1883) и трех операх: «Фервааль» (1889–1895), «Чужестранец» (1897–1901), «Легенда о святом Христофоре» (1908–1915). Уже в «Песне о колоколе» композитор воплощает циклический принцип в двух аспектах: 1) тональная конструкция (*construction tonale*); 2) лейтмотивная система.

1) Интерес к тональной драматургии возник у д'Энди под влиянием С. Франка (Saint-Arroman 2019, 11). Помимо функции конструктивной, тональности обладают, в представлении д'Энди, особой семантикой. В «Курсе музыкальной композиции» д'Энди подробно анализирует тональные планы музыкальных драм Вагнера (d'Indy 1950, 151–152, 162, 174–175, 286–287) и в каждой выделяет семантические свойства тональностей, позволяющие формировать смысловые «рифмы». Такие тональности д'Энди называет «значимыми» (*tonalités significatives*). Авторский анализ «Песни о колоколе» еще не содержит анализа семантики тональностей, но *de facto* некоторые из них уже обладают ясно читаемыми внемузыкальными ассоциациями.

2) В «Песне о колоколе» д'Энди впервые использует развитую лейтмотивную систему, употребляя для обозначения повторяющихся элементов термин

«циклическая тема» (*thème cyclique*), который применяется композитором и при анализе симфонических сочинений, что подтверждает эквивалентность двух формообразующих методов (циклического и лейтмотивного). Данная эквивалентность подкрепляется использованием применительно к обеим сферам, симфонической и драматической, синонима термина «циклическая тема» — «ведущий мотив» (*motif conducteur*; калька немецкого *Leitmotiv*).

Анализируя «Песнь о колоколе», (*d'Indy 1950, 310–311*), д'Энди выделяет 12 значимых «циклических тем» (*thèmes cycliques*), три из которых играют роль интонационного ядра для всего музыкального материала. В дальнейшем метод тематической производности становится определяющим для д'Энди, что закреплено авторским анализом его драматических произведений (*d'Indy 1950, 201–225*).

Выстроенная тематическая структура, активная мотивная работа указывают на то, что в циклической форме данного произведения повторяющиеся «циклические» темы преобладают над тональной драматургией. В последующих трех «вагнерианских» операх д'Энди находит баланс между двумя аспектами (тематическим и тональным). Прослеживается тенденция к усложнению композиторского письма: лейтмотивная система, проникая во все слои музыкальной ткани, становится более разветвленной, детализированной (в «Ферваале» лейтмотивная система включает в себя 24 темы, в «Чужестранце» — 17 тем, в «Легенде о святом Христофоре» максимальное число тем — 30), причем семантика конкретных тональностей становится стабильной. Так, драматическая легенда «Песнь о колоколе» занимает особое место в творчестве д'Энди, в котором впервые воплотились разные аспекты циклического принципа в их единстве.

**Ключевые слова:** В. д'Энди, «Песнь о колоколе», «циклический принцип», семантика тональностей, лейтмотивная система

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## **Эволюция «циклического принципа» в симфониях Венсана д'Энди**

Один из ведущих теоретиков Франции периода *fin de siècle* Венсан д'Энди в своем «Курсе музыкальной композиции» описал и стал активно применять понятие «циклического принципа» (*le principe cyclique*), суть которого заключается в проведении и активной разработке важных синтаксических элементов (называемых «циклическими») от одной части произведения к другой с целью создания особого единства.

Исходя из особой значимости симфонической музыки в концепции исторического развития жанров (*Cours de composition musicale. Première livre*, p. 7), предложенной д'Энди, представляется актуальным рассмотреть все его симфонии на предмет воплощения в них «циклического принципа» ради выявления эволюции композиционного метода.

По мнению композитора, циклический принцип сформировался именно в сфере симфонической музыки (*symphonique*): будучи предвосхищен Бетховеном, наивысшее воплощение он обрел в сочинениях Сезара Франка. В творчестве самого д'Энди «циклический принцип» реализуется как в камерной музыке (например, в струнных квартетах), так и во всех четырех симфониях. Важность двух из них («Симфония на тему песни французского горца» и Вторая симфония) подчеркивается наличием авторского анализа (*Cours de composition musicale. Deuxième livre – seconde partie*, p. 170–176), сфокусированного как на проблемах развития тематического материала, так и на специфике формообразования, конструктивный аспект которого связан с циклическим принципом. Ранняя, «Итальянская», и самая поздняя, Третья симфония («*Sinfonia brevis de Bello gallico*») не были предметом внимания самого д'Энди, лишь в последние десятилетия эти сочинения стали объектом исследования, по большей части в стилистическом ключе (работы А. Деручи, Ж. и Ф. Майяров).

Циклический принцип в симфониях д'Энди претерпевает определенную эволюцию, которую можно проследить согласно следующим критериям:

1) Характер тематического материала, подвергающегося «циклическим трансформациям»; изменение структурной единицы, используемой в качестве циклической: от протяженной оформленной темы («Итальянская» симфония и «Симфония на тему песни французского горца») к небольшим мотивам (Вторая симфония) и кратким интонациям (Третья симфония).

2) Количество «циклических элементов» (от одной темы в «Итальянской» симфонии — до совокупности интонаций в Третьей) и способ их экспонирования (от традиционного в интродукции первой части в «Итальянской симфонии» — до одновременного появления, в том числе в границах разных частей, в остальных симфониях).

3) Методы работы с тематизмом (от практически неизменного проведения «циклической темы» в «Итальянской» — через комплекс тональных, ритмических, тембровых и жанровых изменений в «Симфонии на тему горца» — к сложной интеграции «циклических элементов» и интонаций в оркестровую ткань в двух последних симфониях).

4) Включенность частей симфонии в «циклический» процесс (только в «Симфонии на тему горца» «циклическая тема» присутствует во всех частях).

Специфика применения «циклического принципа» в симфониях д'Энди соотносится с общеевропейским контекстом развития техник симфонического письма. «Симфония на тему горца» возникла в тот же период, что и иные симфонические произведения, основанные на «циклическом принципе» или сходных техниках (Симфония Франка, Третья симфония Сен-Санса, Симфония «Из Нового света» Дворжака, Четвертая симфония Танеева). При этом две последние симфонии д'Энди относятся к той эпохе поисков новых методов формообразования, когда «циклический принцип» сильно модифицировался в условиях новых композиционных техник XX века.

**Ключевые слова:** авторский анализ, французская терминология, «циклический принцип», Венсан д'Энди, *Cours de composition musicale*

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### Tritone and Cyclical Unity in Debussy's *Sonate pour Flûte, Alto et Harpe*

Many French writings in literature and journalism published at the beginning of the twentieth century devote ample space to the resource of the tritone, highlighting its function and effectiveness in modern compositional practice

(Dubois 1901; Tiersot 1900; Lavignac 1923; Koechlin 1927). In Paris at that time these ideas circulated widely, and also extended to the use of the augmented fourth propagated by Javanese music following the International Exposition of 1889 (Kunst 1973). The analysis of the interval in the music of Debussy, a composer undoubtedly influenced by this theoretical debate, has led to important considerations on the themes of cyclical unity (Wheeldon 2009) and formal structure (Leleu 2017).

This paper intends to demonstrate how the tritone in the Sonata for Flute, Viola and Harp becomes a tool of the memory, capable of revealing an underlying cyclical unity for the three movements of the work. Jean-Louis Leleu has highlighted the texture of infra-thematic relationships generated by the interval class 6 (especially C – G flat), observing its importance in conferring unity to the composition. The conclusions can certainly be endorsed, but the methodology – despite the use of certain fundamental aspects of the pitch-class set theory – does not exploit to the full the combinatorial possibilities of set analysis. A study focused on secondary themes and motives of the sonata shows that the tritone serves to signal an ample sharing of material, evidenced by important combinations and intersections between chosen pitch-class sets. Verification is facilitated by a comparison of the main ideas of the score that resorts to the fundamental operations of the pitch-class set theory.

This analytical methodology reveals a different concept of cyclical unity, which strays from the models of Franck and D'Indy proposed by Mark DeVoto (2004), to favor a substantially underlying principle. Debussy in the Sonata alludes only superficially to the old mechanism of final peroration, building a profound complex web of hidden connections, just so slightly highlighted by the recurrence of the tritone. The study of these latent connections promotes a reflection on the theme of memory with the aim of evoking a receding retroactive thought. It is not the normal cyclical closings of French music in the late 19th century when reminiscence served to lend coherence to a composition, explicitly attracting the attention of the listener (especially in Franck's music). Debussy favours involuntary memory, latent connections which slip under conscious perception. The sonority of the tritone, as in other compositions («Nuages», «Le mer», «La Flûte de Pan», «Prélude à l'après-midi d'un faune», «La Boîte à joujoux») could truly contribute to activating these unconscious mnemonic processes.

**Keywords:** *Debussy, tritone, cyclical unity, sonate, analysis*

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## **Représentation de l'«ascension»: analyse de la dynamique formelle dans l'œuvre de chambre de Gabriel Fauré**

La notion de forme dans la musique de chambre de Gabriel Fauré (1845–1924) est un grand sujet de questionnement. Certains analystes essaient d'attester l'originalité formelle du compositeur en examinant en quoi elle s'éloigne de la forme traditionnelle. Ainsi, Claudia Breitfeld (1992) exploite principalement la théorie germanique qui s'appuie en priorité sur la thématique et les relations tonales classiques. D'autres études proposent une analyse plus «linéaire» des mêmes œuvres, mettant en valeur l'élément mélodique plutôt qu'une analyse «discontinue» privilégiant l'élément harmonique et tonal. C'est le cas de Max Favre (1948), qui met en lumière la gestion de la dynamique au sein de la grande forme dans un corpus limité aux seuls quintettes avec piano.

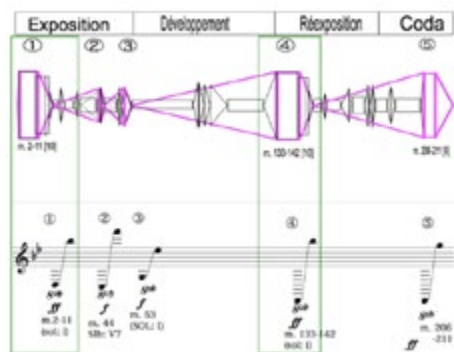
Partant des travaux de Favre, ma recherche se propose de poursuivre cette réflexion et de cerner ce qui caractérise la dynamique formelle du compositeur en suivant trois options méthodologiques principales: 1) élargissement du corpus aux cinq œuvres de Fauré pour plusieurs cordes et piano (les Quatuors op. 15 et 45, les Quintettes op. 89 et 115, et le Trio op. 120), 2) repérage et graduation des climaxes selon les indications dynamiques et selon le paramètre des hauteurs, 3) visualisation de ces climaxes notamment à l'aide de la représentation des courbes d'intensité issues d'enregistrements des œuvres.

Dans les premières œuvres, la position des climaxes, situés au début ou au milieu comme dans le premier mouvement de l'opus 45, ne paraît pas particulièrement cohérente. En revanche, dans des œuvres plus tardives comme les opus 115 et 120, dont les scherzos et les finales qui se terminent par une forme dynamique de type «arsique» (Deliège 1984), on peut remarquer les caractéristiques suivantes: 1) déplacement du sommet dynamique vers la fin du mouvement, 2) progression ascendante de la ligne de crête formée par les notes les plus aiguës de chaque climax. Ces caractéristiques deviennent de plus en plus évidentes au fur et à mesure de l'affermissement du style fauréen.

Ainsi, plus le temps passe, plus la forme musicale fauréenne se caractérise par un développement continu dont la dynamique s'oriente vers la fin de l'œuvre. Si l'on peut s'interroger sur la signification de cette «dynamique formelle», la deuxième

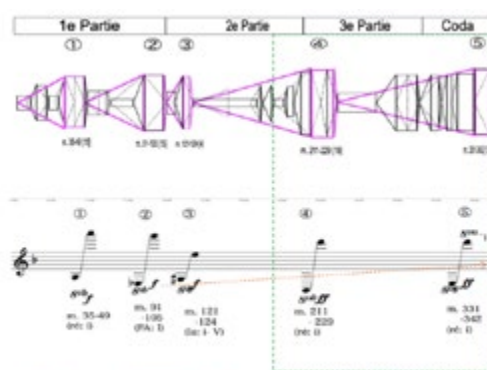
caractéristique observée de l'«ascension» de la ligne de crête semble être le reflet de l'élévation spirituelle du compositeur, attestée par Philippe Fauré-Fremiet qui emploie le terme d'«ascension» (Fauré-Fremiet 1930), cherchant sans doute ainsi à exprimer la qualité de l'inspiration qui ne cesse de s'élever dans l'œuvre de son père.

Ex. 1 : 2e Quatuor avec piano op. 45,  
1er mouvement



© Fauré, Gabriel. 1875. *Fauré: Piano Quintet & Piano Quartet, with Violin & Cello, and Viola, with Double Bass*. Bärenreiter Verlag, 2017. Copied from IMSLP.

Ex. 2 : Trio avec piano op. 120,  
1er mouvement



© Fauré, Gabriel. 1892-1915. *Fauré: Opus Only Scores: Piano Trio & Quartet & Cello, with Violin & Double Bass, with Viola, with Double Bass*. Dover Publications, 1977. Copied from IMSLP.

**Keywords:** Gabriel Fauré, analyse, l'œuvre de chambre, forme, dynamique

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## 12. Western Analytical Approaches to Russian Music

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### **Додекафония с ближневосточным акцентом: семиотический анализ эскизов «Авраама и Исаака» Стравинского**

Время создания Священной баллады «Авраам и Исаак» совпало с периодом наиболее тесных в жизни Стравинского контактов с иудейским миром, его приездов во вновь образованное государство Израиль, участия в Израильских Фестивалях (1962, 1964). Сочинение написано по заказу Израильского Фестиваля, посвящено государству Израиль, на сюжет из Ветхого завета, текст на иврите. Все это наложило отпечаток на жанр, характер и стиль произведения.

В авторизованной аннотации к программке премьеры «Авраама и Исаака» Стравинский в очередной раз повторил свою излюбленную мысль, что музыка есть только музыка «Я не хотел предоставлять слушателю возможность находить в моем сочинении музыкальные описания или иллюстрации текста. Насколько мне известно, их здесь нет. Так же нет символизма в использовании мной канонов или «выразительных» ритмических элементов. И тот, кто притворяется, что слышит их, например, в отрывке, в котором говорится об Исааке и двух мальчиках, находит то, что для меня было не более чем совпадением».

Тем не менее анализ произведения убеждает нас в противном. Как бы Стравинский ни отрицал в разные периоды своей жизни содержательность своей музыки и символический смысл ее элементов, анализ его сочинений показывает, что в них присутствует и то, и другое. Партитура «Авраама и Исаака» эзотерическая, но не схоластическая. Библейский текст дорог Стравинскому, наполнен глубоким смыслом, и музыка, несмотря на кажущуюся объективность и отстраненность, отражает его содержание и сюжетные повороты вплоть до отдельных деталей. Текст и его религиозно-символический смысл управляют логикой композиции и драматургией.

Известно, что Стравинский не любил говорить о том, какими музыкальными источниками он пользовался при создании своих произведений, и в редчайших случаях выдавал секреты своей «клептомании» (как он сам шутливо называл свой метод). В своих высказываниях он часто не только не пояснял свой метод, но уходил от истины. Тем более интересно раскрыть возможные музыкальные источники стиля «Авраама и Исаака» в условиях додекафонного письма.

Архивные материалы коллекции Стравинского в Базельском Фонде Пауля Захера дают представление об огромной предварительной работе композитора со словесным текстом на чужом ему языке, о генезисе замысла «Авраама и Исаака», о контексте, в котором произведение создавалось, о композиционном процессе, об источниках, повлиявших на стилистику произведения. Авторская серийная схема и комментирующие пометки в эскизах и партителле помогают оценить интонационные особенности произведения и драматургически-смысловое и формообразующее значение отбора серийных вариантов.

В докладе вопросы композиционной техники и драматургии рассматриваются в семиотическом аспекте на материале эскизов и документов Фонда Пауля Захера, до сих пор не попадавших в поле зрения исследователей.

**Ключевые слова:** *Стравинский, Авраам и Исаак, Израиль, эскизы, серийная техника, композиционный процесс, семиотический анализ*

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## The Provenance of Prokofiev and His Motoric Style

Composed in 1912, Toccata op. 11 was Sergei Prokofiev's first work which fully represented one of the musical styles which is particularly unique to Prokofiev – his motoric movement and style.

Through the publications of Prokofiev's various autobiographies and his diaries, it is evident that Prokofiev described and categorised his own works into five "lines": the classical, the modern, the toccata, the lyrical, and the grotesque. Aside to the fact of Prokofiev's reluctance to admit to his grotesque line, the Toccata line was generally regarded with little importance to his work in comparison to the other 'lines' of his music.

The focus of this paper is to find the origin of Prokofiev's Motoric Style. On the surface, it seemed as if Prokofiev was using the same compositional techniques as other composers who were also composing works with *perpetuum mobile* which

can be traced back to works by Beethoven and Chopin. By the Nineteenth century, features of works with *perpetuum mobile* include: rhythmic drive; chromaticism; dissonance and clashes; having ‘big jumps’ all over the piano and using a big range of the piano; different textures; repeated notes and the culmination of all these elements which resulted in the actual sound produced from the piano. Yet Prokofiev’s motoric style sounded very different from the motoric style when compared to works by other contemporary composers in Russia and Western Europe.

Many dissertations and books (by Neil Minturn and Stephen Fiess) published on Prokofiev’s works focus mainly on his form, harmony, tonality and his ‘wrong notes’ (dissonance), and Boris Berman has written a book about Prokofiev’s Sonatas which also offers suggestions for interpretation and performing advice in the “Master Class” section. An area whereby the function of which has yet to be explored is Prokofiev’s motoric style. This has been mainly shaped and realised through his use of rhythm, texture, sonority/sound, drive and piano technique.

Works chosen for comparison and analyses will include Toccatas by Schumann, Liszt and Debussy, and Russian works such as Balakirev’s *Islamey*, Scriabin Sonata no.5 in order to present the influence (s) and path of evolution leading to Prokofiev’s unique motoric style. Besides expounding on the motoric style in the Nineteenth century, the paper will also compare the Bartok’s *Allegro Barbaro* (composed in 1911) to Prokofiev’s *Toccata* to situate the piano writing at this specific time, and to show how the Nineteenth century tradition of a more motoric and percussive writing for the piano has been developed in different ways at this historical junction.

This paper will highlight the elements and features that has formed Prokofiev’s unique motoric movement and trace the origins of his motoric style.

**Keywords:** *motoric movement and style, motoric drive and percussive writing for the piano, piano toccata in the twentieth century, Prokofiev’s toccata line movement, tradition of Russian piano motoric style in the nineteenth century*

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**Даниэле Буччо**

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о магическом звуковом квадрате и их композиторский смысл**

Доклад посвящен теоретическим исследованиям Ивана Вышнеградского (1893, Санкт-Петербург — 1979, Париж), касающимся магического звукового квадрата, и аналитическому рассмотрению процедур, использованных в его музыкальных композициях. Постепенное определение этого теоретического предмета в течение 1950-х годов напрямую вытекало из авторской концепции звукового пространства; исследование было тесно связано с теорией циклических отношений интервалов, уже изложенных в трактате «La loi de la ransonorité» (1924–1953, опубли. 1996), и подразумевало усовершенствование композиторской техники вращательного движения положения и канонической суперпозиции. Теоретические исследования о магическом квадрате легли в основу композиции *Etude sur le «carré magique sonore»* op. 40 для фортепиано, завершенной 28 июля 1957 года, опубликованной издательством «Velaieff» в 1970 году и задуманной в рамках традиционной системы с двенадцатью звуками, согласно неоктавному пространству четвертичной структуры режима 11. В дополнение к изучению и анализу этой фортепианной композиции подробное обсуждение особенностей применения процедур организации отношений высот в микротоновых пространствах, содержащихся в некоторых неопубликованных теоретических и музыкальных источниках, может предоставить дальнейшие элементы для более полного проникновения в аспекты, связанные с техническими характеристиками и фундаментальными эстетическими намерениями, благодаря которым творческая деятельность Вышнеградского развивалась в целом. Наблюдение за принципами вертикального и горизонтального распределения групп звуков и их отношений с темперированными звуковыми пространствами разной плотности способствует проекции теоретических изысканий автора о взаимосвязи с организацией длительностей на его более общие эстетические цели; в то же время анализ процедур магических квадратов в микротоновых композициях может позволить обнаружить особенность по отношению к теориям, принадлежащим той же эпохе, и более точно понять восприятие и критическое внимание, обращенное к автору. Изыскание нераскрытых аспектов теоретического мышления Вышнеградского может прояснить различные внутренние связи его системы и оценить ее природу, исследуемую автором в течение нескольких десятилетий; может способствовать пониманию характерного способа, благодаря которому творческая деятельность возникла из строгих теоретических предпосылок.

**Ключевые слова:** *Иван Вышнеградский, магический квадрат, микрохроматика, ультрахроматизм, канон, виды неоктавного деления звукового пространства*

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### Tian-Yan Feng

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## Time in Tchaikovsky's Music: Third Symphony in D Major, Op. 29

P. I. Tchaikovsky's (1840–1893) works have been criticized for its “repetitive materials,” “failed development,” and “lacking in development”. However, some researchers have pointed out that his music is not just characterized by repetition, but that specific musical parameters including melody, timbre, and instrumentation actually develop distinctly.

Since musical repetition and change are related to temporality, this paper reassesses and reanalyzes the development section in Tchaikovsky's Third Symphony (1875) from the perspective of “temporality,” particularly with regards to linearity and nonlinearity, musical processes that involve change and no change.

In addition to utilizing Jonathan D. Kramer's concept of “temporality,” this study also adopts a new method — “two-dimensional analysis of musical time,” proposed by Wang Yuh-Wen. This method involves analysis on the dimension of parameters as well as that of structural levels. Four different musical levels and various parameters in Tchaikovsky's development section are analyzed in this thesis in order to better understand the time phenomenon in his orchestral works. The four levels are “unit level,” “segment level,” “phrase level,” and “part level”. Musical parameters analyzed cover aspects of “tonality,” “harmony,” (including harmonic rhythm and direction of harmony) “motive,” (including motivic rhythm, metric accent of each motive, motivic starting pitches, the displacement between each motive, and motivic interval changes, etc.) “length,” “instrumentation,” and “texture.”

As the results, there are many musical parameters that are primarily linear from the unit level to the part level in Tchaikovsky's development section. However, the melodic contour of the part level and the results of linear analysis together

show that the large-scale melodic outline has clear cyclical elements (see musical analytical example); that is, they display a lack of goal-oriented characteristics. By closely analyzing Tchaikovsky's orchestral works under the two dimensions mentioned above, this study clarifies the specific processes and combination of changing and/or unchanging in Tchaikovsky's orchestral works, and builds a better understanding on his development techniques.

Tchaikovsky, linear analysis of sym. no.3/I, development section (m. 215–308)

**Keywords:** *Tchaikovsky, third symphony, temporality, linear, nonlinear, “two-dimensional analysis of musical time”*

Feng Tian-Yan graduated from the National Taiwan University, Graduate Institute of Musicology and previously graduated from the Music Department of Soochow University. He has published conference papers in “The Taiwan Musicology Society and Taiwan Musicology Forum” (2017), “East Asian Research Forum for Graduate Students in Musicology: CUHK-NTU-EARS Graduate Music Forum” (2018) and “The Tradition and Future of Music – The Taiwan Musicology Society and Taiwan Musicology Forum Annual Meeting” (2018). Currently, he is focusing his research on music analysis, sonata theory, and the issue about temporality on the Russian composer, Tchaikovsky, as well as his symphony works.

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### **Noble Horses, Waltzes, and Nocturnal Horns: The Troping of Topics and Musical Expression in Tchaikovsky's Fifth Symphony**

In a recent article from 2014, Robert Hatten explores how musical topics (“familiar style types with easily recognizable musical features”) are imported into various musical contexts, and interact with those contexts to produce a trope (emergent meaning) that resembles a metaphor in poetic utterances. He then explores the nature of these interactions in terms of (1) how compatible the topic

is in its new surroundings, (2) how dominant the topic is in relation to other music material present (including other topics), (3) how creative the interaction is between topic and other materials, and (4) how productive this interaction is over an entire movement or work, in relation to “the motivic or thematic discourse” that shapes its expression. Hence, the troping of topics to produce highly original, marked meanings in a specific musical work can contribute materially to its expressive content and trajectory.

In this paper I explore the troping of musical topics in Tchaikovsky’s Symphony No. 5 in E minor. In the famous motto that opens the first movement, Tchaikovsky combines features of the nineteenth-century topic of the Noble Horse (first codified by Monelle [2000 & 2006] in terms of its typical galloping rhythm and associations with nobility and heroism) and those of a slow funeral march with Russian plagal overtones, to create what I term the Russian Noble Horse. This dysphoric trope communicates the somber mood of the opening as the narrative of a tragic hero is first introduced. The P-zone (Hepokoski, Darcy 2006) of the Allegro’s exposition continues the trope of the Russian Noble Horse: a grim 6/8 march features both metrical and displacement dissonances (Krebs 1999) that impart a quality of limping or struggling as the hero sets out on a quest to overcome a tragic circumstance. The reversal of fortune in the S-zone is expressed by a creative tropological combination of a euphoric Noble Horse (in a dressage-like swinging motion) with a waltz. The waltz topic soon assumes dominance and empowers a triumphal apotheosis of the previous trope at the moment of Essential Expository Closure. These topical tropes are utilized productively to structure the course of the entire sonata-form movement.

In the remainder of the paper, I cite additional topical tropes that help to shape the expressive trajectory in the following movements. Cited by Monelle as an example of the topical Horn of Nocturnal Mystery, the famous horn solo of the slow movement also expresses Sehnsucht (longing) to create a narrative tragedy (Almén 2008). In the third movement, Tchaikovsky enriches a valse noble topic with the characteristic metrical dissonances of the Viennese waltz. The transformation of the motto to major mode at the beginning of the finale begins a long process of rehabilitation for the Russian Noble Horse topic, culminating in its grand apotheosis in the Coda – and the previously unattained Essential Structural Closure for the last movement.

**Keywords:** *trope, topic, Tchaikovsky, symphonic form, narrative*

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This example illustrates the troping of topics in the S-zone of the first movement of Tchaikovsky's Fifth Symphony

The image displays three systems of musical notation for the first movement of Tchaikovsky's Fifth Symphony. The first system (measures 154-164) is titled 'Theme IIa Noble Horse (euphoric) + Valse' and shows a piano accompaniment with a waltz-like melody. The second system (measures 170-180) is titled 'Theme IIb (Molto più tranquillo) Valse becomes dominant' and shows a string accompaniment with a more tranquil melody. The third system (measures 194-204) is titled 'Apotheosis (productive interaction) triumph Theme IIa' and shows a full orchestral accompaniment with a triumphant melody. The score includes various annotations such as 'struggle', 'triumph', and 'productive interaction', as well as dynamic markings like 'ff' and 'f'.

Joseph Kraus is a Professor of Music Theory at the Florida State University College of Music. His research focuses on the music of the late nineteenth century, particularly the works of Peter Tchaikovsky. He has delivered papers on the music of Tchaikovsky, Bruckner, and Sibelius at the Society for Music Theory and numerous international conferences, and has published articles and reviews in "Music Theory Spectrum", "Journal of Music Theory", "Music Theory Online", "Theory and Practice", "Journal of Musicological Research", "Sibelius Forum", and "Mozart-Jahrbuch". Chapters have appeared in "Intimate Voices: The Twentieth-Century String Quartet", "Bruckner Studies", and "Perspectives on Anton Bruckner".

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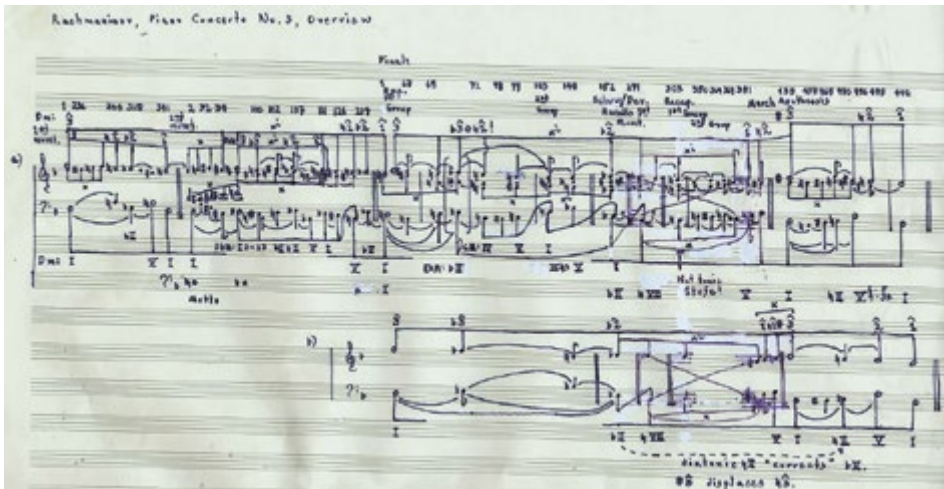
## The "Our God" [Боже наш] Motive and the Quest for #3 in Rachmaninov's Third Piano Concerto: Its Formal and Tonal Implications

"Quest" derives from the Latin, *questa*, and the verb *querere*, "to seek, inquire," a "search or pursuit, made in order to find or obtain something." This paper argues that Rachmaninov's Third Piano Concerto is conceived as a unified tonal-motivic quest for a goal — here the definitive attainment of F# or #3 supported by

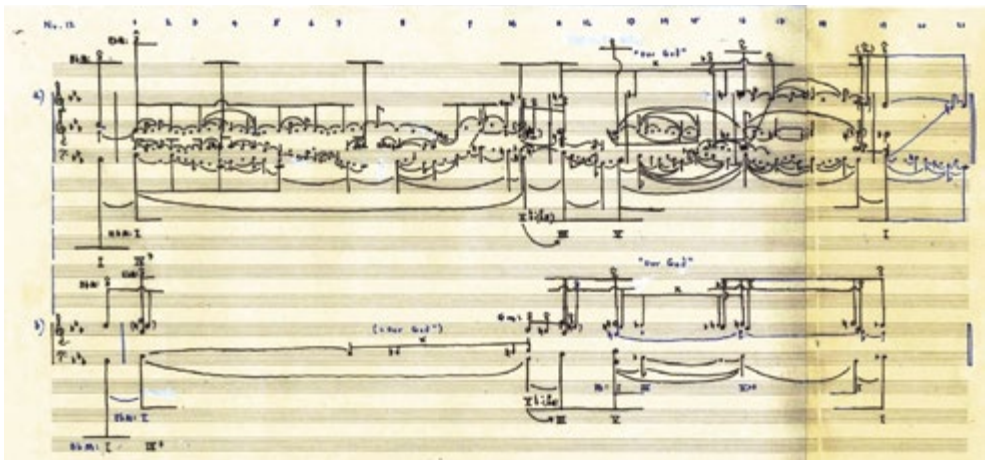
D/I at the end of the Finale. To earn “apotheosis,” we may say that the concerto is subdivided into three movements, rather than the other way around, so that all movements contribute to this quest.

The analysis shows how the rising-third motive D- (Eb=D#) E-F, setting “Our God” [“Боже наш”] in No. 12 from the Liturgy of St John, is worked into the voice leading across the entire concerto (perhaps explaining why Rachmaninov preserved a copy of No. 12 in the concerto manuscript). Filled in chromatically across the first movement’s development, this motive is recomposed at the outset of the second movement, progressing one semitone further, namely as far as #3/F# in a premature “vision” of the ultimate #3/F# goal. In the Finale, the motive’s completion is initially “blocked” as the termination note F becomes “frozen” by the enharmonically equivalent passing tone E=Fb; only once this enharmonic impediment is overcome – and E is fully liberated from Fb – can D triumphantly rise through E as a passing tone to F#/#3.

Ex. 1: Overview of Motive ‘x’ (“Our God” [боже наш]) in the Third Piano Concerto



Ex. 2: The Rising Third, motive ‘x,’ D-(Eb=D#)-E-F (“Our God” [боже наш]) in Movement 12 of the Liturgy



**Keywords:** *Rachmaninov, form, compositional genesis*

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Timothy L. Jackson is Distinguished University Research Professor of Music Theory at the University of North Texas, College of Music (1998 – present). He has published a book on Tchaikovsky's Symphony No. 6 (Cambridge, 1999), and co-edited "Bruckner Studies" (Cambridge, 1997), "Sibelius Studies" (Cambridge, 2000), "Perspectives on Anton Bruckner" (Ashgate, 2000), and published in journals of music theory and musicology. He is the co-author of the article on Bruckner ("Grove Music"). Dr. Jackson facilitated the establishment of the Reinhard Oppel Memorial Collection, and founded the Center for Schenkerian Studies, which publishes "The Journal of Schenkerian Studies".

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## Flat Primary Triads and Harmonic Refraction in the Music of Prokofiev and Shostakovich

While the flat-root triads (flat-III, flat-VI, and flat-VII) and the Neapolitan triad (flat-II) have provided composers with coloristic harmonic resources for centuries, the fundamental role of primary triads (I, IV, and V) makes them less subject to flat-root alterations. Flat triads such as flat-VI commonly embellish progressions, often "darkening" the drama or narrative in the music, but flattening the root of the tonic, subdominant, or dominant challenges those harmony's primary tonal function, potentially undermining the fundamental progression in the music.

Examples of flat primary triads may be found in the music of Prokofiev and Shostakovich. The third movement of Prokofiev's Classical Symphony contains a cadential six-four that is lowered by half-step to yield a witty yet jarring twist within an otherwise relatively traditional progression. What may appear as a lower-neighbor six-four on the surface, Prokofiev's six-four retains its syntactical role as a cadential six-four. This paper uses modified Schenkerian analysis and hypothetical recompositions to propose how tonal unity maintains through the unusual chromatic passage.

Flat Primary Triads, Harmonic Refraction,  
and the Harmonic Idiom of  
Shostakovich and Prokofiev

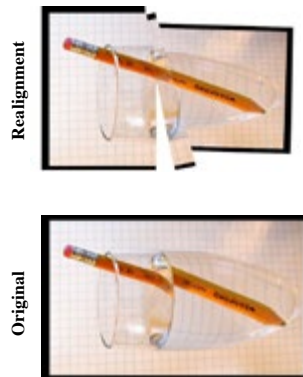
Examples  
(one-page sample)

Ex. 1: Prokofiev, Symphony No. 1 “Classical,” III (1917)

Ex. 2: Shostakovich, Prelude, Op. 34, No. 10  
Voice-Leading Analysis (mm. 9-12)

Ex. 3: Hypothetical “Shadow” (mm. 9-12)

Ex. 4: Refraction: Pencil in Glass of Water





This paper also proposes that the flattening of these primary triads is not limited to semitone relations, as they are in Richard Bass's definition of "shadow structure" (Bass 1988), but may be extended to more remote alterations. In one passage of Shostakovich's Piano Prelude, op. 34, no. 10, C-natural in context of C-sharp minor functions as a flat-tonic, not an enharmonically spelled leading tone. In another, more extreme example, however, B-flat in context of C-sharp minor functions as a triply flat tonic, not as an enharmonic spelling of some more familiar relation, like a sharp submediant. In each of these passages, there is no modulation in the common sense of the term; the tonal center remains but is momentarily skewed. The analogy of light refraction clarifies how an underlying musical structure still operates despite the apparent surface misalignment. Like viewing a pencil that appears skewed in a glass of water, hearing flattened roots of tonic, subdominant, or dominant presents a conflict in perception, yet we can conceive of an underlying, continuous progression. The paper briefly addresses examples of flat-dominant and flat-subdominant harmonies, the latter of which presents particular analytical problems. Finally, the paper demonstrates how these unusual chromatic passages support motivic unity as logical developments of simple, chromatic embellishments presented near the beginning of the music.

**Keywords:** *Shostakovich, Prokofiev, Schenkerian analysis, refraction, chromaticism, tonality, unity, six-four chords*

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## Shostakovich Analysis: East Meets West

The questions that Shostakovich's music raises for analysts have long been known: how to discuss his brand of reactive modernism in the light of established classical norms, but against the grain of more progressive twentieth-century music?

The solutions offered in recent Anglophone musicology range from adaptations of Felix Salzer's Structural Hearing (David Fanning), incorporating critical theory (Sarah Reichardt-Ellis), or ideas around the Golden Section (Michael Rofe). Each of these approaches has its own merits, but none to date has managed to learn from and incorporate existing approaches from Russian theorists. In this paper, I give two short case studies as a call to suggest that scholars should learn from each other (and from methods that are already decades old) in order to re-appraise Shostakovich's music.

In discussing Shostakovich's melodic language, Lev Mazel theorised a term to describe the composer's practice of introducing extra flattened scale degree notes into his scales: 'hyper-minor'. Mazel claimed that, in these 'flatter-than-flat' scales, the melodic and tonal character of more traditional minor scales was extended and emphasised for expressive effect – seen in Shostakovich's use of tonal schemes in his formal structures, such as flattened second scale degree for sonata recapitulations (Mazel, Hakobian, etc). This term neatly encapsulates Shostakovich's practice of exploiting modal alterations for expressive effect, but also maps onto much of his tonal language, including dissonances like the 'DSCH' motif.

In contrast, my other key theorist first devised his term in relation to another composer altogether. Yuri Kholopov used 'd'venatsaditonoost' ['twelve-tone-ness'] to describe the music of Andrey Volkonsky. In Volkonsky's works, passages frequently portray 12-note methods, but without adherence to the Schoenberg-serialist school (such as using multiple rows, repetition of notes, etc). Instead, according to Kholopov, what matters is that the audience perceive the music to be twelve-note-like, and react to it in that context. The literature on Shostakovich's late-style usage of dodecaphony has often related his practice to his younger peers, such as Volkonsky and Denisov (Schmelz). No author has yet related Shostakovich's expressive purposes though; they can easily be understood as parallel to Volkonsky's. The older composer sought to evoke the expressive potential of a serial language without necessarily adhering to its tenets and established forms.

While both Mazel and Kholopov's claims are convincing and easily illustrated, my final contention is that the two methods are far closer than they might appear. While Shostakovich's 12-note music often seems a world away from his earlier style, the two analysts here betray a much closer unity than first anticipated. While Kholopov's 'twelve-note-ness' does not necessarily have to include strict serial practices, it is also easy to surmise that additions to 'hyper-minor' scales move melodic material closer and closer towards music that can be seen as 'twelve-note'-like. In this paper, I argue that the benefits offered by reappraising Soviet-era techniques for analysis offer greater riches for the twenty-first century analyst than perhaps initially thought.

**Keywords:** *Shostakovich, modernism, serialism, modality, melody*

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## 13. Mussorgsky *Pictures at an Exhibition*: A Computer-Driven Semiotic Interpretation

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### **Mussorgsky “Pictures at an Exhibition”: A Computer-Driven Semiotic Interpretation**

In the last five decades, the field of music semiology captured the attention of several scholars, whose aim was to formulate analytical methods suitable for establishing a relationship between the expressive content of music and the underlying structure (Stefani 1976; Nattiez 1987; Marconi 1997). At the same time, the ever-increasing progress in computer science led to development of computational musicology, a new research field where the structural aspects of music are algorithmically treated, encoded and systemized (Huron 1995; Friberg, Bisesi 2014; Lartillot 2019). We propose a novel analytical approach to “Pictures at an Exhibition” by Modest Mussorgsky, a music masterpiece originally composed for piano in 1874. Taking inspiration by Viktor Hartmann’s sketches, drawings and artworks, Mussorgsky translated his emotional experience into a ground-breaking language and style (Laing 2007). The aim of our study is to algorithmically model the underlying musical structure and empirically relate it to emotions and meanings. Thirty representative music excerpts, extracted from a piano performance of Vladimir Ashkenazy (Decca 1994) and including all the pieces that make up the suite, are analysed and classified on the basis of their main musical properties. Features include phrasing structure, meter, rhythmic figuration, melodic profile, register, harmony, modality, motivic contrasts, tempo, dynamics, articulation, and timbral predictors like tonal clarity, roughness and brightness. After a preliminary score analysis, all these aspects are coded and quantified by means of different software packages (Humdrum, Director Musices, MIR Toolbox), in order to obtain a numerical representation suitable for statistical analysis. This procedure returns a first set of descriptors, concerning the immanent and performed musical properties for each selected excerpt. Thirty listeners are then asked to describe each excerpt by means of adjectives and substantives. Each participant receives the stimuli in a different random order, and provides her/his evaluation on a graphic interface for automatic

data collection. The collected descriptors are first analysed in a qualitative way, by grouping terms of similar meaning into a structured categorization (cf. Imberty 1986). This procedure returns a second set of descriptors, concerning the perceived meaning of each selected excerpt. In a subsequent stage, correspondence analysis is applied to describe and graphically represent the relationships between the two sets of descriptors, blending all musical and semantic properties (Greenacre 1983). Our project will offer an original analytical interpretation of the suite. We will provide a homogeneous and comparative picture of the entire work, encompassing from time to time all the most relevant musical features. Differently from previous studies sougning the relationships between musical texture and survived paintings (Russ 1992; Cristea 2016), we base ourselves on a broader semantic portrayal, as it stems from a rigorous empirical approach. By means of the technique of dimension reduction, we will explore any possible association between music and meaning and create new, synthetic descriptors suitable to represent the peculiarities of Mussorgsky's compositional style and expressive language. The emerging picture will be finally interpreted in the light of cultural studies questioning the evolution and transformation of the Russian thought and heritage of the time.

**Keywords:** *computational musicology, structural features, music emotion, meaning, cultural studies*

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Erica Bisesi's academic track is multidisciplinary: PhD in mathematics and physics, MA in piano interpretation and MMus in music theory and analysis (in progress). She is adjunct professor at Montreal University, postdoctoral researcher in cognitive science at the Institut Pasteur in Paris and member of GATM and SFAM. She taught music cognition at the Universities of Graz and Bratislava, and acoustics and psychoacoustics at the Udine Conservatory. She directed or participated in several projects on computational musicology at the Center for Systematic Musicology in Graz and KTH in Stockholm, and has been collaborating with universities and conservatories in Armenia, Finland, France, Italy, Portugal and Switzerland. She regularly performs as a pianist, both as a soloist and in chamber music ensembles.

Daniela Fadda holds a MMus Degree in music theory and analysis (University of Calabria), BcL Degrees in music education and ethnomusicology and Lower Degree in clarinet performance (Cagliari Conservatory), and is currently attending a Master program in science of multimedia production (Cagliari University). She teaches music

education in the primary school in Sardinia (Italy), focusing on music propaedeutic, ear and voice education, listening and breathing. She is also involved in several projects on choir singing. Since about five and a half years Daniela has been involved in research activities in ethnomusicology and is currently member of GATM. Her research interests include digital audio-visual data collection and processing, empirical aesthetics and cultural studies.

Simonetta Sargenti is a composer, performer and professor of music analysis and history at the Conservatory of Novara, where she coordinates the Department of Composition and Musicology. After studying violin, composition and musicology, she undertook a research track in the field of new technologies applied to music composition and analysis. Simonetta published several essays on the analysis and interpretation of 20th and 21th century music, an educational book on the history of electroacoustic music, and produced music performances of works by contemporary composers. She gave master classes in music analysis at several European institutions, and is member of GATM.

Mario Baroni has been full professor, and former director, of the Department of Music of the Bologna University. He has been conducting the division of Systematic Musicology of the Doctoral School at the same University for several years. Now, he is retired. In 1990, he founded the Italian Group for Music Analysis and Theory (Gruppo Analisi e Teoria Musicale – GATM). He has been one of the promoters of the foundation of ESCOM (European Society for the Study of Cognitive Aspects of Music), and president of this society for three years. He published works on music analysis, the emotional aspects of music experience, the social impact of music, methodologies for music education, and historical topics – especially of 20th century music.

## 14. Russian and Soviet Music Theory

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### **Zur Geschichte der temporalen Formenanalyse: Georgi Eduardovič Konjus und sein „Prinzip der Skelettierung musikalischer Körper“**

Georgi Eduardovič Konjus (Георгий Эдуардович Конюс, 1862–1933) kam aus der Moskauer Musiktradition der Jahrzehnte vor 1900 und führte diese zugleich fort. Er war Schüler von Sergej Taneev und Anton Arenskij und wurde zum Lehrer von Nikolaj Metner, Aleksandr Skrjabin, Rejngol'd Glièr, Aram Chačaturjan, Tichon Chrennikov und anderen. Als Musiktheoretiker neigte Konjus zu Exzentrik. Die Analyse musikalischer Formen hatte er zu seinem hauptsächlichlichen Forschungsgebiet erklärt. In Musikstücken suchte er nach temporalen Symmetrien, die sich graphisch als Körper darstellen ließen. Konjus begründete eine mathematisch-ästhetische Theorie musikalischer Formen. Bei seinen musiktheoretischen Kollegen und Schülern stieß diese keinesfalls auf volle Akzeptanz, sie trieb hingegen in der kompositorischen Praxis der 1910er-Jahre und der frühen Sowjetzeit um 1920 seine Theorie Blüten und wurde für eine gewisse Periode sogar zum Teil des „Zeitgeistes“.

Während seiner letzten Lebensjahre schrieb Konjus den bisher unveröffentlichten, nur als Handschrift überlieferten und mit 1928 datierten Text „Prinzip der Skelettierung musikalischer Körper“. In dem Vortrag wird gezeigt, inwieweit Konjus hier die analytischen Methoden und Darstellungsweisen, die in seinen veröffentlichten Schriften anzutreffen sind, weiterführte und vereinfachte.

Konjus wurde von Ideen des lange in Moskau ansässig gewesenenen Philologen und Rhythmikers Rudolf Westphal angeregt, dessen „Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach“ (Leipzig, 1880) in deutschsprachigen Gebieten auf erbitterten Widerstand gestoßen war, unter anderem auf den Hugo Riemanns. In seiner ersten eigenständigen theoretischen Schrift, „Metrotektonische Lösung des Problems der musikalischen Form“ (1924), schlägt Konjus' einen – wie bei Westphal – von der Wortsprache ausgehenden Blickwinkel für die Formenanalyse vor. Notentexte sollten entsprechend metrisch optimal notiert werden. Konjus entwickelte eine Aufzeichnungsart, dank derer die symmetrische Organisation der Form sichtbar und damit auch unmittelbar verständlich und einleuchtend werden sollte.

In Studien zur Geschichte der Moskauer Musiktheorie wurden Konjus' Ambitionen der Jahre um 1920 bereits eingehend behandelt (z. B. bei Stoianova 1986, Wehrmeyer 1991, Susidko 2002, Schkapa 2006, Carpenter 2009, Lupishko 2016). Konjus' in den 1930er-Jahren erschienene späte Schriften „Die Kritik der traditionellen Theorie der musikalischen Form“ (1932) und „Metrotektonische Erforschung der musikalischen Form“ (1933) zeigen aber, zu welchen Ergebnissen seine Theorie in dem von ihm geleiteten, nach dem Muster eines Ingenieurbüros funktionierenden Laboratorium für Formenkunde geführt hatte. Seine Technik der Analyse musikalischer Formen sollte einen ganzheitlichen Zugang ermöglichen. Sie war zwar als Parallele zur Architektur konzipiert, sollte aber nicht nur gewisse Elemente oder

Entwicklungsprinzipien erklären, sondern das Stück sollte als “Körper” betrachtet werden können. Konjus’ Prinzip der Skelettierung wird ausgehend von den in der Handschrift vorkommenden Musikbeispielen (u. a. von Chopin, Grieg, Wagner, Debussy, Glinka und russischer Folklore) untersucht.

**Schlagwörter:** *Georgi Konjus, temporale Formenanalyse, musikalische Form, Metrotekonik*

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Aleksandra Savenkova wurde in Moskau geboren. Sie studierte am Moskauer Tschaikowsky-Konservatorium, wo sie mit zwei Diplomarbeiten in Musikgeschichte und Musiktheorie abschloss, sowie an der Universität für Musik und darstellende Kunst Wien.

In Moskau unterrichtete sie am Zentralen Musikgymnasium des Konservatoriums. Nach ihrer Übersiedlung nach Wien war sie am Oberstufenrealgymnasium der Wiener Sängerknaben tätig. Sie unterrichtet musiktheoretische Fächer an der Wiener Musikakademie (seit 2014) und Gehörbildung an der Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig (2017).

#### Ольга Оташевич

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### Роль советской теории музыки в формировании музыковедения в Сербии

Предметом этой работы является музыковедение в Сербии после Второй мировой войны. В качестве исследовательской задачи мною была определена попытка отметить влияние интонационной теории Асафьева и его музыкального анализа, а также теории целостного анализа Мазеля и Цуккермана на формирование сербского музыковедения. Я буду отмечать, каким способом и в каком размере «текст» советского музыковедения, особенно теории музыки, проник в сербское музыковедение и стал его неотделимой частью.

Россию и Сербию многое объединяет (славянские корни, религия), но значительные музыкальные связи между двумя этими странами практически не существовали до девятнадцатого века, то есть до сербской борьбы за независимость от Османской империи. В литературе мы читаем, что некоторые русские авторы очень интересовались сербской народной музыкой; сербы, наоборот,



не интересовались русской музыкой, поскольку у них были свои проблемы, касающиеся сохранения национального самосознания. Сербы начали обращаться к возникающей на Балканах южнославянской национальной идеологии.

В Сербии не хватало высших музыкально-учебных заведений, и сербских музыкантов для этого отправляли в Западную Европу; лишь несколько хороших дирижеров получило образование в России. Очень важную роль в развитии сербской культуры сыграли последствия Октябрьской революцией. После 1918 года около 70000 русских иммигрантов поселилось в Королевстве сербов, хорватов и словенцев, а в Белграде среди 114000 жителей — 7000 являлись образованными русскими людьми. Лишь некоторые из них были музыкантами, но они оказали серьезное воздействие на музыкальную жизнь Белграда и музыкальную педагогику в Сербии. После Второй мировой войны взаимоотношения между Сербией (которая входила в состав Югославии) и Советским Союзом развивались в новых масштабах.

Переводческая деятельность в Югославии процветала — многие книги о русской музыке были переведены с русского языка на сербский, а почти каждое важное культурное событие из Советского Союза обсуждалось в газетах и журналах. В то же время сформировался и язык музыкальной критики, а реформа сербского музыкального образования опиралась на советскую модель. Например, некоторые из первых учебников истории музыки новой Музыкальной академии в Белграде (1937; музыковедческое отделение сформировано в 1947) были неофициальными переводами советских учебников по всеобщей истории музыки (Р. Грубер и др.). Можем заметить влияние советского музыкознания в лекциях Николи Херцигони (понятие симфонизма, интонации Б. Асафьева). Самое известное исследование, в котором мы можем отметить прямое влияние Асафьева и теории целостного анализа, — книга Берислава Поповича «Музичка форма или смисао у музици» (Музыкальная форма или смысл в музыке, 1998). В этом докладе я буду отмечать некоторые аспекты этих влияний.

**Ключевые слова:** *музыковедение в Сербии, советская теория музыки, Борис Асафьев, музыкальный анализ*

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Ольга Оташевич (урожденная Йокич) родилась в Белграде (Сербия) в 1984 году. В 2009 году окончила Факультет музыкального искусства в Белграде (Университет искусств), музыковедческое отделение, с дипломной работой по опере Шостаковича «Катерина Измайлова». Обучается в докторантуре и работает в Библиотеке Факультета. Участвовала в международных конференциях в Сербии, Польше, Словении. Имеет публикации статей. Интересуется русской музыкой.

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**Между «Берлином» и «Лейпцигом».  
Чайковский-методист сегодня**

Как известно, П. И. Чайковский в бытность свою студентом Петербургской консерватории проходил теорию музыки у Н. И. Зарембы, ученика и последователя профессора Берлинской консерватории А. Б. Маркса. Начав преподавать в том же русле, что учился сам, Чайковский вскоре несколько изменил методику. Отправной точкой для его собственного учебника гармонии (1872) стал учебник профессора Лейпцигской консерватории Э. Ф. Рихтера, незадолго до этого вышедший в русском переводе. Однако это именно отправная точка, а не образец: «Руководство» Чайковского стало совершенно самостоятельным трудом со своей собственной методикой (принципы ее еще более выпукло заявлены в пометках Чайковского на полях учебника Римского-Корсакова). Эта методика с появлением нового поколения учебников, восходящих к функциональной методике Римского-Корсакова, стала казаться устаревшей. Однако теперь, когда мы знаем, что функциональная тональная гармония есть лишь локальный этап в истории гармонии, она обретает новую актуальность.

**Ключевые слова:** гармония, функция, голосоведение, Чайковский, тональность, модальность

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2. Чайковский, Пётр. "Замечания на полях 'Учебника гармонии' Н. Римского-Корсакова". В кн.: *Чайковский, Пётр. Полное собрание сочинений: Литературные произведения и переписка*, т. IIIа, 226–249. М.: Гос. муз. изд-во, 1957.
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Родилась в Москве в 1970 году. В 1988 году окончила ЦССМШ при Московской консерватории по специальностям «Фортепиано» (педагоги А. С. Сумбатов, С. Л. Дижур) и «Теория музыки» (педагоги Ю. Н. Холопов, Е. Н. Абызова, А. А. Агажанов, В. П. Павлинова, В. С. Ценова), в 1994 году – теоретико-композиторский факультет Московской консерватории (класс Ю. Н. Холопова, квалификация: «Музыковед, преподаватель»), в 1997 году – аспирантуру Московской консерватории.

В 1990 году окончила двухгодичные курсы латинского языка при Греко-латинском кабинете Ю.А. Шичалина (преподаватели А. И. Солопов, Н. А. Федоров). Стипендиат французского правительства (1996–1997, стажировка при Августинском институте [Institut d'Etudes Augustiniennes]). С 1997 года преподаватель МССМШ им. Гнесиных, с 2005 года старший научный сотрудник Государственного института искусствознания, с 2007 года работает на кафедре теории музыки Московской консерватории им. П. И. Чайковского. В 1998 году защитила кандидатскую диссертацию на тему: «Античная теория ритма: трактат Аврелия Августина De musica libri sex».

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*Musicologist.moscow@gmail.com***Nikolai Kashkin's Legacy of Writing About Music**

In 2020, the 100th anniversary of the death of Nikolai Kashkin (1839-1920), a Russian music critic, scholar, translator, Professor at the Moscow Conservatory, who left a wide musicological legacy. Kashkin's musical-analytical potential was revealed in two ways: 1) in the creation of original musical-theoretical manuals, for example, the "Textbook of elementary music theory" – one of the first manuals on this topic in Russian (Moscow, 1875), which later went through many reprints; 2) in translations from German of the works by leading Western European music theorists of the late XIX century – Ludwig Bussler (textbooks on counterpoint and musical form) and Hugo Riemann ("Acoustics from the point of view of music science", "Catechism of the history of music", etc.). The significance of this aspect of Kashkin's activity was not only in enriching the young Russian musicology with high-quality works and communicating advanced approaches and theories for that time, but also in introducing them into pedagogical practice and training courses. It is important to note that this aspect of Kashkin's activity developed in continuous cooperation with established professors of the Moscow Conservatory – Peter Tchaikovsky, Hermann Laroche, Dimitry Razumovsky and Sergei Taneyev. Kashkin's writings about history of music ("A Study of Russian music history", 1908), as well as his multi-page memoirs dedicated to the above-mentioned musicians, who laid the theoretical tradition of the "Moscow Composer School", are no less valuable. Especially popular are "Recollections of P. I. Tchaikovsky", repeatedly reprinted not only in Russia (latest edition - 2016), but also abroad (German translation – 1992). The high level of confidence in the works of N. D. Kashkin on the Moscow Conservatory is due to the fact that he stood at its origins, taught for many years in it (since 1866 – professor, since 1908 – professor emeritus; in different years – Secretary of the Art Council), was a direct witness to a number of key events. The report attempts to present a new look both at Kashkin's legacy as a whole and the fate of some of his works – from the standpoint of modern musicology.

**Keywords:** *Kashkin, Moscow Tchaikovsky Conservatory, Taneyev, Russian Musical Society*

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## 15. Revisiting *Tristanakkord*

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### **Re-Imagining Tristan: A New Pedagogical Approach**

Since its premiere in 1865, the Prelude to Richard Wagner's "Tristan und Isolde" has challenged and confounded theorists and pedagogues alike. As Richard Cohn (2012) notes: "The coast of Cornwall is littered with the detritus of ill-equipped music-theoretic vessels that perished in search of a suitable tonic at which to moor". In this paper the researchers present a complementary theory to include in the Tristan discussion.

Allen Forte posited an alternative explanation that incorporates transformational set theory, an approach to the Tristan Chord which is rarely, if ever, discussed in theory courses. Building upon Forte's work, the researchers have developed a pedagogical approach and explanation which allows professors to introduce the Tristan Chord using modern methodologies, and in the process allow undergraduate students to manipulate the chord in such a way that the resultant harmonies in the Prelude can be understood in relation to each other. Employing the commonly-taught set theory concepts of normal order, inversion, and best normal order (prime form), the relationship between the Tristan Chord, its correlating dominant-seventh chord, and the two successive occurrences of similar progressions can be analyzed and considered in a different and cohesive manner.

In a recent survey of university theory professors administered by the researchers, it was determined that four basic explanations of the Tristan Chord continue to dominate theory classes across the United States: (1) French augmented sixth chord with an extended G-sharp appoggiatura; (2) non-functional, with chromatic voice leading resulting in a dominant seventh chord; (3) enharmonic half-diminished seventh chord; and (4) synthesis or discussion of each of these three potentialities. While the reading of the Tristan Chord as a French augmented sixth chord with appoggiatura is the most commonly taught approach, it fails to explain the third instance of the chord. This inconsistency causes confusion and questioning for students.

This new methodology is not to be considered the "answer" to the Tristan Chord dilemma, but it is consistent through all three instances of the chord in the opening of the Prelude. This is a step-by-step addition to the methodologies currently presented in theory courses, and one that can prove particularly useful to students who are inclined towards more modern analysis methods. Importantly, it illustrates a clear connection between each of three instances of the Tristan Chord and their ensuing dominant-seventh chords at the beginning of the Prelude. It is a relevant and logical addition to the pedagogical discussion of the Tristan Chord.

**Keywords:** *Tristan, analysis, set theory, Forte*

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## **Загадка «Тристан-аккорда» Р. Вагнера: аналитические версии от Э. Курта до Х. У. Трайхеля**

В современной теории музыки сложилось множество систем анализа музыкальных произведений. Разработанные методики позволяют установить стилевые основания и закономерности на самых различных уровнях организации музыкальных текстов — уровнях формы, стиля, языка, полифонии, ритма и др. Одну из основных позиций в этом ряду занимает гармонический анализ, направленный на теоретическое освоение специфической системы организации музыки различных эпох и стилей. Изучение стилиевой системы Романтизма в этом ключе составляет объект специального изучения.

Эмблемой романтической гармонии стало знаменитое созвучие из оперы Рихарда Вагнера «Тристан и Изольда», обретшее свое «имя» — «Тристан-аккорд» ( $f - h - dis1 - gis1$ ), аналитические интерпретации которого занимают умы исследователей различных эпох, эстетических пристрастий, приверженцев различных техник анализа. Осмысление рефлексивных процессов, инициированных «именной гармонией» вагнеровского «Тристана», представляет собой специальную область изучения.

Большинство научных исследований о гармонии, посвященных вопросам формирования и эволюции принципов организации системы романтической гармонии, затрагивали в той или иной мере вопрос о трактовке «Тристан-аккорда». Об этом созвучии писали Э. Курт, А. Шёнберг, Х. Шенкер, Г. Риман,

М. Фогель, А. Лоренц, У. Пистон, Л. А. Мазель, И. В. Способин, М. А. Этингер, Ю. Н. Тюлин, Ю. Н. Холопов, В. Н. Холопова, Т. С. Бершадская, Л. В. Александрова и многие другие.

Предложенные исследователями версии можно сгруппировать по следующим аналитическим векторам: анализ аккорда в свете его эстетического воздействия; определение структуры аккорда и его фонического эффекта; рассмотрение структурных особенностей созвучия (в том числе в аспекте симметрии); выявление его функциональных особенностей; установление альтерационных направлений составляющих тонов аккорда; нахождение аккордовых и фигурационных тонов аккорда; осмысление модификаций аккорда в контексте оперы.

Интерес представляют и предлагаемые трактовки сами по себе, и то, что версия «Тристан-аккорда» способна репрезентировать эволюцию системных представлений теории музыки определенного исторического периода и соответствующей ей традиции анализа. Тристан-аккорд стал центром «проблемного поля» для многих исследователей. Ряд аналитических версий объединяет сходные установки, но некоторые из них расходятся в главном вопросе — о принципиальной необходимости и возможности определить аккорд. Примером крайней позиции, ставящей под сомнение саму необходимость числового (цифрового) выражения «Тристан-аккорда» в рамках предустановленной классической мажор-минорной системы, является позиция Т. С. Бершадской.

Отдельную ветвь анализа составляет интерпретация романа Х. У. Трайхеля «Тристан-аккорд» как образца литературного экфрасиса. В данном случае под экфрасисом понимается описание музыкального текста, включенное в нарратив литературного художественного текста. Музыкальные импульсы «Тристан-аккорда» направлены на сложение сюжетных линий романа: они определяют особые энергетические токи в логике повествования, влияют на структуру организации текста и его форманты

«Тристан-аккорд» был и остается вечной загадкой для всех, обращенных к искусству, — художников, творцов, исследователей и ученых. Попытки найти отгадку знаменитого созвучия, предложить его новые аналитические интерпретации — не только существенно пополняют багаж возможных версий, но своим существованием позволяют составить представление об эволюции аналитики в области теории гармонии.

**Ключевые слова:** *Тристан-аккорд, гармония, анализ, романтизм, экфрасис.*

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Елена Викторовна Титова родилась в 1955 году в Ленинграде. В 1980 году окончила Ленинградскую (ныне – Санкт-Петербургскую) государственную консерваторию имени Н. А. Римского-Корсакова по специальности «музыковедение», в 1983 году – аспирантуру. В 1985 году защитила кандидатскую диссертацию на тему «Фактура как элемент стиливой системы (на материале клавирных концертов В. А. Моцарта)». В Санкт-Петербургской (Ленинградской) консерватории работает с 1985 года. В настоящее время является заведующей кафедрой теории музыки, профессором кафедры, имеет ученое звание доцента и ученую степень кандидата искусствоведения. Автор более 70 научных работ по теории музыки, проблемам гармонии и музыкального стиля. Выступает на международных и российских научных конференциях.



## 16. Analysing Scriabin's Piano Music

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### **Scriabin's Tonal Manipulation and Structural Conformity in Étude Op. 8 No. 6**

Alexander Scriabin (1871–1915), a Russian pianist and composer with a prolific yet short compositional career, explores multiple genres and stylistic approaches with a particular emphasis on the piano oeuvre. After being influenced by the music of Romantic figures, such as Frédéric Chopin, Pyotr Tchaikovsky, and Franz Liszt, Scriabin, slowly and cautiously, carves out an own unique musical language through artistic experimentation with Romantic and post-Romantic harmonies that shape his late-19th and early-20th century music. Op. 8, a set of piano études composed in 1894, serves as an example of his early compositional writing, with the sixth study being the only work reminiscent of a waltz in addition to being the first of the three pieces in a 3/4 time signature. The interval of a sixth is the apogee of pianistic technique in Op. 8 No. 6, as seen in the continuous chain of melodies in the right hand. Chopin likewise employs such an interval as a basic motivic idea for his Op. 25 No. 8 — a meaningful phenomenon in the context of musical influence. This research focuses on three analytical aspects of Scriabin's Op. 8 No. 6, which generate a unique compositional approach to the artistic assembling of the work — the symmetry and the form, the phrasal construction, and the interplay between the major and minor harmonies that resolve the harmonic complexities.

First, the evidence of the equally-proportioned balance that structures this étude is found in the outline of A-B-A'-C form; each section is sixteen measures in length, generating a fully-symmetrical framework for the entire composition, dividing each part into sub-groups of eight measures. Second, Scriabin interchanges the lengths of his phrases, focusing on melodic formation in the span of one to four measures, where each phrase consists of a set of triplets and ends on a quarter note that defines a moment of tension or resolution. Throughout this work, short phrases are the most prominent compositional tools upon which the composer builds his primary thematic material, as seen in the twenty-six one-measure and two-measure melodies from a total of thirty-two possibilities, while the B-section contrasts in relation to the rest of the piece by offering three three-measure and four-measure phrases from a total of six. Third, Scriabin establishes a harmonic interplay between a variety of major and minor tonalities through key shifts and tonal manipulation. For instance, the establishment of a dominant harmonic region of E major on the downbeat of m. 7 midway through the A-section leads to the resolution of the harmony of E major to B minor, hence refusing the acceptance of a tonic. The choice of supertonic to begin the second portion of the A-section is uncoincidental, since A major, the tonic, is only re-established at the start of the A'-section.

**Keywords:** *étude, form, harmony, Scriabin, tonality*

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2m

2m

2m (continued)

1m

1m

2m

2m (continued)

EM -> Bm

A + Cs + F# = F#m

*cresc.*

*ff*

Nikita Mamedov received his PhD in Music with a concentration in Music theory and minor in Musicology from Louisiana State University. He also holds a Master of Music degree in Piano pedagogy & performance and a Bachelor of Music degree in Piano and music theory & composition from Rider University. His recent research appeared in "Musicology and Cultural Science", "International Journal of Information and Education Technology", "International Journal of Music Science", "Technology and Art", and "International Journal of Inspired Education, Science and Technology". His research interests include music theory pedagogy and e-learning in music education. He currently works at the North America International School in Shanghai, China.

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### **An Examination of Innovations in Alexander Scriabin's Late Etudes for Piano**

In the oeuvre of Alexander Scriabin (1872–1915), the etudes from 1905 forward are revolutionary, especially when compared with his earlier Chopinesque style. Among Scriabin's twenty-six etudes, his Op. 49, No. 1 (1905), Op. 56, No. 4 (1908) and the last three etudes of Op. 65 (1912), date from his last period of composition. In the Op. 49 etude, Scriabin started to abandon traditional tonal schemes. He omitted the key signature altogether in the Op. 56 etude. The final three etudes of Op. 65 feature constant dissonances on ninths, sevenths and fifths. He omitted the key signature altogether in the Op. 56 etude. The final three etudes of Op. 65 feature constant dissonances on ninths, sevenths and fifths.

Several factors coalesce in these etudes, including unusual harmony, bichords, non-tonal hierarchy, and structural symmetry. Most of these factors derive in some fashion from Scriabin's increasing reliance upon the "mystic chord" in his late works. This study will illustrate how Scriabin explored new sonorous and aesthetic ideas in his late etudes by means of these innovations.

Example 1. Scriabin Etude Op. 56, No. 4 m.1–10

The image shows the first ten measures of Scriabin's Etude Op. 56, No. 4. The music is in 3/4 time and marked 'Presto'. The right hand has a complex melodic line with many accidentals, and the left hand has a rhythmic accompaniment with chords. Several chords and intervals are highlighted with black boxes to illustrate specific innovations.

Example 2. Scriabin Op. 56, No. 4 m. 26–31

The image shows the final six measures of Scriabin's Etude Op. 56, No. 4. The music is in 3/4 time and marked 'Presto'. The right hand has a melodic line with many accidentals, and the left hand has a rhythmic accompaniment with chords. A large black box highlights the final chord, which is a complex, non-tonal chord.

**Keywords:** *Alexander Scriabin, innovations, late etudes for piano*

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## **Recreating Scriabin's Idiomatic Style: the E-flat minor Sonata and Its Reconstructions**

Scriabin's ten sonatas, published between 1895 and 1913, represent a cornerstone in the history of piano music and paved the way for the genre to flourish in Russia. Scriabin had already begun experimenting with the sonata-form at an early age, and the E-flat minor Sonata in three movements (Allegro — Andante — Presto) stands out as his first large-scale piano composition; for this reason it has often been called Sonata no. 0. This ambitious work, whose structure is based on a cyclical principle and a subtle interweaving of thematic material, was conceived for the most part in 1889, when the 17-year-old composer/pianist was still a student at the Moscow Conservatory. Unfortunately, one sheet (two pages) of the only surviving manuscript has been lost, probably while Scriabin was still alive. Moreover, a few short passages seem to have been roughly sketched out and, therefore, require further elaboration. In 1892, Scriabin revised the first movement in sonata-form and entitled it Allegro Appassionato. This "passionate" virtuoso piece was his first composition to be published by Beliaiev. Both the composer and the editor were immensely fond of it and not surprisingly, Scriabin included the Allegro Appassionato in his San Petersburg debut recital on March 7, 1895.

In my presentation I investigate some possible reasons as to why Scriabin decided not to publish the Sonata as a three-movement composition, despite the stylistic quality of its last two movements and its coherence as a whole. I then pro-

pose my own realisation of the two bridge passages simply sketched by Scriabin, as well a reconstruction of the final missing page of the second movement (Andante). While discussing my own reflections during the process of recreating Scriabin's style, I also analyse the two previous attempts at reconstruction done by Richard Metzler and Vladimir Blok, published in 1986 and 1993 respectively. I explain in detail why neither of these reconstructions are musically satisfying.

While still entrenched in the Romantic style inherited from Chopin, Wagner, and Tchaikovsky, the composer was already expanding the rich palette of his harmonic vocabulary. In fact, in this early work we find the very first appearance of an altered 13th chord which hints at the future mystical harmonies of *Prometheus*. This peculiarity has never been highlighted before.

Although it has been neglected by musicologists and is virtually unknown by the concert going public, the Sonata no. 0 could be a very effective piece, provided that a stylistically appropriate reconstruction is used. As Christoph Flamm notes in the preface of his 2011 *Urtext-Bärenreiter* edition, “the juvenile sonatas, and quite especially the E-flat minor Sonata, clearly show that Scriabin, much like Tchaikovsky, was concerned with expressing not only grand feelings but states of utter emotional extremity, whether to cope creatively with his own sorrowful (or sensual) experiences or to display the superiority of art to the limitations of life, thereby transcending the latter”.

The image displays two musical staves, labeled 'a)' and 'b)', representing different reconstructions of Scriabin's Sonata No. 0. Both staves are in 3/4 time and feature a treble and bass clef. Staff 'a)' shows a simplified reconstruction with a few notes in the treble and bass clefs, and a figured bass line below. Staff 'b)' shows a more complex reconstruction with many notes in both clefs, a figured bass line, and a figured tenor line above. The figured bass line in 'a)' includes chords: i, i, 6, ii7, (iv7 7), V. The figured tenor line in 'b)' includes chords: i, i, f, VI ii7, V. There are also some boxed numbers: [9], [13], and [5C].

**Keywords:** *Russian piano sonata, philological reconstruction, cyclic structure, Chopin's Dominant 13th chord, mystic chord*

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Marco Rapetti studied in Italy and in the United States with a Fulbright scholarship (MM and DMA at the Juilliard School of New York). As a pianist he has been awarded many prizes in national and international competitions and has made recordings for the “Fonit-Cetra”, “Dynamic”, “Stradivarius”, “Frame”, “Phoenix”, “Naxos”, and “Brilliant” labels, focusing in particular on Russian music. He is a full-time professor at the Conservatory of Florence. He has published pedagogical and musicological articles in specialized music magazines. In 2018, he edited the book “Scriabin and the Sound-Light” (Florence University Press). As a radio speaker and performer he has collaborated with the Italian Broadcast Company (RAI) and with Radio Toscana Classica.

## 17. Interpreting Scriabin

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### **Metric and Rhythmic Novelty in Scriabin's Piano Sonatas: Dynamics between Metre and Rhythm in Scriabin's Music**

Questions of metre and rhythm in Scriabin's music have drawn far less critical attention when compared to pitch organisation. In 2017 Lincoln Ballard and Matthew Bengtson helped fill this gap by devoting a chapter to rhythm in *The Alexander Scriabin Companion: History, Performance, and Lore*. Their concern is, however, primarily about practical performance issues.

From his Sixth Sonata onward, Scriabin abandoned the use of key signatures, but he never gave up on the time signatures. And yet Scriabin's late music is often unlike anything we commonly understand as metrical. This prompts the question of how metre is realized or frustrated in Scriabin's piano sonatas, and whether the levels of realization or frustration evolve alongside changes in pitch organisation, not least his craving for octatonic writing around the time of the Sixth and the Seventh Sonatas. A survey of Scriabin's ten piano sonatas shows an abrupt change from the exclusive use of one time signature to frequent changes within a movement or a complete sonata. This happened almost overnight from the Fifth Sonata onward. Concomitantly, quintuple time (5/8) appears and Scriabin plays repeatedly with the superimposition of conflicting time signatures in the Sixth, Eighth and Tenth Sonatas.

While Scriabin was constrained by the staff notation to convey what he envisioned, his music is rich in rhythmic novelty. The technique involved may be understood as a deliberate distortion of what the metric notation system prescribes. When ties are placed across bar lines, for instance, it is in a way the bar lines which signify where to add the ties. The same applies to Scriabin's use of a host of irrational values, which by definition work against the metre. Negative aesthetics is seemingly in play.

In this paper I bring current theoretical studies of metre and rhythm, including such concepts as "notated" versus "aural" metre and "divisive" versus "additive" rhythm, to bear on an analytical inquiry into the metric and rhythmic novelty in Scriabin's piano sonatas, including his repertory of rhythmic fingerprints and his formulaic arrangement of these patterns. The paradox of motion within non-motion invoked by what Carl Dahlhaus (1987) refers to as Scriabin's chord-centre technique, which rhythmically activates the constituent notes of a complicated chord over a prolonged time-span, and thereby brings about quick changes of notes that sum up to the prolongation of just one chord, will also be explored.

**Keywords:** *Scriabin, metric, rhythmic, piano sonatas*

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## On Scriabin’s Late-Style: Scale(s), Chord(s), and Tymoczko’s ‘Locally-Diatonic Scales’

Examining Scriabin’s works from Op. 58 (the first work in which functional tonality is abandoned) to Op. 69, analysts have related his diverse harmonic structures to a handful of ‘normative’ sets: the acoustic, the octatonic<sup>1:2</sup>, the ‘acoustic-octatonic’ (hereafter referred to as a-o) and occasionally the whole-tone scales. The Tenth Sonata, Op. 70 (1913), adds new pitch structures to the post-tonal palette: the hexatonic scale (set class 6–20) and its well-known nine-note superset, the ‘hyper-hexatonic scale’ (9–12; Ex. 1). These new structures are not occasional additions; they are employed in *Vers la flamme*, Op. 72 as well.

1. In the post opus 69 repertory, the two nine-element scales, a-o and h-h, and the interactive scheme that connects them assume central position. While some of the subsets of the above scales (i.e., the octatonic and the acoustic scales) belong to Tymoczko’s ‘locally-diatonic scales’, the a-o and h-h violate axiomatically the ‘no consecutive semitone’ (NCS) principle, one of the three criteria of membership in the particular group. (The particular principle ensures that a scale nests no consecutive semitones as scale steps.) Chromatic [0, 1, 2] trichords are nested by the a-o on  $1^{\wedge}, \cong 2^{\wedge}$ , and  $\exists 2^{\wedge}$ , the h-h on  $2^{\wedge}, 4^{\wedge}$ , and  $\cong 7^{\wedge}$  (Example 1).

The ‘locally-diatonic scales’ attribute, as Tymoczko has demonstrated, has granted the scales that possess it a privileged position in post-tonal music. In fact, Tymoczko goes as far as to suggest that the NCS constraint ‘might come to have influenced the choice of scales themselves’. Consequently, one could wonder how Scriabin manages to make the a-o and the h-h the quintessential elements of his pitch vocabulary in the Tenth Sonata and *Vers la flamme* and maintain the sound quality that characterises works of early twentieth-century music founded on ‘locally diatonic scales’ (these would be a large part of the musical corpus of composers such as Debussy and Ravel).

My analysis will show that Scriabin systematically avoids reference to subsets that include the [0, 1, 2] trichord. More specifically, the expressions of [0, 1, 2] are never simultaneously ‘harmonic tones’ in a single harmony. For example, the two expressions of the variable 3rd scale-degree that form [0, 1, 2] trichords are subjected to the ‘either, or’ treatment. Scriabin’s harmonies — systematically founded on the tonic of his active scales — include either the  $\cong 3^{\wedge}$ , or  $\exists 3^{\wedge}$ . The same goes for the  $\cong 2^{\wedge} / \cong 2^{\wedge}$ , and  $\cong 7^{\wedge} / \exists 7^{\wedge}$  pairs that also participate in [0, 1, 2] trichords (Example 2).

The dialogue between scale degrees determines the quality and the maximum size of the implicated chords. Furthermore, it generates a variety of distinct ‘signature’ chords (i. e., Mystic Chords) which adapt to the scalar environment in which they emerge.



## Example 1. Acoustic-octatonic and hyper-hexatonic scales

The image shows two musical staves in treble clef. Above the first staff is a scale labeled "acoustic/octatonic scale" with notes 1, ♭2, ♯2, ♭3, ♯3, ♯4, 5, 6, ♭7, 1. Above the second staff is a scale labeled "hyper-hexatonic scale" with notes 1, ♭2, ♭3, ♯3, ♯4, 5, ♯6, ♭7, ♯7, 1. The first staff is labeled "acoustic" and "octatonic scale" below it. The second staff is labeled "hyper-hexatonic scale" below it. Arrows point from the scale labels to the corresponding notes in the staves.

## Example 2. Scriabin, Op. 70, bars 9–16

The image shows two musical staves in treble clef, labeled "9" and "13" at the beginning. The notation is complex, featuring many notes and accidentals. Below the first staff is a bracket labeled "A extracts" and below the second staff is a bracket labeled "D extracts". Arrows point from the scale labels in Example 1 to the corresponding notes in the staves.

**Keywords:** Scriabin, Tymoczko, locally-diatonic scales

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and Debussy. He has published in internationally renowned journals such as “Music Analysis”, “Music Theory Online”, and “Rivista di analisi e teoria musicale”. Kallis has also contributed four articles for the entry “Cyprus” in the “Grove Music Online” as well as a chapter on art composition in Cyprus in “Music in Cyprus”.

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## **Scriabin and Sonata Structures: Two-Dimensional Accelerative Forms**

As Ballard and Bengtson remind us, Scriabin was derided by Copland among others for adhering so closely to the Sonata-form model, despite his groundbreaking innovations in the harmonic field (2017, 37). A copy of A. B Marx’s works lie proudly on his shelf, but he clearly showed a debt to the locus romanticus of “double-function form”, Liszt’s B Minor Sonata, along with Liszt’s “Symphonic Poems” in the development of single-movement sonata in Sonatas 6–10 (and arguably Sonata no. 4). Scriabin’s sonatas have been formally described in various sources over the years (Kallis 2015; Wai-Ling 1996, 2000; Baker 1986), but they have not been theorised in light of sophisticated new theories of “two-dimensional form” – whereby the four movement-structure of the sonata design is overlaid on top of a single-movement. In the light of Hepokoski and Darcy’s seminal “Elements of Sonata Theory” (2006), Steven Vande Moortele’s Two-Dimensional “Sonata Form” (2009) offers the most cutting-edge technology for understanding the nuances this complex interaction between the macro-structure and micro-structure. Scriabin’s sonatas are ripe for elucidation via these techniques as Vande Moortele, along with Hepokoski and Darcy’s “Elements”, pays particular attention to the role of “rotation form”. Defined in Elements:

Rotational structures are those that extend through musical space by recycling one or more times – with appropriate alterations and adjustments – a referential thematic pattern established as an ordered succession at the piece’s outset (2006, 611).

Taking Scriabin’s final Sonata, No. 10, for example, Scriabin rotates his procession of sonata themes five times, each time the rotation yielding something “new”, with a sixth being appended to return us to our point of origin. These new elements can be conceived as generative climaxes, but sometimes they are so forcefully expressed as to become alternative, self-contained “movements”, that create novel forms-within-forms. This method of developing new “movements” from existing rotations is highly idiosyncratic to Scriabin and deserves the title “cybernetic” – an interdisciplinary term that pertains to “feedback loops” that yield new developments through rotation.

Through a systematic catalogue of Sonatas 5–10, with brief consideration on Symphonies 4 and 5, this paper aims to up-date and extend the debates surrounding on Scriabin’s forms. This project puts the lie to views that Scriabin’s forms are straight-jackets that do not deserve consideration; I think perhaps of Hugh McDonald’s damning judgement that, “the continued analysis of Scriabin’s late works on structural principles of form and time-dependant parameters in an unproductive activity” (1980, 65). McDonald privileges the “vertical” dimension

of Scriabin's harmony as the only significant innovation, but in direct refutation of this dramatic misunderstanding, the paper will further demonstrate that the "two-dimensional" forms are articulated (or at times undermined) by the various "tonal" interactions of octatonicism, hexatonicism, hyper-hexatonicism, and more traditional diatonicism that synthesize and extend the work of Baker, Wai-ling, Kallis, Smith (2011) et al, in new directions.

**Keywords:** *Scriabin, sonata structures, accelerative forms*

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## **The Disfigured Body in Scriabin's Middle-Period Works**

Scriabin's complex harmonic language has been a focus of scholarly research both in Russia and the West. Dernova's ground-breaking dissertation on Scriabin's late harmonic language has been influential in understanding Scriabin's harmonies as a series of altered and extended dominant chords (Dernova 1968). However, Western scholarship has heavily focused on Scriabin's late, non-tonal style (Perle 1984, Baker 1986, and Callender 1998), overlooking some critical compositional elements within his middle period that become important staples of Scriabin's late style. I focus on Scriabin's middle-period works from 1904 through 1907 (Op. 44–52) to show significant harmonic practices that are not simply elements of the so-called "transitional" style but rather are an important part of Scriabin's harmonic language, which he maintained throughout the rest of his compositional output.

I frame my analysis from a hermeneutic angle, namely Disability Studies, to underline repetitive and fragmented motivic aspects of Scriabin's works. In describing disability in relation to music, Joseph Straus writes, "The normative and desirable bodily state (balance and rest) is understood in relation to a non-normative and undesirable state (imbalance and unrest)" (Straus 2011, 49). Further, disability is described as a deviation from the norm — the stigmatized body. This concept serves as a lens to discuss Scriabin's middle-period works, which embody aspects of disability often expressed as two-note chromatic motives. These motives create an embodied imbalance on the musical surface. They disrupt the general harmonic progression of the passage, adding both dissonance and imbalance to the passage. Further, this imbalance is physically experienced by the performer — the pianist.

Scriabin's *Trois Morceaux*, Op. 45, No. 2 is a good case study of embodied disability. It is written in C major, yet there is nothing tonal about this work. Scriabin seems to use C major as a clear, "normal" body as a canvas upon which deforming motivic features emerge from the musical surface. This composition is a very brief work of fifteen measures. However, it is rich with elements that become a defining feature of Scriabin's late style. The work is in ABA' form. It is characterized by short, three-measure phrases (m. 1–3 and m. 4–6). The second phrase is immediately transposed upward by an interval of a perfect fifth. However, more significantly, the second full measure (in the first phrase) contains a haunting semitonal motive that is completely foreign to the underlying harmonic phrase rhythm. This imbalanced D#–D quaver at m. 3 (right hand) is transposed up by a fifth at m. 5 as A#–A. This chromatic motion creates an imbalance and disruption to the underlying extended-seventh-chord progression within the opening A section. More significantly, this technique is epitomized in Scriabin's works from his late period, namely "Masque", Op. 63, No. 1 and "Poème", Op. 69, No. 1. Both of these works feature ominous D–Db quavers in the left hand, disrupting the underlying octatonic backdrop of each passage. Thus, through these semitonal motions, Scriabin creates an imbalanced musical body, adding to the disfigurement of his already dissonant harmonic language that permeates his late period.

**Keywords:** *Scriabin, middle-period works, Scriabin's harmonic language*

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## **Combinatorial Automatism and Structure in Alexander Scriabin's Prelude Op. 74 No. 3**

The third of the Six Preludes op. 74 (ca. 1914), shows, similarly to the other pieces in the set, Scriabin's interest in the octatonic collection and, at the same time, a formal structure substantially similar to the models of the Classical tradition. The present analysis, in addition to the uncovering of formal details, aims at describing the compositional process, which is based on a very rigorous automatism; thus, defining the organization of pitch.

With regards to formal structure, this prelude is clearly cast in two sections: A (b. 1–12), A' (b. 13–26). The second part faithfully transposes section A at the tritone (T6) and adds a closing extension of two bars. As to phrase structure,

Scriabin's phrases are comprised primarily of two-measure units. In principle, each bar carries a sound structure referable to the Oct. 0,1 scale.

Initially, the groups of two bars articulate a harmonic mechanism whereby the second bar deploys a symmetrical chord. On this regard, the succession of sets 8–12 (asymmetrical) and 6–Z50 (symmetrical), which conditions the phrases of b. 1–4 (section A) and later 13–16 (section A'), will be framed as the starting form. This module seems to be the pretext to start a sort of 'pendular motion' whose constant intervals, according to the present reading, determine the elaboration of all the musical material of the piece. From structure's point of view, we eventually will hypothesize a traceable-line ultimately comparable to a Schenkerian *Ursatz*.

Despite the obvious differences between the sound materials used, the tendency of the composer to establish a strong continuity with the tradition of tonal music is clearly evident.

In addition to proposing a phrase segmentation according to the formal functions set by William Caplin, my analysis finds common ground between Pitch Class Set Theory and Schenkerian methodology.

**Keywords:** *Scriabin, prelude, octatonic, formal functions, pitch class set theory*

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### Stephen Downes

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### Scriabin's Miniaturism

Even by the standards of a composer famously interested in the *étrange*, Scriabin's Prelude, Op 33 no. 3 (1903) is a curious piece. What sort of miniaturism

was Scriabin creating in its 12 bars? Miniaturism implies reduction of the large, complexity compressed within small shapes and a consequent intensification of detail. In the most ambitious cases, Scriabin's miniatures are suggestive of Bachelard's notion of how 'the minuscule... opens up an entire world', of how in 'sound miniatures' we might hear 'an entire cosmos' (The Poetics of Space, 1958). Amongst Scriabin's plethora of 'I ams' one reads, in characteristically solipsistic synecdoche: 'I am the instant which illuminates eternity'. Nietzsche's aphoristic style of philosophy is proposed as a direct model for Scriabin: a 'universal' truth is encapsulated in miniature often through incorporating a twist or bringing wittily, or angrily contradictory opposites into a relationship.

Miniatures can also be souvenirs for what is lost, or substitutes for something still desired but now unavailable. Structures of memory, desire and history can be embedded in the miniature. It is striking that Scriabin composed twenty-three mazurkas up to 1903; then not a single one. In the rhythmic character of the second gesture of the Op. 33 no. 3 Prelude, however, the mazurka is condensed to a single synecdochal action of defiant closure. In his 'biography' of Chopin (1852), Liszt explicitly describes the mazurka's brand of miniaturism: 'emotions are concentrated in the chance encounters of the mazurka, in which the vaguest desires of the heart are lent excitement, and the most transitory and futile encounters seize the imagination!' The 'mazurka' material in Op. 33 no. 3 is increasingly clothed in Lisztian pianistic extravagance. Liszt wrote of the 'intoxication' of the mazurka's cadences, in a dance which he describes as a role play of masculine and feminine forms of desire, a mating game, an erotic 'drama' in which opposites are attracted to each other: the 'impulsive' male and the 'charm' and 'voluptuousness' of the female as he puts it. Liszt's startling description offers a new way to hear the aphoristic form and erotic qualities of Scriabin's Op. 33 no. 3.

**Keywords:** *Scriabin, miniaturism, mazurka*

Stephen Downes is a musicologist whose interests lie in the analysis, history and aesthetics of music of the nineteenth and twentieth century. His work has focussed on the music of Central and Eastern Europe (especially Poland), but with occasional forays into England (Bridge and Britten) and France (Poulenc), and characteristically addresses repertory or topics marginalised or devalued by dominant historical and critical discourses. His six monographs include major studies of eroticism, decadence and romantic ideas of redemption, and he is currently developing work on notions of the sentimental in romantic and early modernist music. He is also working, with Peter Tregear of ANU, on a study of music and the metropolis in the early twentieth century.

## 18. Stravinsky: *Le Sacre du Printemps* Four-Hand Reduction

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### **The Réduction of “Le Sacre du Printemps”: Difficulties, Incoherencies, and Perfection of the Four-Hand Piano Work**

In 1913 Stravinsky arranged “Le Sacre du Printemps” for two pianists, to be performed as a four-hand duet or on two pianos. This Réduction is considered a first formal elaboration of the materials contained in the Meyer Sketchbook: the functional ambiguity and versatility of this work are unusual and problematic because of interpretational choices, and different approaches to its performance.

Certain compositional features of the Réduction, which can be inferred from structural and objective sound parameters, make this work more effective whenever played on two pianos rather than as a four-hand duet.

This aspect clearly emerges in a comparative listening of excerpts from the Réduction highlighting several secondary parameters, which are similar in the orchestral and in the two-piano version, but significantly divergent in the four-hand duet.

For this reason, the Réduction has always been considered marginal in comparison with its symphonic elaboration, despite being clearly closer to the focal point of the composer’s mindset than the orchestral score (De Matteis, Haus 1996).

The historical recordings of “Le Sacre” directed by the composer himself, and the chronological revisions of the orchestral score show the audacity of Stravinsky’s afterthoughts in relation to changes of articulation, dynamics and tempo (Craft 1966, 22).

Moreover, the piano can be considered “the cornerstone” of Stravinsky’s career (Joseph 1983, *xvii*), and therefore, it is possible to extrapolate that his whole experimentation was carried out on the keyboard, as is proven by the pianistic origins of the Russian ballets (Wakeman 2015, 1).

Furthermore, every pianistic transcription of the Rite had to compete with the Réduction to establish motivic priorities among the large amount of symphonic material. Thus the Réduction cannot be a mere transposition of all the contrasts offered by the orchestral score (Fried 2011, 8); the principal reference point for the listener is the precise balance among a multitude of voices.

The synoptic listening perspective can detect a number of sound parameters (assignment of the parts between performers; autonomous pedals and consequent resonances; independence of the melodic lines; dynamic orientation and variety; transparency of timbres, of polyrhythmic passages and relevant lines; density; sound provenance) that make the Réduction more effective when it is performed on two pianos.

These categories are not to be considered independent ones, the parameters being mutually influenced. In the end, this analysis will contribute to establish a more conscious and critical performative approach to the Réduction.

Maintaining full awareness of the natural limitations of the two-piano version, a certain discrepancy will always exist between the Réduction and the orchestral score: this distance must be filled by the listener's musical imagination. The analogies between the sound of a symphonic orchestra and the two-piano one highlight how the distance from the composer's musical perspective may be minimised if the Réduction of "Le Sacre du Printemps" is performed by two pianos.

**Keywords:** *Stravinsky, Le Sacre du Printemps, four-hand duet, secondary sound parameters, synoptic listening*

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Enrico Cominassi is an Italian pianist and music teacher. He holds a specialized degree and an experimental degree in Piano Performance, both cum laude, under the supervision of Prof. Anna Maria Bordin from the Music Conservatory of Pavia. He performs as a soloist, in formation of piano four hands or two pianos and in chamber formations.

Since 2015 he has been piano teacher at the Music Conservatory of Pavia; in the same institution, from 2012 to 2019 he has been accompanist of courses of opera genre; he joined some international events with personal contributions to research projects (ISME XXXII World Conference, Glasgow; "Arts without borders?", University of Arts Helsinki, CERADA).

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## Critical Revision of the Four-Hand Réduction of "Le Sacre du Printemps" for Two Pianos

This work originates from the analysis of the four-hands version of "Le Sacre du Printemps", with reference to the "Boosey & Hawkes" 17271 edition. This version, realized by Stravinsky while working on the orchestral score, cannot only be considered a Réduction for piano, but it actually represents the core of the orchestral work. The four-hand version, along with the two-hand one which is long-lost, was primarily intended for practical uses, namely dancers' rehearsals, as well



as to introduce his work to other composers. This version was the first printed one since May 1913 (RMV196), a few weeks before its première (29th May 1913), and was never revised by the composer. On the other hand, the origin of the orchestral score and its becoming were much more troubled with several editions and revisions beginning from the sketch book up to the final edition (1967, Boosey & Hawkes 19441).

Given the previous observations, the versatility and ambiguity of the Réduction, the findings that don't consider the four-hand version as an autonomous piano composition (Cominassi), and the frequent performances of this work with two pianos (by influential artists), a new critical revision is hereby proposed, comparing the four-hand B. & H. 17271 and the orchestral B. & H. 19441 editions.

Certain intervention categories have been chosen as a consequence of the favourable use of two pianos and can be, therefore, defined:

**Discrepancies:** the few differences in terms of pitch and rhythm, caused by subsequent revisions, have been considered and corrected to adhere to the composer's most recent directions.

**Parts redistribution:** in several cases the material has been reorganised for spatial reasons and performance convenience to extend the register used by performers, for dynamical and timbral reasons (e.g. a coherent pedal utilisation), to highlight the dialogical episodes of the orchestral version.

**Parts integration:** a first integration opportunity is offered by "ossia" written by the composer himself. Hence the choice to continue integrating the orchestral material, constantly referring to the pursued sound result when assigning priorities to a number of elements.

**Timbral intervention:** tremolo, unconventional piano performance (strings percussions, piano preparations), doublings, register changes, pedals utilisation, dynamics and articulation recommendations.

The subsequent performances of this revision and the recording of the whole work have pointed out the efficacy of the methodological choices and principles used in our critical comparison, providing validation to the desired result.

**Keywords:** *Le Sacre du Printemps*, four-hand reduction, ambiguity, critical revision, intervention categories

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Francesco Guido began his musical studies with Roberta Paraninfo and Roberto Logli and continued his education with Gisella Dapuzo, graduating at the Paganini Conservatory of Genoa cum laude. Meanwhile he obtained the bachelor's degree in Mathematics. He also studied with Anna Maria Bordin and received his master's degree in performance at the Paganini Conservatory, taking highest honors for his dissertation on the revision of "Le Sacre du Printemps". He has performed playing solo recitals and chamber music, regularly performing in duo with violinist Elisa Traverso, his wife. He currently teaches piano at the Music High School "Cardarelli" in La Spezia (Italy).

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### **“Le Sacre du Printemps” from the Sketchbook to the Réduction for Piano Duet: The Beginning of a Modern “Matrioska”**

The creative process of “The Rite of Spring” unfolded in an incredibly extended time frame. Its beginning dates back to the winter between 1910 and 11, when with his friend Maurice Ravel Stravinsky bought an exercise book that he carried with him for many years in Varese. Its pages, which had probably fascinated him because of their texture and their old-fashioned looking cover, would become the Sketchbook of the work of art that was about to appear as the ballet telling the story of a great and provocative pagan rite commissioned by Diaghilev.

Among the objectives of a musical analysis a relevant one is tracing the creative process from its final accomplishment at a neutral level back to its “point zero”. That’s why the Sketches represent an embryonic analysis that Stravinsky himself left us. This insight concludes the article by Roger Smalley *The Sketchbook of the “Rite of Spring”*, and our study originates from it, aiming to develop a few analytical aspects, which are closely related to this conclusion. This contribution of ours supports an interpretation of the four-hand version which restores the fundamental role of this score within an extensive exegesis of the ballet, reconsidering the common belief, widely accepted at the time, that this version belongs to the type of transcription defined as a preparatory study.

The Sketches represent this “point zero”, as Schoenberg would often call it, namely the triggering of the inspiration the Romantic generation had identified as the centre of the creative process, and the subsequent ones rejected. Stravinsky’s Sketchbook is a concrete and tangible form of this inspiration stage, the first of this “point zero”, and at the same time, the smallest, innermost and hidden part of a creative “matrioska” consisting of continuous revision, variation, and reconsideration from the Sketchbook to the final orchestral version.

The Sketches merged directly in their accomplished form in the first printed version of this piece, intended for four-hand piano and preceded by a lost “service score” for two-hand piano. In the four-hand version the orderly “chaos” of the Sketches achieves its shape in a unitary, defined, direct, consequential, and to some extent “natural” way for a composer like Stravinsky, who firmly believed in “direct contact” with the quasi-material characteristics of sound.

The four-hand piano version with the equivocal title of Réduction was first published in 1913, while Stravinsky was working on the orchestral score. From its first performance dated May 29, 1913, the Rite of Spring was modified several times until it reached its final version in 1967.

This study delves into the compositional process substantiated by the Sketchbook, following the symbolic and evocative image of the “matrioska” from the “point zero”, i. e. the Sketches, up to the 1967 orchestral version, through its first complete and authentic fulfilment, the Réduction for Piano Duet. From

its beginning to its final achievement, this compositional process unfolds and enlightens the original meaning of the tiny figure hidden in a “matrioska”: “a game in a game” within the kaleidoscopic sound dimension of “The Rite of Spring”.

**Keywords:** *Le Sacre du Printemps four-hand r duction, analytical and performative critical issue, creative process*

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## Stravinsky’s “Le Sacre du Printemps”: Analytical and Interpretive Proposals for the R duction for Piano Duet

Stravinsky produced the transcription of the ballet “Le Sacre du Printemps” for a four-hand piano duo. This version of the work is printed and published by the “Russian Music Edition” on 23 May 1913, before the first publication of the orchestra’s score. Since the orchestral score was not published until 1922, it was the only widely accessible source of “Le Sacre”. Even later it played an important role as an object of study and as a rehearsal aid for ballet productions. The piano seems to have exerted an unseen influence on “Le Sacre”, far more than just a useful composing tool. The music has strong piano qualities because “Each note that I write is tried on it and every relationship of notes is taken apart, heard on it again and again” (Stravinsky, Craft 1981, 51–52).

Nevertheless, playing “Le Sacre du Printemps” on the same keyboard poses technical problems that the pianists have to take into consideration during their rehearsals in order to solve them, individually and together. Among these difficulties there are: mobility of busts and elbows, hand-holding and wrists, crossing hands, pedal use, notes arrangement of certain passages, and fingering.

This is an introductory study to a series of studies focused on the Réduction for Piano Duet of “Le Sacre du Printemps”, and dedicated to the analysis of Stravinsky’s score for Piano Duet. It proposes to delve into a few critical issues of both executive and exegetical relevance, such as:

- the perfect coherence of the compositional and formal material with the final orchestral version;
- the obvious inadequacy of its definition as Réduction, considering that it does not disclose any kind of match with the typical models of orchestral transcription;
- the impracticability of obtaining a consistent performative outcome with Stravinsky’s writing by complying with the original 4-hand piano destination, which poses almost insurmountable problems of parts distribution and pedaling.

The hypothesis emerging from this studies is developed through a systemic musicology dissertation, a revised version supported methodologically according to the characteristics of artistic research, and an analytical and compositional investigation examining the Sketchbook. The research, which began almost ten years ago, investigates the role of this score in the creative process of “Le Sacre”, proposing that it is to be considered not only in relation to the performance and the natural relationship with the different orchestral versions, but also with what precedes it: the Sketchbook. It provides important insights into Stravinsky’s compositional process and documents the compositional chronology of one of his greatest masterpieces.

**Keywords:** *Sacre du Printemps, réduction for piano duet, performative outcome, compositional process*

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## 19. From Stravinsky to Messiaen and Boulez

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### **“Le Sacre du Printemps” as an Argument for Messiaen and Boulez**

Analytical texts by composers bring us valuable information, especially about absorbed influences. Examples are Borio’s (2005) article on different analysis of Webern’s Op. 27 (by Nono, Ligeti, Pousseur and Stockhausen) and Emmery’s (2019) comparative analyzes by Carter and Nono on Schoenberg’s Op. 31.

Some analysis on Stravinsky’s “Le Sacre du Printemps” – especially Messiaen’s “Traité de rythme, de couleur, et d’ornithologie”, tome 2 (1995) and Boulez’ Stravinsky demeure (1953) – provide particular information on typical stravinskian compositional processes.

Messiaen explores “Le Sacre” in the search for Turangalila Symphonie, Messe de la Pentecôte and Livre d’Orgue proposition arguments. The exposure of each idea is accompanied by related paradigms. For example, by focusing on rhythmic enlargement and decrease processes, Messiaen discusses both Beethoven’s thematic enlargement and elimination as well as the rhythmic addition and decrease that derives from his 13th century South Indian music studies, reaching Stravinsky’s “Danse Sacrale” analysis.

Messiaen identifies personnages rythmiques, whose permanence and “scenic presence” oscillates and juxtaposes throughout the musical work, elaborating a rhythmic mesh sustained by elements such as minimal pulse organized in irregular groups, mixed meters, notions of psychological time, modes of limited transposition, harmonic parallels, compound, stratified and heterophonic texture, and the colorful orchestration of the work. In the seventh part of Turangalila Symphonie, for instance, Messiaen associates the personnages rythmiques with specific instrumentation – such as the maraca, the bass drum and wood blocks – in juxtaposed and polyrhythmic structures.

While Messiaen’s comments on “Le Sacre” follow the chronological order of the ballet, Boulez present his ideas in an order of “increasing complexity”, beginning with the explanation of small rhythmic structures and proceeding to formal commentaries about the rhythmic organization of whole sections of the piece. Boulez concentrates his efforts almost exclusively on aspects of the rhythmic structure of the work, possibly due to his thoughts about Stravinsky’s harmony, which would be very close to the tonal tradition: Boulez uses terms such as “tonic”, “subdominant” and “dominant” in different analytical moments.

This proposal aims to compare both publications, presenting additional information on specific textural components of “Le Sacre”. Certain moments in which chords are articulated in parallel will also be discussed as a stravinskian topic: “any musical figure (pitch center, harmony, melodic gesture, texture) used consistently as a musical symbol of some dramatic situation or emotional state” (Straus 2001, 185). Influences and confluences in the music of Stravinsky, Messiaen and Boulez will be verified.

Example 1: Stravinsky, *Le Sacre du Printemps*: Le Sacrifice

Example 2: Messiaen (1995, p. 164–165), *Turangalila Symphonie*, piano reduction

**Keywords:** *Le Sacre du Printemps*, comparative analyses, Igor Stravinsky, Olivier Messiaen, Pierre Boulez.

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Daniel Paes de Barros is a conductor at the Federal University of Lavras, where he leads the Music Program, a group of on campus extra-curricular activities that include

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## 20. Polyphony in the 20<sup>th</sup> Century

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### Sharpness and Blurriness in Webern's Counterpoint

Webern's inclination to polyphonic composition techniques shows up already in the increasingly imitative musical structure of the early songs like "Himmelfahrt" ("Ascension", 1908) or "Hochsommernacht" ("Midsummer's Night", 1904). Yet even pieces composed in strict canon reveal that Webern used widely varying degrees of clarity in his contrapuntal drawing:

Whereas in "Entflieht auf leichten Kähnen" op. 2 the four strands of the double canon merge into an almost homophonic, harmonic texture, in the Canons op. 16 as the other extreme, the complementary rhythms and the dissonant harmonies thoroughly prevent the voices from blending into a homogeneous sound. While in op. 15/V the double canon in motu contrario remains audible despite its distribution over six voices, the same structure appears fragmented in the first movement of the Symphony op. 21; instead, imitations of two- to four-tone groups are characteristic.

Sharpness and blurriness can thus refer to the perceptibility of the canon structure itself as well as to the overall sound that emerges from the interaction of the parameters. Both depend on the rhythmic and diastematic – singable vs fragmented – properties of the individual voices, the conciseness of their motivic figures, their instrumental coloring, as well as on the number of voices, the density and complexity of the structure and the resulting harmonies.

In less uncompromisingly conceived works, further dimensions of fuzziness come into play, both in the form of free counterpoints and rather associative, imprecise imitations as well as through additional voices that obfuscate contrapuntal structures most of the time.

Selected works of Webern will be analyzed with regard to the aspects outlined above, which are also to be considered in comparison with 15th and 16th century polyphony. Eventually, the compositional function and meaning of counterpoint for the individual pieces is to be located in the field of tension between two poles – construction principle vs. intended perceptibility

**Keywords:** *Webern, counterpoint, canon, perceptibility, function and meaning of counterpoint*

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Almut Gatz studied music education and mathematics as well as music theory in Freiburg/Germany with Prof. Eckehard Kiem. Following teaching assignments in Freiburg, Karlsruhe, Nuremberg, Dresden and Berlin, she held a position as a lecturer in music theory at the Institute of Musicology at the Robert Schumann Hochschule Düsseldorf from 2014–2017 and was a substitute professor for didactics of music theory in Freiburg in 2016/17. In 2017 she was appointed professor for music theory and aural training at the Hochschule für Musik Würzburg. She is currently working on a dissertation about vocal works from Anton Webern's middle period with Prof. Dr. Clemens Kühn.

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## **Aspects of Heterophony in Romanian Composers Works – Theory and Analysis**

During the second half of the twentieth century, numerous Romanian composers and musicologists turned their attention to the phenomenon of heterophony, this common interest resulting a variety of works and also theories that were further applied to old and new music alike.

The origins of this phenomenon could be tracked back to ancient times (Plato, *Laws* 812D), but it posed a much greater interest for the composers and musicologists of the 19th and especially the 20th century. Just to mention a few: G. Adler, C. Sachs, P. Boulez, Ș. Niculescu, C. Rîpă or Gh. Duțică. Undoubtedly, its origins can be found in primitive and traditional music, but its potential was later rediscovered and exploited in many of the 20th century works, especially among Romanian composers, of which we name G. Enescu, S. Toduță, Ș. Niculescu, H. Vasile, A. Vieru, C. Țăranu and others.

Following Ș. Niculescu's theory about the four fundamental syntactical categories in music (monophony, polyphony, homophony and heterophony), along with the specific musical forms that they could generate (pointed out also by V. Herman), the question remains whether we can use and trace heterophony throughout the history of music and most importantly, how Romanian composers applied in their own works the phenomenon. Although the origin of heterophony resides in traditional music, many Romanian composers (probably starting with Enescu) started to use it in their own works, even in works without influences of traditional music. For a combination of old and new structures in music, combination in which traditional influences partake, a remarkable example is found in Cornel Țăranu's Hetero [sym] phony.

Viewing and including heterophony in these categories, and applying it outside the field of ethnomusicology should and could give us a much clearer insight to many of the Romanian composers works starting from the 20th century.

Also, Niculescu goes further with his theory about heterophony and talks about synchrony [sincronie] (as a possible form of heterophony) and a final limit of the phenomenon, which is texture [textură]. An interesting work in this direction could be *Aphorismes d'Heraclite* or *Ison I* and *Ison II* by Niculescu in which he pushes the limits of heterophony, trying to bring out the maximum potential of synchrony, all works being based on the duality of rarefaction and agglomeration.

The question that remains is: could and should we talk about heterophony as a fundamental syntactical category in music? And, most importantly, should we choose to do so, where could we limit heterophony (having in mind both perception and intention)?

The fundamental questions raised by this paper concern the problems of fundamental syntactical categories in music, limits of heterophony, synchrony and texture and will also emphasize on the importance of a clearer terminological usage, based on specific musical examples from the creation of Romanian composers' works from the second half of the twentieth century.

**Keywords:** *heterophony, syntactical categories, synchrony, texture, method of analysis*

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Started studying Piano and Singing in Satu Mare, continuing his studies at the ANMGD, Cluj, obtaining Bachelors (2011) and Masters Degree (2013) in Musicology. Between 2012 and 2015 he started an editorial activity at the "Wiener Notensatz Klausenburg" publishing house, as part of Verlagsgruppe "Hermann Wien" and "Strauss Edition Wien", also collaborating with publishing houses like "Bärenreiter Verlag" or "Schott Music".

From 2016 he is a doctoral student at the "Sigismund Toduță" Doctoral School at the ANMGD, where he is also currently occupying the position of assisting teacher. For the 2019–2020 academic year he was an Erasmus+ student at HMT Leipzig, in the present working on a research with the central idea of Heterophony in Romanian Composers Works.

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### Фрактальный контрапункт в *Quartetti brevi* Сальваторе Шаррино

Творчество Сальваторе Шаррино (р. 1947) — одного из признанных мэтров современной итальянской музыки — по-своему перестраивает систему традиционных понятий музыкальной эстетики и теории. Многие из них (категории «современного натурализма», фигуры, анаморфозы, анти-риторики, *vanitas* и др.) давно находятся в центре внимания исследователей его музыки (Лаврова 2015; Giacco 2001; Angius 2007; Musik-Konzepte 2019). Однако при этом нередко вне поля зрения оказываются некоторые уникальные детали техники

письма композитора, которые в условиях специфической «эстетики тишины» и «экологии звука» становятся инструментом формирования радикально нового эстетического облика его музыки.

Очевидные новации языка и теоретических концептов Шаррино нередко затмевают те тонкие, почти незаметные нити, которые связывают его композиторскую технику с «историческими» формами письма. К числу таких связующих нитей можно, в частности, отнести виртуознейшую, крайне детализированную шарриновскую технику микроконтрапункта, которая реализуется в контексте совершенно особой текстурно-темброво-динамической концепции его сочинений. Выяснение специфики подобной «эстетической технологии» можно считать одной из актуальных задач музыкальной теории, решение которой поможет высветить механизмы преемственности в развитии языка новой музыки, имеющие неочевидный и во многом парадоксальный характер. Этот вопрос предлагается рассмотреть на примере «Sei quartetti brevi» Шаррино (1967/1992).

В музыкальной ткани этого цикла заведомо исключен традиционно оформленный «квартетный» тип звучания. «Звуковая карта» сочинения (*carta da suono* — термин Шаррино [Sciarrino 2001]) по сути лишена «реального» звука — за редчайшими исключениями она ограничена динамическим диапазоном *pppp* — *p* (включающим «титულный» знак композитора — *niente*) и полностью сформирована флажолетной техникой, которая дополнительно усложнена единовременным совмещением разнообразных приемов артикуляции (трелями, глissандо, резкими щипками, вибрациями, манипуляциями со смычком и подставкой и др.). В результате весь музыкальный материал квартетов лишается традиционно «внятных» тематических свойств и имеет ярко выраженный интенциональный характер, фиксирующий поток кратких разнонаправленно устремленных импульсов.

Именно эти импульсы составляют типичную только для шарриновского письма микроконтрапунктическую «графику», где каждый голос представлен тончайшей нитью почти бесплотной звуковой «паутины», которая сплетается в спутанный рисунок из «каскадов» традиционных полифонических имитаций, канонов и многоголосных канонических секвенций, включающих элементы инверсии. Это вполне традиционная техника, реализованная, однако, в предельно нетрадиционном звуковом контексте: «*Quartetto breve*» № 5, т. 34–40 (см. пример).

Комбинаторика изоморфных по своей структуре, но противоположно направленных (в соотношении оригинал — инверсия) и разномасштабных (прогрессирующих по принципу аугментации) элементов позволяет определить эту полифоническую технику как фрактальный микроконтрапункт. Синтаксическая структура, формируемая восходящими числовыми рядами (1–6), привносит скрытую упорядоченность в звуковой процесс, воспринимаемый «на поверхности» слуха как хаос.

Интенциональный мир сочинений Шаррино во многом резонирует с «пейзажной эстетикой» Г. Стайн, где вся событийность лишена линейной темпоральности и охватывается единым картинным актом сознания. Картинная изобразительность присутствует и в рассматриваемом квартете — ярком образце шарриновского звукового натурализма, где представлена еще одна вер-



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### **«Полифония процессов» как средство формообразования в музыке спектралистов**

«Спектральная школа» сегодня — одна из наиболее ярких в академической музыке Европы. С самого начала спектрализм рассматривался его создателями (Ж. Гризе, Т. Мюрай, Ю. Дюфур, Р. Левинас) как феномен, противопоставленный в своих структурных основах сериализму, что вело к разработке специфических понятий и представлений, опосредованно связанных с основными композиционными категориями. Одной из них стала категория «процесса», которая, хотя и встречается в музыке XVIII–XX веков, приобретает в спектрализме особую значимость. Ее генезис можно видеть в явлении «лиминальности», которое Гризе считал опорой своей техники и эстетики. Поскольку основой представления о лиминальности является феномен «перехода», «переходности» из одного состояния в другое, постольку процессуальность приобретает первостепенное значение в системе средств композиции. Композиторы Кайя Саариахо (Финляндия — Франция) и Марк-Андре Дальбави (Франция) систематически исследовали возможности многомерных процессов в своих композициях. Характерной чертой формообразования в их произведениях

стало развертывание звуковой материи в рамках медленной трансформации, происходящей на различных композиционных уровнях, и наложение друг на друга разных траекторий процессуальных изменений. Теоретической основой созданной «полифонии процессов» стали компьютерные исследования звука, проведенные Ж. Б. Барьером и изложенные в статье Саариахо «Тембр и гармония», а также других работах. Предметом анализа в нашем докладе станут выдвинутые Саариахо понятия «тембровая ось», «пространство перехода», «многоуровневое пространство», «интерполяция», «контуры композиционных параметров», «полифония процессов». В качестве музыкального материала анализа выступают «Verblendungen» Саариахо для оркестра и электроники (1984) и «Diadèmes» М. А. Дальбави для альта соло, электроники и инструментального ансамбля (1986).

**Ключевые слова:** *спектрализм, лиминальность, полифония процессов, К. Саариахо, М.-А. Дальбави*

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## 21. 20<sup>th</sup> Century Techniques and Forms

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### **Аллен Форт в поисках универсального метода музыкального анализа**

Теоретик Аллен Форт является весьма значимой и влиятельной фигурой в американском музыковедении. Создатель концепции анализа атональной музыки (теории рядов), популяризатор теории голосоведения Шенкера, автор многочисленных исследований музыки от Гайдна и Моцарта до Стравинского, Веберна и Мессиана, Форт также способствовал созданию нового академического общества в США, являясь первым президентом Общества теории музыки (Society for Music Theory).

Одним из самых важных вкладов Форта в американское музыковедение является создание концепции теории рядов, призванной анализировать определенный пласт произведений XX века — так называемую атональную (свободно-атональную) музыку. Эта теория в наиболее полном виде была опубликована в 1973 году в книге «Структура атональной музыки» (хотя на протяжении многих лет она предварялась различными статьями, разрабатывающим эту тему), а в течение последующих десятилетий (1970–1980-е годы) теория развивалась дальше как самим Фортом, так и его многочисленными последователями. В 1988 году в статье «Роды звуковысотных рядов и происхождение современных гармонических видов» Форт излагает сильно обновленную теорию, представляющую общий анализ музыки XVII–XX столетий, расширяя сферу применения теории рядов на тональную музыку.

Таким образом, концепция анализа атональной музыки, ставшая едва ли не основной аналитической теорией в американском музыковедении, предстает в разных обликах как в работах самого Форта, так и его преемников.

В докладе рассматриваются этапы становления теории рядов в трудах Форта, а также ее эволюция и распространение в качестве концепции одного из универсальных инструментов музыкально-теоретического анализа.

**Ключевые слова:** *Аллен Форт, теория рядов, анализ атональной музыки, американская теория музыки*

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Евгения Александровна Изотова окончила Московскую консерваторию в 2000 году и аспирантуру МГК в 2003 (класс проф. Ю. Н. Холопова). В 2008 году защитила кандидатскую диссертацию на тему «Теория рядов в свете американской музыкальной науки 60–80-х гг. XX века». С 2003 года – преподаватель, с 2008 – доцент кафедры современной музыки Московской государственной консерватории им. П. И. Чайковского.

Сфера научных интересов Е. А. Изотовой связана с современной музыкой и современным исполнительством. Автор учебных программ «Современные композиторские и исполнительские техники», «Расширенные инструментальные техники», «Практический анализ новейшей музыки» (в соавторстве с доцентом Ф. М. Софроновым) для композиторского факультета, а также «Современная нотация» для фортепианного факультета. Также Е. А. Изотова является директором ансамбля «Студия новой музыки» Московской консерватории.

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### **«Meta+hodos» Джеймса Тенни: методология анализа музыки от американского эксперименталиста**

Один из крупных представителей американского экспериментализма, Джеймс Тенни (1934–2006) неоднократно подчеркивал свою принадлежность к этому направлению. Значительное место в его наследии занимают работы, посвященные вопросам музыкальной формы и гармонии, в том числе многочисленные статьи и книга «История консонанса и диссонанса» (1988). Однако наиболее важные, новаторские идеи содержит ранний труд «Meta+hodos» (1961), написанный в качестве магистерской диссертации в Университете Иллинойс (г. Урбана-Шампейн). Работа была высоко оценена музыковедами и композиторами, однако широкое распространение получила не сразу – через несколько лет после создания она была опубликована ограниченным тиражом и не переиздавалась до 1986 года.

В «Meta+hodos» Тенни поднимает вопросы формообразования, структуры музыкального языка и предлагает новую методологию анализа современной музыки, адекватную, по его мнению, музыкальному материалу. Тенни постулирует невозможность применения традиционных музыковедческих терминов и связывает необходимость пересмотра аналитического аппарата с изменившимся слушательским и композиторским восприятием музыкальной материи.

Разделяя понятия «авангард» и «экспериментализм», Элвин Люсье замечает, что «при исполнении экспериментальных пьес слушатели обычно сосредоточивают свое внимание на том, как они слушают, а не на том, что им при этом преподносится. Возможно, именно это изменение в перспективе восприятия музыки, когда слушатели путешествуют не сквозь время, а во времени, и отличает авангард от эксперимента» (Lucier, 14). Подобный подход нашел свое отражение и в теоретических исследованиях Тенни. Музыкальную форму он анализирует, апеллируя к ее восприятию. Обозначая структурные элементы, из которых выстраивается форма произведения, он использует понятие



«гештальт-единица». Под этим термином Тенни понимает существующую во времени композиционную единицу, границы которой определяются в первую очередь в соответствии со слушательским восприятием, и которая содержит минимальное количество важных для формы параметров. Тенни выделяет семь основных музыкальных параметров: высоту звука, громкость, тембр, длительность, временную плотность (количество музыкальных единиц на единицу времени, что примерно соответствует воспринимаемому темпу музыки), вертикальную плотность (количество одновременных событий) и временную оболочку (динамическое слуховое восприятие тембра во времени). Определяющими форму факторами для Тенни являются внутренние отношения между составными частями — гештальт-единицами — а также между частями и целым; изменение музыкальных параметров во времени и средние статистические значения и диапазон каждого из параметров. В качестве аналитического материала Тенни использует фрагменты из сочинений Шёнберга, Веберна, Айвза, Кейджа, Вареза и других композиторов.

Предлагая новые способы музыкального анализа, Тенни заимствует методы и терминологию из других областей гуманитарных и точных наук — гештальтпсихологии, феноменологии, физики, математики и теории информации, вводя в собственный музыкальный лексикон понятия гештальта, холярхии, эргодичности, энтропии и многие другие.

Хотя идеи Тенни не получили широкого распространения, они составляют не только важную часть наследия известного музыканта, но и дают ключ к пониманию его композиторского наследия изнутри и характерных особенностей музыки экспериментализма в целом. Несмотря на то, что сами теоретические труды Тенни исследованы в ряде работ (Belet 1990, 2008; Miraglia 1995 и др.), попытки применить его методологию и категориальный аппарат к собственному творчеству композитора до сих пор не предпринимались.

**Ключевые слова:** Джеймс Тенни, методология анализа, экспериментализм, современная музыка, музыка США

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квалификационной работы – «Творчество Мэри Джейн Лич в контексте тенденций развития современной музыки США»). В настоящее время – аспирантка Московской консерватории (научный руководитель Р.А. Насонов). С 2017 – библиограф Научной музыкальной библиотеки им. С. И. Танеева.

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## **Structuring Nostalgia in John Corigliano's Symphony No. 1 (1989)**

Nostalgia is one of the most commonly reported emotional responses to music, a feeling reported more frequently in our musical experiences than in our daily lives (Zentner et al. 2010). Accordingly, the concept of nostalgia is frequently mentioned in scholarly discourse about music, and yet few scholars have attempted to analytically uncover the inner workings of nostalgia in music. John Corigliano's Symphony No. 1 (1989) was dedicated to his friends and colleagues lost to AIDS, and the first movement directly connects to memories with its subtitle: "Of Rage and Remembrance." In this paper, I first explore theories of emotions in music in order to build a schema for musical nostalgia, and I then examine its application in the first movement of Corigliano's symphony.

Nostalgia brings both positive and negative associations from social conventions, and it is commonly described as "bittersweet." Jenefer Robinson and Robert Hatten (2012) characterize nostalgia as a complex emotion involving both happiness (from a past, happy memory) and sadness (often that the happy past is no longer a reality). On the other hand, "remembrance" is a broader term for memories, and can involve any combination of sad/happy memories and sad/happy present emotions. Building on the schemas and cross-domain mapping suggested for interpreting musical meaning in Brower (2000), I construct a schema for interpreting nostalgia in music. In the nostalgia schema, two musical streams establish "past+happy" and "present+sad" correlations that align with the structure of nostalgia as a complex emotion.

In the program note to his Symphony No. 1, Corigliano specifically describes a theme in the interior section of the first movement as a "remembrance theme"—a slow, high melody that begins in the violins and intensifies throughout this middle section of the movement. As the remembrance theme continues in the strings, the composer introduces a quotation of a tango, creating a musical structure akin to the complex emotion of nostalgia. First, the two musical streams are separated in a number of ways, creating an effect of distance. Second, the tango quotation provides a connection to the past, while the newly composed material connects to the present. Finally, I demonstrate how the complex, fluctuating musical links between the tango quotation and the newly composed remembrance theme provide an array of positively valenced and negatively valenced emotional associations, which contribute to the movement's overall narrative trajectory.

In this paper, I develop a nostalgia schema that helps to explore how nostalgia is at work in this movement of Corigliano's symphony, and it supports a narrative interpretation across the entire movement that ultimately seeks nostalgic longing for the past as an impossible escape from loss and desolation in the composer's present. With the frequency that musicians and music scholars refer to nostalgia

in their responses to and interpretations of music, the nostalgia schema proposed in this paper is a step to further understanding of a common musical phenomenon.

**Figure 1.** Distinguishing Nostalgia and Remembrance via Emotional Valence

	<b>Valence of Memory</b>	<b>Valence of Present Emotion</b>
<b>Nostalgia</b>	+ (e.g., happy)	– (e.g., sad)
<b>Remembrance</b>	+ or –	+ or –

**Figure 2.** A Schema for Musical Nostalgia

	<b>Associated Time</b>	<b>Associated Emotional Valence</b>
<b>Musical Stream 1</b>	past	positive
<b>Musical Stream 2</b>	present	negative or neutral

**Figure 3.** First Appearance of the Remembrance Theme in the First Violins, Measures 74–85

**Figure 4.** Effecting Distance Between Two Musical Streams

	<b>Remembrance Theme</b>	<b>Tango</b>
<b>Tonality</b>	“Pseudo-tonal”	Tonal with chromaticism
<b>Tempo</b>	Extremely slow, pulse hard to perceive	Slow, but pulse can be perceived
<b>Compositional source</b>	Newly composed	Quoted from an arrangement
<b>Instrumentation</b>	Strings	Piano
<b>Musical texture</b>	Polyphonic, canonic	Melody and accompaniment
<b>Register</b>	High to very high register of strings	Wide register on piano, includes highs and lows
<b>Physical Location</b>	On stage, seen	Offstage, unseen
<b>Continuity</b>	Continuous, constant melody, does not stop	Quotations are fragmented and discontinuous, music starts and stops

**Keywords:** *John Corigliano, nostalgia, music and emotion*

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Cara Stroud is an Assistant Professor at Michigan State University, where she teaches courses in the undergraduate music theory core as well as graduate courses in popular music, music after 1900, and musical narrative. Her work on a variety of topics regarding twentieth-century music, including narrativity, intertextuality, the tarantella topic, nostalgia, form in Top-40 pop music, and revising the music theory curriculum has been presented at regional, national, and international conferences. Her work appears in "Engaging Students" and "Music Theory Online", with a forthcoming article about John Corigliano's tarantellas in "Music Theory Spectrum".

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## **Capital Disjunction: Rupture as Expression in Vaughan Williams's "A London Symphony"**

Ralph Vaughan Williams's compositional language is frequently reduced to the serene continuity of "The Lark Ascending", but disjunction plays a central and underexplored role in his symphonies. Though his nine works in this genre occupy discrete sound worlds, each uses structural rupture as a formal and expressive resource.

In the case of his exceptionally popular "A London Symphony" (1912), the composer leverages harmonic, rhythmic, and thematic discontinuity to evoke London's disjunct aural environment. The six million inhabitants of London may have viewed their metropolis through diverse cultural and socioeconomic lenses, but their aural perceptions were all founded on this fragmentation. Shards of discrete sounds — street music and machinery alike — forcibly coexisted within a composite soundscape.

Evocations of this environment first appear in the symphony's slow introduction. There, caesuras rend thematic continuity, pitch language, and expanding phrase lengths to disturb an otherwise continuous syntax. The main allegro evokes the disjointed urban experience as described by Georg Simmel: harmonic and rhythmic incursions fracture themes, whose chronological ordering is upended by other, interjected motives. Though locally disruptive, these brutal rhythmic, harmonic, and thematic juxtapositions articulate formal regions and associated shifts in pitch and rhythmic language.

In this paper, I interrogate the interaction of these ruptures with established symphonic paradigms — especially the narrative and structural dimensions of sonata form — to illuminate disjunction's expressive and formal yield in "A London Symphony". I will illustrate Vaughan Williams's deep engagement with disruption and advocate for its consideration as a fundamental component of his broader oeuvre.

This study encourages further research into the morphological and aesthetic products of rupture, especially as they emerge from its interaction with other compositional parameters. In Vaughan Williams's case, the results of this interplay align

him with trends of continental discontinuity from which he has been unjustly separated, due to his Romantic-influenced formal and harmonic language. Throughout “A London Symphony”, and the composer’s wider output, the presence and effects of rupture craft a hybrid expressive modality that suggests the need for more inclusive appreciations of the musical 20th century.

**Keywords:** *Ralph Vaughan Williams, A London Symphony, disjunction, urbanism*

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## The Recapitulation as Site of Formal Tension in Hindemith’s Wind Sonatas

This paper works towards an understanding of Hindemith’s approach to sonata form in his mature works. I demonstrate that the first movements of his sonatas for flute, clarinet, trumpet, and trombone with piano share an underlying formal narrative which is in dialogue with traditional sonata form. In these sonata forms, the large-scale tension typically produced in the exposition is shifted to the recapitulation, and its resolution is relocated beyond the bounds of sonata space. These processes account for the distinctive formal designs of this body of repertoire. I frame Hindemith’s reinterpretation of sonata form as a formal analogue to his expansion of tonal structures.

Hindemith's expositions typically consist of three themes, favouring leading tone keys for the secondary theme and modulating to a third, non-dominant key for the closing theme. As such, his expositions do not reach a dominant key EEC (essential expositional closure) or create large-scale tension through traditional tonic-dominant key polarisation. Instead, the exposition's primary function is to introduce the default version of the movement's themes and their rotation, against which the recapitulation can be judged. The absent characteristic large-scale tonal tension is replaced by an analogous tension created by deformations to the recapitulation of the primary theme. These deformations disrupt recapitulation expectations set up by the exposition using techniques including evasion of tonic tonality, fragmentation, omission of thematic material, inclusion of developmental figurations, disguise of tonic returns, and false or abandoned recapitulations.

As this formal tension is evoked so late in the unfolding of the movement, its resolution frequently occurs outside of sonata space, in the coda or an upcoming movement. Resolutions require bespoke compositional solutions that address each movement's specific deformations, producing the unique, innovative structures Hindemith's chamber music is known for. There are two main resolution strategies: reversing the order of themes to end with the originally disrupted primary theme in the tonic key and composing codas and additional movements that recapitulate tonic key primary theme material. Additionally, these resolutions serve a secondary purpose of bringing about the expected ending tonic tonality and cadence, as Hindemith's secondary and closing themes are often not recapitulated in the tonic and thus do not organically reach a tonic ESC (essential structural closure).

Example 1: Flute sonata: main theme, m. 1–4

Example 2: Flute sonata: retransition over-preparing the recapitulation, m. 69–77

## Example 3: Flute sonata: coda antecedent combining earlier themes, m.102–110

**Keywords:** form, sonata form, deformation, Hindemith, neoclassical, 20th century

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## What is a Series? Two Models for the Cognition of Twelve-Tone Music

How do listeners organize details in twelve-tone pieces? The twelve-tone series or series class is typically conceived as a compositional tool, and thus its connection to listening is indirect, highly dependent on each composer's particular approach, and contested (Kurth 1996, Dubiel 1997). This paper proposes two models for how a twelve-tone series (or series class) can facilitate the cognition of twelve-tone music. The first posits the series as a minimal unifier; the second as a generative schema. These models are not mutually exclusive: pieces can suggest the relevance of both simultaneously or in varying degrees in different passages. Attention to the series as a cognitive — rather than compositional — construct is shown to inspire revisions to common assumptions about twelve-tone analysis.

A minimal unifier is the most cognitively efficient way to conceive of the details of a composition as related. Babbitt's "About Time" provides a straightforward example. The most efficient way to understand the details of this piece as related is to understand them as segments of series forms from the same class of pitch-class series.

But in many pieces, conceiving of the series as a minimal unifier means that the series is more concrete than a strict simple order of twelve pcs. A registrally specified construct may more closely represent a piece's details than an abstract succession of pcs. Most of the movements of Dallapiccola's "Quaderno musicale di Annalibera" can be modeled by series classes of pitches, or by partial orderings of pitches and pcs with a defined registral relation to one another. Abstraction all the way to registrally uninterpreted pcs only becomes the minimally unifying option when considering the "Quaderno" as a whole. Stravinsky's serial music is also often minimally unified by a series that is registrally defined, as are many passages in Webern and Schoenberg. The latter's theory of the Grundgestalt supports this pitch-based conception.

As a generative schema, the series is conceived transformationally — as encoding modes of progression. Schoenberg's Piano Concerto provides a simple and well-known example: the intervals within the series determine transpositions of the series (Mead 1985). Importantly, in order to understand the series as a generative schema, it is necessary to take it as a particular series of pcs, not a series class; otherwise the transformations are ambiguous or undefined. Schoenbergian combinatoriality, Webern's derivation and chains, and Wuorinen's nesting procedure provide further examples for how a series can function as a generative schema, rather like the deep structure of Chomskyan linguistics. Babbitt's works with trichordal arrays provide particularly interesting examples — especially "Composition for Four Instruments", whose series functions as an implied generative schema but is never stated.

The more concrete an analytical tool is, the more closely it represents the listening experience. Both models proposed provide ways to avoid the reflexive abstraction to pcs and series classes characteristic of much twelve-tone analysis.

Example 1. Babbitt, *About Time*, mm. 341–45. Series segments marked



Example 2. Series forms in Dallapiccola, “Contrapunctus Primus,” from *Quaderno musicale di Annalibera*, as realized in register. The unordered pitch intervals held fixed between all series forms are marked. Given these fixed pitch intervals, the piece’s series can be taken as a two three-note strings of pitches (the outer trichords), an inner string of five pitches, and a pitch-class singleton

The image displays six musical staves, each representing a different series form from Dallapiccola's "Contrapunctus Primus." Each staff is labeled with a series name and measure numbers. Below the notes, the unordered pitch intervals are indicated by numbers 1 through 11. The series forms are:

- Pc** (mm. 1-5): Intervals 11, 8, 2, 6, 1, 4, 9, 7
- R1** (mm. 5-9): Intervals 7, 9, 4, 1, 6, 2, 8, 11
- R16** (mm. 9-13): Intervals 7, 9, 4, 1, 6, 2, 8, 11
- R4** (mm. 9-13): Intervals 7, 9, 4, 1, 6, 2, 8, 11
- P2** (mm. 13-17): Intervals 11, 8, 2, 6, 1, 4, 9, 7
- I1** (mm. 13-17): Intervals 11, 8, 2, 6, 1, 4, 9, 7

**Keywords:** Serialism, cognition, schema, analytical methodology

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*mxpacker@gmail.com***A Compositional and Tonal-Oriented Approach  
to Schoenberg's Op. 19/6**

In 1908–1909, Arnold Schoenberg wrote some of the first works to be generally considered 'atonal', such as his "George Lieder" and the "Three Piano Pieces", Op. 11.

Although many of Schoenberg's compositional procedures — such as the avoidance of diatonicism and root harmony, as well as the rather melodic elaboration of chords — radically differ from those of common practice tonality, recognizing vestiges of harmonic functionality in his works seems to be not only possible, but also revealing of some structural dimensions of the work.

Schoenberg himself sets the bases for evaluating non-tonal harmonies against a tonal background: in his *Harmonielehre*, for instance, he exemplifies how an eight-note chromatic chord could have "almost" occurred in Bach; his concept of 'emancipation', in turn, allows him to assume that the fact that a given harmony could have occurred in a given context within tonal practice is enough for it to occur freed from such context as well (the latter would be less 'comprehensible', but it would be merely a difference of degree); and his concept of 'monotonicity' allows him to functionally interrelate harmonies that would in themselves report to distinct tonics. By adding a clarinet part to Schoenberg's Op. 19/6, I can experiment hypothetic resolutions to the original harmonies and approximate them both logically and aurally to a tonal background. In mm. 1 and 3, for instance, the simultaneity of an *f* and an *f#* deviates from any given diatonic scale. By resolving *f#* into *g* in m. 1, however, I turn *f#* into a chromatic approximation, thus reestablishing a diatonic character which allows in turn for a harmonic local centre to be implied (something similar happens in m. 3).

The main objection to tonal-oriented analytical approaches towards so-called 'atonal' music is that the interpretations might be arbitrary, since the object of analysis tends to be rather ambiguous. As an example, Straus (2005) argues that three different analyses towards Schoenberg's Op. 11, No. 1 end up concluding that such work would be in three different tonalities.

Our added clarinet part, however, doesn't claim to be the only possible one and not only does our analytical approach admit the ambiguity of the original work, but we also try to emphasize it: although mm. 1–2, 2–3 and 9, for instance, are similar to each other, the added clarinet reinforces their ambiguity by approximating each of such passages to different local centres (C minor, E minor and G major/phrygian). Moreover, ambiguity is not equivalent to complete homogeneity and it is interesting that the various possible interpretations to such passages might be functionally related to G through monotonicity. Finally, by suggesting different local centres for each such passage, the differences between them (the *d#/e* in m. 3, or the *a flat/b flat* in m. 9) tend to become more evident.

The main contribution of this paper is probably a methodological one: to assume music composition as an active and creative form of analysis through which one can reveal latent aspects of a work that would otherwise remain hidden.

The image displays a musical score for a piano piece, likely by Arnold Schoenberg, featuring a vocal line and piano accompaniment. The score is organized into three systems. The first system is marked "Sehr langsam" and "p". The second system is marked "pp". The third system includes lyrics: "mit sehr variem Ausdruck", "genau im Takt", and "wie ein Heuch". The piano part features complex harmonic structures with dissonance and functional tonality.

**Keywords:** Arnold Schoenberg, emancipation of dissonance, functional tonality, musical composition, creative analysis

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### **Le haïkuisme musical et son orientalité: à propos de deux cas**

Roland Barthes, dans «L'Empire des signes», a constaté: «La justesse du haïku (...) a évidemment quelque chose de musical (musique des sens, et non forcément des sons): le haïku a la pureté, la sphéricité et le vide même d'une note de musique». Cette phrase accrocheuse reste purement métaphorique quoiqu'elle nous rappelle, encore une fois, le problème sui generis d'incohérence «linguistique» du discours sur la musique et du discours musical. Les liens entre la musique occidentale et haïku — soit comme porteur ou catalyseur d'orientalité soit comme catégorie littéraire (structurelle) non-japonisante — peuvent concerner différents niveaux du statut ontologique d'une œuvre musicale: de sa genèse, par sa structure à sa réception.

Deux cas emblématiques de «haïkuisation musicale» font l'objet de notre analyse: «7 Haiku» (1993) de Włodzimierz Kotoński, sur les textes de Bashō, et «La musica degli haiku: le stagioni giapponesi» (70 haiku per Michiko Hirayama, 1994) de Roman Vlad. Dans un très riche répertoire de plus de 120 pièces de musique vocale sur les traductions en langues occidentales des poèmes courts japonais ou leurs paraphrases (dont les «haïkus chantés» de Stravinsky, Delage ou Messiaen sont les plus connus) ces deux cycles de chants pour voix et piano constituent des exemples assez rares, sinon presque exclusifs, d'une «musicalisation» des textes originaux en japonais. Nous examinons leur haïkuisme dans le sens processuel et résultatif de ce terme, par référence à l'orientalisme. S'agirait-il des exemples d'une «influence véritablement créative et profond» des originaux japonais, en tant qu'adaptation de l'Autre aux structures d'un style musical propre, autrement dit, d'une «composition musicale interculturelle», comme l'appelle Nicolas Cook (2019)?

En étudiant les deux discours haïkuisants musicaux nous discutons les analogies entre la création littéraire (poétique) et musicale. Notre approche porte sur la «musique descriptive» subordonnée à un élément extra-musical explicité dans une poésie lyrique qui capture des éléments du réel et centre sur des phénomènes de la nature saisis en différentes saisons de l'année. Nos analyses concernent les stimuli créatifs, le travail précompositionnel, la modélisation formelle des haïkus musicaux, le matériau sonore au regard des systèmes tonals et échelles musicales japonaises (McQueen Tokita et al.), des moyens d'orientalisation japonisante par rapport aux caractéristiques timbrales des instruments japonais (notamment yamatagoto et shakuhachi) et des techniques vocales, les prosodies et la musicalité propre aux mots comme vecteur du «haïkuisme sonore».

Étant donné que les valeurs «sonores» de la langue japonaise deviennent des moyens compositionnels significatifs de l'orientalisation, nous insistons sur l'hybridité des haïkusations musicales de Vlad et Kotoński. En outre, nous envisageons la validité d'une référence possible des haïkus musicalisés à une esthétique de timbre particulière japonaise: sawari, ainsi qu'une catégorie esthétique dite ma (Dobellaere, 2019). Les œuvres analysées seront exposées dans le contexte d'autres résultats de fécondation du haïku dans la musique occidentale du XXe siècle et à la lumière de nos propositions théoriques et méthodologiques applicables aux orientalismes musicaux comme objets d'analyse musicologique.

**Keywords:** *orientalisme, japonisme, haïku, haïkuisme, Włodzimierz Kotoński, Roman Vlad*

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**Тембр и пространство звука в музыке Джачинто Шельси**

Шельси известен, в первую очередь, как создатель стиля «одной ноты». Это стиль письма, сложившийся в его творчестве к концу 1950-х годов, первым совершенным выражением которого стало знаменитое произведение для оркестра «Четыре пьесы на одну ноту» (1959). В его основе лежат микрохроматические изменения основной звуковысотной единицы, создающие художественный образ — некую однородную звуковую субстанцию, из которой выстраивается целое музыкальное полотно. При этом звуковысотность не является основным акустическим параметром звука в музыке Шельси, а подчиняется идее создания определенного тембрового качества. Длительность и сила звука также используются композитором как средства влияния на спектральный ряд, и, как результат, — главным параметром звука становится тембр. Шельси расширяет инструментарий, позволяющий влиять на тембр, используя определенным образом средства музыкальной выразительности и композиционные приемы: артикуляцию, плотность ткани, голосоведение, гармонизацию, оркестровку, полифонию, а также сами музыкальные инструменты вместе с новым типом резонаторов.

В трактовке тембра как основополагающего параметра музыкального звука Шельси считается признанным предшественником спектралистов. Такое направление развития было задано исторически: еще в конце 19 века в творчестве Дебюсси, Стравинского, Скрябина начало складываться особое отношение к тембру, ну а современное Шельси поколение в 50-е годы XX века осознанно проводило работу над спектральными составляющими звука, используя оборудование ведущих акустических лабораторий и институтов. В отличие от современников, Шельси в изучении спектра опирался в основном на аналитические способности собственного слуха и имел в распоряжении гораздо более простые аппараты: *ондиолин* — прототип современных синтезаторов, и записывающее устройство «Ревокс».

Шельси от других композиторов отличает также то, что тембровыми эффектами он часто пользуется для создания ощущения изменения пространственной локализации звучащей музыки. Так, при неизменном положении с одной стороны исполнителей, а с другой — слушателей, без каких-либо электрических или электронных приборов в концертном зале, композитору удается создать иллюзию перемещения звука в пространстве. Так, пространство преподносится как среда существования звука, вписанная в художественный образ. Высказывания композитора о кинетических свойствах звука, а также о его перемещениях в пространстве полностью подтверждают впечатления, создающиеся при прослушивании его музыки и свидетельствуют об интуитивных знаниях композитора о пространственном слуховом восприятии и о формировании звуковых впечатлений, изучаемых областью психоакустики.

Цель данного исследования — нахождение и обоснование соответствий между эстетикой композитора и его музыкой. Для этого в докладе представляется анализ тех акустических свойств звука, которые влияют на восприятие локали-

зации и направления в пространственном слуховом восприятии. С помощью спектрограмм анализируются качества спектральных составляющих в тембре инструментов, возникающие при динамических, артикуляционных изменениях и разнообразных приемах звукоизвлечения, которыми широко пользуется композитор, и рассматриваются их психоакустические импликации.

Пространственные свойства слуха глубоко исследуются в трудах по психоакустике, но их роль в музыке Шельси рассматривается впервые. Комбинированный аналитический подход, изучающий средства музыкальной выразительности, спектральные качества звука и психоакустические методы исследований показывают высокую эффективность в связи с вопросом о *пространственной категории* в музыке Шельси, принадлежащей стилю «одной ноты».

**Ключевые слова:** Шельси, пространство, специализация, тембр, спектр, психоакустика

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Окончила Ереванскую государственную консерваторию с дипломной работой о Хоровом концерте А. Шнитке. Учится в аспирантуре Института искусств Национальной академии наук Армении. Тема исследований — тембровые качества музыки А. Тертеряна. Одновременно заканчивает факультет музыковедения Павийского университета с дипломной работой о пространственных свойствах музыки Дж. Шельси. Работала в качестве журналиста и редактора в издательстве журнала Ереванской консерватории «Музыкальная Армения». Область профессиональных интересов составляют композиционные процессы, эстетические взгляды композиторов XX века и музыкальные стили, исследующие качества звука.

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### From Poet to Music: An Analysis on the Second Movement of "Beckett's Bones" by Pascal Dusapin

As one of the most prestigious composers during the 21st century, French composer Pascal Dusapin (1955–) has composed numerous pieces, among which shows his particular interests in the relationship between vocality and music. Educated under great nutrition of Arts, Literature and Philosophy, his esthetic is

strongly influenced by several important persons, for instance, Paul Klee, Samuel Beckett and Gilles Deleuze. Thus, no wonder, he has already written several vocal works inspired by Beckett, such as “Cascando”, “Watt”, “Quad”, “Beckett’s Bones”, and his well-known opera “Faustus: The Last Night”.

This paper focus on a specific chamber work with a vocal line, the second movement of “Beckett’s Bones”, to illustrate the way that Dusapin treats on voice and music.

Collecting five most favored poetries of Samuel Beckett, one of the greatest masters of modern theater, “Beckett’s Bones” echoes well of the novel “Echo’s Bones” written by Beckett. The entire piece is composed on five different poetries that were composed in other time, reflecting a man’s lifetime. Among them, the second movement remains particularly fascinating. Citing the second sonnet “When Forty Winters...” of William Shakespeare, meanwhile changing the closing by adding an extra three lines abstracted from Sonnet 3, this piece corresponds well to the original meaning in the poet, even conveys a stronger and more profound sense of one’s life.

Through the approach of Form Analysis, this paper will first compare the correspondence on the structure of the poet and the music. In addition, with the help of an analyzing tool “Eanalysis”, a sonogram will be displayed to explain the change of harmony, rhythms and dynamics, interpret how music stressed on different syllables, and how different range of registers and intervals reveal words/meaning in the poetry.

In the end, this paper will conclude a unique way of Dusapin’s composing with vocality, restate the way he deals with vocal lines in his music, and how his music correspondent with the poetry, or vice versa.

**Keywords:** *poet, sonnet, vocality, analysis, correspondence*

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Mengqi Wang holds a master’s degree of Shanghai Conservatory in 2018. In the same year, she registered as a PhD candidate in Shanghai Conservatory. Currently, she has got the support of Chinese Scholarship Council to pursue a joint PhD program under the supervision of Pierre Michel in Université de Strasbourg collaborated by Hongduo Chen in Shanghai Conservatory. Since 2015, she has raised strong interests in contemporary music. Take the research of Finnish contemporary composer Kaija Saariaho as a starting point, her studies not only focus on contemporary art music but also extended into the topics of nationalities and gender issues. In addition, she studied on music rhetoric and semiotics. Her researches have been published on Chinese journals and international conferences.



Beyond professional career, she dedicated herself to giving lectures on music appreciation to the public. She taught at the University for the Elderly in Shanghai as well as gave lectures to Huzhou Grand Theater.

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## **Музыкальная композиция Марко Строппы: нотация как средство визуализации идеи**

Во второй половине XX столетия нотация пополнила ряд важнейших выразительных средств музыки, претендуя на художественную самостоятельность и на статус одного из главных репрезентантов композиторского стиля. Всё больше удаляясь от конвенциональных норм и принципов унификации, способы нотации начинают влиять на метод композиции, а оптика записи даёт символическое представление об «образе» произведения. Потребность в точном отражении нюансов замысла подвигала авторов к изобретению нетрадиционных форм нотной записи — ярчайшими образцами плодотворных исканий в этом направлении являются партитуры Кейджа, Брауна, Фелдмана, Пендерещкого, Беррио и других представителей музыкального авангарда.

Эволюционные процессы в области нотации явились естественным следствием не только тенденции к индивидуализации стиля и потребности в отражении новых инструментальных техник, но и результатом развития информационно-коммуникационной сферы. Совершенствование технологий электронной обработки и синтеза звука, оформившихся в самостоятельную отрасль музыкальной композиции, составляет богатейший ресурс для экспериментов по созданию зрительного образа партитуры. Особый интерес в этой связи представляет интерактивная композиция как один из видов компьютерной алгоритмической музыки, в том числе система *live electronics* во всём спектре жанровых разновидностей. Необходимость в передаче, контроле информации, в регулировании взаимодействия компьютера с музыкантом в условиях концертного исполнения требует создания специального инструментария — различного рода графических интерфейсов, программного и аппаратного обеспечения. Визуальная информация о музыке может быть передана с помощью точечной, буквенной, невменной, числовой систем, при генерации звуков в режиме реального времени с последующей трансляцией результата в нотную партитуру (*real-time notation*) чаще всего используется традиционная нотация, отображающая параметры высоты, длительности, интенсивности и используемая в качестве инструмента коммуникации

Разработка нотации — выразительной, способной к быстрому прочтению, но и в достаточной степени абстрактной, — составляет одну из краеугольных проблем творческой мастерской Марко Строппы, одного из ведущих композиторов современной Европы. Исследователь-аналитик, обладающий глубокими знаниями в области синтеза звука и структурного программирования, на прекомпозиционной стадии Строппа выстраивает сложные алгоритмы

процесса «сочинения» и «упорядочивания» звука, оперируя сущностными для понимания его композиционного метода понятиями: «энергетические поля», «морфологическое пространство», «синтетический оркестр», «количественная и качественная нотация»... Создавая типологию нотной графики, композитор классифицирует используемые символы по трём категориям: традиционная нотация в её наиболее «классическом» виде, частично деформированная конвенциональная нотация, адаптированная к новому контексту, и радикально новая нотация. По отношению к творчеству Строппы в целом данная систематика носит универсальный характер, представляя собой масштабную иерархическую структуру, которая охватывает уровни звуковысотности, ритма, динамики, артикуляции, фиксирует параметры статической и динамической пространственных конфигураций.

Богатый ресурс для экспериментов предоставляет область нотации новых инструментальных техник. Множественные способы записи приемов звукоизвлечения и исполнения разработаны композитором как для уточнения степени отхода от «нормативных» способов игры, так и с целью «визуализации» процесса звукообразования и полученного результата. С идеей поиска графического эквивалента связана и разработка базового авторского концепта «Организмов Музыкальной Информации» — звуковых комплексов, или «синтетических объектов», обладающих внутренней целостностью и стабильными характеристиками (Stroppa 1991).

Исследование опыта создания и практического применения нотации Марко Строппы, способной сделать «видимыми» музыкальную идею и музыкальную драматургию, может стать ключом к пониманию принципов организации его сочинений, рождающихся на пересечении композиционных идей, технических инноваций, научных теорий и музыкально-информационных практик.

В перспективе изучение отношения музыкального материала к отображающей его графике открывает новые позиции в анализе новейшей музыки, позволяя проследить генезис художественной идеи и процесс ее «овеществления» в структуре композиции.

**Ключевые слова:** *Марко Строппа, нотация, музыкальная композиция, партитура*

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Handwritten musical score for a symphony, showing staves for woodwinds, strings, and percussion. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, sfz), and performance instructions like "ben ritardato" and "non troppo crescendo". The woodwind section includes flutes (Fl), oboes (Ob), clarinets (Cl), and bassoons (Fg). The string section includes violins (Vn), violas (Va), cellos (Vcl), and double basses (Vcb). The percussion section includes timpani (Tpo) and cymbals (Cym). The score is marked with time signatures and measures.

В 1992 окончила Московскую государственную консерваторию по специальностям «орган» и «музыковедение». В 1995 окончила аспирантуру Московской консерватории по специальности музыковедение (научный руководитель – проф. Г. В. Григорьева). В 1996 присуждена ученая степень кандидата искусствоведения,

в 2012 – ученая степень доктора искусствоведения. В 1997–1999 прошла ассистенту-стажировку в Московской консерватории по специальностям «орган» (проф. А. А. Паршин) и «современная исполнительская практика» (проф. В. Г. Тарнопольский). С 2008 – доцент, с 2013 – профессор, с 2019 – заведующая кафедрой современной музыки Московской государственной консерватории. В 2000–2002 стажировалась в Консерватории Люксембурга (Conservatoire de Musique Ville de Luxembourg) под руководством проф. Ж. – Ж. Казеля. Обладатель Первой премии Высшего Интеррегионального конкурса органистов (Люксембург, 2002). С 2001 – член Союза композиторов России.

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## **Об одном свойстве фактуры в оркестровой музыке XX века**

XX век – качественно новая эпоха в развитии оркестрового письма – стал временем активного преобразования фактуры. Изменения происходят как в композиционно-функциональном плане (воздействие на форму в целом), так и в структурно-функциональном (воздействие на этапы формы). В предлагаемом исследовании внимание концентрируется на втором плане музыкальной фактуры, более того – на одном из ее свойств, определяемом нами как вибрирующая фактура.

Введение этого понятия связано с рассмотрением имманентной динамики фактуры, которая, благодаря определенной технологии композиторского письма, а также отбору, диспозиции и трактовке оркестровых средств, приобретает особое свойство. На этот факт обращали внимание многие композиторы и теоретики новой музыки, в частности К. Штокхаузен, рассуждающий в своей известной статье «От Веберна к Дебюсси» о «вибрирующей звуковой материи», «вибрирующих звуковых поверхностях», обусловленных присущими XX веку «техниками оркестровки». Изучение вибрирующей фактуры так или иначе соприкасается с многочисленными теоретическими разработками ученых о типах структур и тематических связях, о темброво-акустической природе и прочих внутренних закономерностей фактуры. Вместе с тем ракурс данного исследования позволяет в комплексе идей и в свете различных художественных стилей XX века выявить интересующую нас специфику звуковой структуры.

Исходной для рассмотрения проблемы предлагается аксиома, согласно которой первичная субстанция музыки – звук, как явление физического порядка, – обладает потенциалом процессуальности, многомерного распространения. Континуум звука есть непрерывное движение во времени и пространстве, порождающее постоянство преобразования. Естественно заключить, что основные свойства звука адаптируются в разных типах музыкальной фактуры с учетом используемых материальных средств, корректировки их функциональности. Напомним эти свойства: 1) спектральность звука, чьи частотные величины определены фактором колебания (осцилляции); 2) пространственность звука, вызываемая амплитудой колебания, акустическим резонансом

и реверберацией; 3) динамика звука, обусловленная его интенсивностью, громкостью и спецификой воспроизведения (артикулирования); 4) окраска звука, реализуемая посредством гармонически-натуральных, искусственным образом модифицированных, синтетических и прочих тембров. Отмеченные свойства звука, равно как и иные, не названные, допускают множество исследовательских ракурсов, число которых возрастает при обращении к музыке последнего столетия, в частности к феномену оркестровой фактуры, отразившей новизну композиторского языка и мышления.

Анализ музыкальных произведений авторов разных поколений, с акцентом на преемственности в общей эволюции фонизма, ставит целью выявить общность и различие, необходимые для классификации разновидностей вибрирующей фактуры. В перспективе времени выдвигаемая проблема видится как последовательное развитие линии «импрессионизм-соноризм», находящей свое новое решение в электроакустической области.

**Ключевые слова:** оркестр XX века, музыкальная фактура, вибрация, сонорная полифония, резонирующие звуки

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Доктор искусствоведения Светлана Корюновна Саркисян является профессором кафедры теории музыки Ереванской государственной консерватории им. Комитаса. Ведет курсы анализа музыкальных форм, теоретических и эстетических проблем современной музыки. Читала лекции в консерваториях и музыкальных академиях Вильнюса, Москвы, Санкт-Петербурга, Львова, Майкопа. Участвовала на 70 научных симпозиумах в Армении, России, Польше, Чехии, Великобритании, Грузии, Азербайджане, Белоруссии, Литве. Автор книг: «Вопросы современной армянской музыки» (Ереван, 1983); «Армянская музыка в контексте XX века» (исследование) (Москва, 2002); «Armenian Music and Composers» (London, Yerevan, 2004); «Арам Хачатурян. Научный справочник» (Ереван, 2004, на рус., арм., англ. яз.); «На рубеже веков. Музыка и ее сферы» (М., 2014) и около 500 научных статей в сборниках, журналах и энциклопедиях Армении, России, Великобритании, Украины, США, Грузии, Польши, Болгарии, Венгрии, Литвы, Франции, Германии, Хорватии, Чехии, Татарстана, Ливана. Заслуженный деятель культуры Армении, Заслуженный деятель польской культуры (Польша).

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### **Функциональная система «диатонизированной хроматики» в 24 прелюдиях И. Вышнеградского**

Начало XX века отмечено появлением большого количества разнообразных изобретений в области техники композиции, большая часть которых не получила широкого распространения. Одна из этих систем — «диатонизированная хроматика» Ивана Вышнеградского.

Несмотря на то что она была задумана автором как шаг вперед, шаг, освобождающий гармонию от привычного мышления, гармоническая система в 24 прелюдиях воспроизводит многие закономерности функциональной тональности, в том числе и ее взаимоотношения с музыкальной формой. В отличие от «новой тональности» Берга (термин Ю. Холопова), функциональная система которой всегда индивидуализирована, диатонизированная хроматика Вышнеградского, как правило, оказывается достаточно близка позднеромантической тональности, еще не утратившей иерархии функций и вытекающей из нее способности к образованию тональных субсистем. Способ построения 13-ступенных звукорядов на основе малой квинты (13/24 октавы, на четверть тона меньше чистой квинты) исключает, казалось бы, такие необходимые для привычной тональности элементы, как трезвучия и почти все чистые квинты. Тем не менее аналогичные «трезвучия» из большой или малой терции и малой квинты, построенные на тонике, а также отстоящие от нее на малую квинту вверх и вниз во многих случаях функционируют как тоника, доминанта и субдоминанта. Более того, возможно также услышать и медиантовые функции (как, например, в прелюдии № 3), отстоящие от тоники на различные терции вверх и вниз. Во многом подобному слышанию способствуют и метрические условия, практически не отличающиеся от позднеромантической музыки.

Вышнеградский намеренно подчеркивает, что хоть способ выбора 13 из 24 ступеней и создан им по аналогии с выбором 7 диатонических ступеней из 12, «диатонизированная хроматика» не играет ту же роль для микрохроматики, что диатоника для хроматики, а напротив, должна рассматриваться как первый шаг к более сложным микротоновым системам. И тем не менее звуковысотная система 24 прелюдий оказывается не так далека от хроматической тональности, как бы этого, возможно, хотелось автору. Жанр цикла прелюдий «во всех тональностях», по-видимому, также способствует более традиционному подходу к композиции.

Исследование «микрохроматической тональности» Вышнеградского проясняет механизмы формирования тональных функций в новых условиях и позволяет лучше провести логическое разделение между собственно тональной функциональностью как системой взаимоотношений и нижележащей системой звуковысот. Подобное разделение может применяться и для иной музыки XX века, в которой тональная функциональность вновь возникает в иных звуковысотных условиях.

**Keywords:** *микрохроматика, Вышнеградский, тональные функции*

Родился в Москве. Окончил Академический музыкальный колледж при Московской государственной консерватории имени П. И. Чайковского по специальности «теория музыки» (2010, с отличием). В 2015 году с отличием окончил историко-теоретический факультет Московской государственной консерватории имени П. И. Чайковского; дипломная работа: «Александр Чугаев в музыкальном искусстве и науке». В 2018 году окончил аспирантуру Московской консерватории (научный руководитель – д-р иск., профессор Т. С. Кюрегян). С 2011 года – редактор оригинал-макета журнала «Научный вестник Московской консерватории». С 2019 – редактор Научно-творческого центра современной музыки Московской консерватории.

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## **Опыт классификации индивидуальных проектов в современной композиции**

Индивидуальные проекты – произведения современных композиторов, структуры которых не ориентированы на классическую типологию музыкальных форм. Термин предложил Ю. Н. Холопов, который считал, что композиторы, создавая новый материал для сочинения, каждый раз создают новую, ни на что не похожую форму.

Основной тезис нашего исследования: можно отказаться от классической типологии, но нельзя – от когнитивных законов мышления. Поэтому «индивидуальные проекты» поддаются классификации, но не со стороны текстов, а со стороны когнитивных моделей, лежащих в их основе. В основе нашей типологии – значительно дополненная классификация когнитивных моделей американского лингвиста Дж. Лакоффа. Это: образ-схема, пропозиция, метафора, метонимия, символ. Мы дополнили этот ряд такими разновидностями когнитивных структур, как фреймы и сценарии.

В начале XXI века распространение «индивидуальных проектов» достигло таких масштабов, что сам этот факт навел на мысль: а можно ли в этом сонме разностей найти что-то их объединяющее и не настало ли время задуматься о новой типологии? Поисками ответа на этот вопрос и обусловлена основная идея выступления: найти те когнитивные принципы, которые позволяют все процессы, происходящие в формообразовании в современной музыке, как бы революционно они ни выглядели, рассматривать как путь некоей эволюции. Основания для подобного видения проблемы есть. Вспомним утверждение, которое приобрело статус аксиомы: в музыке второй половины XX века «сам материал» отменяет «традиционную форму». Это цитата из учебника по музыкальной форме Т. С. Кюрегян. Данное положение, конечно же, справедливо, но в современных условиях требует некоторого уточнения.

Дело в том, что все существующие в отечественном музыкознании типологии – В. Н. Холоповой, Т. С. Кюрегян, В. С. Ценовой – тоже ориентируются на материальную часть музыкальной формы. В докладе речь пойдет об ином, а именно – о ментальной структуре. Нас интересует не эстетические или философские, а когнитивные аспекты проблемы. В психологии, например, американским ученым Нейссером было введено в обиход понятие когнитивных

структур как предвосхищающих схем. Эти модели структурирования знания (в сознании) стали рассматриваться как основа нашей компетенции. Этот ракурс делает возможным допущение, что в анализе музыкальных дискурсов необходимо учитывать не только текстовые особенности, но и закономерности мыслительного характера.

Невозможно, исходя из «материала» создать типологию форм для всех современных стилей и направлений, но можно смоделировать нечто общее, исходя из особенностей строения и функционирования ментальных пространств, то есть универсальных когнитивных (мыслительных) стратегий. Анализ музыкальных дискурсов композиторов С. Губайдулиной, С. Шаррино, Х. Лахенмана, В. Тарнопольского, А. Хубеева показывает, что мышление каждого из композиторов тяготеет к определенным когнитивным моделям, которые предопределяют не только особенности формообразования, но и во многом обуславливают стилевое своеобразие того или иного автора. Поэтому особенность данного подхода можно выразить и так: мы попытаемся создать типологию не форм, но структур, причем структур не музыкальных, а когнитивных, ответственных за смыслообразование и формообразование. В выступлении будет рассмотрено, насколько эта методическая установка дееспособна в анализе произведений современных композиторов.

Уподобление структур, лежащих в основе «индивидуальных проектов» когнитивным моделям, позволяет сделать несколько далеко идущих выводов:

- вырабатывается система понятий, описывающих смысловую организацию музыкального произведения;
- соотнесение этих смысловых аспектов с формой позволяет очень часто её просто-напросто определить;
- пропадает резкая грань между формой классической и так называемыми индивидуальными проектами, так как в смысловой основе и того и другого очень часто лежит такая разновидность когнитивных моделей, как пропозиция;
- снимается многовековой антагонизм между абсолютной и программной музыкой.

**Keywords:** *индивидуальный проект, композиция, музыкальная форма, когнитивные модели, типология*

В 1980 году с отличием окончила историко-теоретический факультет Азербайджанской государственной консерватории им. У. Гаджибекова. С того же года – сотрудник консерватории. С 1994 – научный сотрудник Института архитектуры и искусства Академии наук Азербайджана. В 1995 защитила кандидатскую диссертацию по теме «Взаимоотношения литературного первоисточника и музыки в музыкально-сценических произведениях азербайджанских композиторов» (научный руководитель – В. В. Медушевский). В 2005 году в Московской государственной консерватории им. П. И. Чайковского защитила докторскую диссертацию на тему «Когнитивные аспекты интерпретации современной музыки».

Приоритетные интересы научной деятельности: проблемы смыслообразования в музыке, поиск новых сравнительных аналогий в интерпретации произведений современных композиторов. С 2006 – член диссертационного совета Московской государственной консерватории им. П. И. Чайковского. С 2016 – член диссертацион-



ного совета Нижегородской консерватории. С 2014 – главный редактор «Журнала Общества теории музыки». С 2014 – доцент кафедры теории музыки Нижегородской государственной консерватории им. М. И. Глинки, с 2015 – заведующая сектором программ по связям с общественностью Московской консерватории, член редколлегии журнала «Актуальные проблемы высшего музыкального образования» (Нижегородская консерватория). С 2017 – заведующая научно-аналитическим отделом Московской консерватории. С 2009 – член Союза композиторов России. Под ее руководством были защищены кандидатские диссертации Н. Рахмановой и И. Леопы.

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## **Models for Villa-Lobos' "Grand Concerto" – Drawing from Cello Concertos by Saint-Saëns and Popper**

Heitor Villa-Lobos wrote his first cello concerto in 1913. The cello was the composer's main instrument, and the musical language here exhibits the emerging composer's exuberant voice while betraying the predominant French influence in Rio de Janeiro at the time. In particular, Villa-Lobos' "Grand Concerto" shows the clear influence of Saint-Saëns' Cello Concerto no. 1 in A minor with respect to form and structure, while reflecting the influence of David Popper's Cello Concerto no. 2 in E minor with regards to specific instrumental idiomatic gestures.

Very little academic research has focused on Villa-Lobos' Grand Concerto. Pilger mentions the influence of Popper (Pilger 2013) but provides no examples, and no researcher has yet made the connection between Villa-Lobos' concerto and Saint-Saëns' first concerto for cello. I will provide numerous examples that demonstrate the influence of idiomatic instrumental writing owed to Popper in Villa-Lobos' concerto, and I will also show substantial evidence of the formal and structural influence from Saint-Saëns.

Saint-Saëns' concerto is through-composed in three distinct sections, the second part consisting of a stylized baroque Minuet where the solo cello plays a secondary cantilena while the orchestra provides the main themes; and the work employs cyclic form, with clearly recognizable music from the first part returning in the third part. Villa-Lobos' "Grand Concerto" contains these same elements, consisting of a Gavotte in place of a Minuet for the second part where the solo cello also is cast in a secondary cantilena. Villa-Lobos would go on to substantially develop the sophistication of his use of cyclic form in other works later that decade – the "Grand Concerto" is significant for being one of his first forays into cyclic form.

As a cellist, I have performed Villa-Lobos' "Grand Concerto" in numerous concerts in the last 8 years, and have come to recognize its inherent and undeniable value. For audiences the work is attractive and interesting; for cellists this concerto offers the finest cello concerto of any Latin American composer in the first half of the 20th century; and for the robust field of Villa-Lobos scholarship, a deeper understanding of this concerto fills in gaps in the evolution of his early musical language and foreshadows his mature style to come.

**Keywords:** *Heitor Villa-Lobos, Camille Saint-Saëns, cello concertos, cyclic form*

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## **Hybridisms Between Indeterminacy and Serial Procedures in Brazilian Music**

In the twentieth century, experiments aimed at the search for unconventional sounds led to the emergence of inherent compositional and ideological tendencies. They were marked “not only by a recrudescence of serial composition, but also by an innovation of an opposite sort — indeterminacy” (Simms 1996, 343).

Webern (1960) justifies serial procedures as resulting from the evolution of historical processes by conquering the sound material offered by nature. Art, like nature, would be subject to laws. Coherence would be the prime factor for apprehensibility, which in turn would constitute the ultimate principle of all presentations of musical ideas. And the dodecaphonic composition would have reached a level of coherence that would never have occurred before.

Chance or indeterminacy was a central theme of disagreement between Pierre Boulez and John Cage. Boulez’s conception aimed at expanding the possibilities of permutation generated by the series. Structures should be controlled by “general ‘phrase’”, avoiding “giving way to improvisation with no necessity but that of free will”, as “the ‘instantaneous’ imagination being more susceptible to failures than to illuminations” (Boulez 1968, 44, 42).

On the other hand, for Cage, “one may give up the desire to control sound, clear his mind of music, and set about discovering means to let sounds be themselves rather than vehicles for man-made theories or expression of human sentiments” (Cage 2011, 10). Thus, chance becomes a resource that generates sound situations apparently free of subjective distortions, besides being configured as a rupture of current musical paradigms, which allowed it to align itself as an ideological proposal related to the notion of freedom.

In the second half of the 20th century, some composers combined some form of indeterminacy and serial manipulation in the same musical work. Examples may be founded in “Klavierstück XI” (1955) by Karlheinz Stockhausen; “Sequenza I” (1958) by Luciano Berio; “Jeux Venitiens” (1961) by Witold Lutosławski; Violin Concerto No. 2 (1966) and Symphony No. 1 (1974) by Alfred Schnittke; “Credo” (1968) by Arvo Pärt; “Recitativo II” (1971) and “Voix” (1972) by Jorge Peixinho.

This compositional strategy had repercussions in Brazil, having been introduced by members of the “Música Nova Group” of São Paulo in the mid-1960s. It can be found in works such as “Música para piano No. 1” (1962) by Gilberto Mendes; “Mini Suíte das três máquinas” (1970) and Assembly (1972) by Aylton Escobar; Prelúdio No. 2 (1975) by Willy Corrêa de Oliveira; “Akronon” (1979) by Hans Koellreutter.

In “Mutationen VI” (1972) for violin and magnetic tape (1919–1989), Claudio Santoro combines indeterminate durations and pitches with forms of a 12-tone row and extended with traditional techniques. His music should be considered a hybrid product and “Mutationen VI”, specifically, will be presented in details.

Example 1. Red bars indicate repetition of Dodecapronic row forms P and I-1 (frames 60-73). Santoro, Mutationen VI, for violin and magnetic tape, frame time 87. Reference source: Alessandro Santoro collection, 2019.

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The image displays three systems of musical notation for 'Mutationen VI'. Each system consists of two staves: Violin (Viol.) and Cello (Cello). The first system (frames 60-73) features a complex rhythmic and melodic structure with red vertical bars highlighting specific passages. The second system (frames 74-81) continues the musical development with similar notation. The third system (frames 82-89) shows a more sparse texture with some rests and specific melodic lines. The score includes various musical notations such as notes, rests, and dynamic markings. The page number '5' is located in the top right corner.

## Example 2. Alternate material

The image shows a musical score for 'Alternate material' by John Cage. It consists of two staves: 'Cage' and 'Other'. The 'Cage' staff contains four musical excerpts with handwritten annotations. The 'Other' staff contains three musical excerpts with handwritten annotations. The score is marked with 'ff' at the beginning and end. At the bottom, there is a note: 'ffz - ff: Cassio, when it ends in la fatura'.

**Keywords:** hybridism in music, indeterminacy, serial procedures, Brazilian Music, Claudio Santoro

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Электроакустическая композиция — новый феномен, родившийся в творческой практике XX столетия. Акусматические, микстовые композиции (с участием инструментов и голосов) породили традицию ненотописьменной (полной или частичной) фиксации произведения. Это вынуждает искать новые пути аналитического соотнесения с явлением. В центре внимания вопросы координации с традиционными музыкально-теоретическими универсалиями и уяснение имманентных структурно-семантических оснований электроакустической композиции.

Доклад затрагивает следующие вопросы.

Новое отношение к понятию «музыкальный звук». Проблема привлекаемого звукового материала и его цифрового анализа. Компьютерная программа — конструктивно ведущая индивидуальная константа композиции.

Континуально-эволюционный принцип формы и проблема повторности. Отношение к остинатности, координация с техникой минимализма.

Действие формулы *i-m-t* (*initio — motus — terminus*). Сохранение ведущего принципа коммуникативности.

Техника преобладающей производности. Действия принципа перманентных мутаций.

Экстраполяция понятия «фактура» на новые звукопространственные объемы электроакустической композиции. Фигуро-фоновые отношения: переосмысление принципов — объемное воплощение, звуковая стереоскопичность, пространственное разведение элементов.

Стереополифония — явление, рожденное практикой электроакустической композиции. Вопросы аналитической фиксации и описания.

Условность понятия фигуры и фона. Многослойность и мерцающая природа фоновых процессов, неустойчивость структур и готовность к обмену функциями.

Формирование инициального сонорного комплекса и дление его во времени: техника построения сонора с подвижной звукопространственной ориентацией. Проблема аналитического описания «пространственной сонорики».

Проблема синтаксиса. Преломление квант-мотивного принципа синтаксической организации. Фазовый квант-мотивный тип мышления, отличный от линейно-мелодического. Действие этого принципа в контексте возможностей электронной базы.

Полисинтаксический принцип организации звукового пространства: техника наложения разномасштабных квант-мотивных фаз. Проблема аналитической фиксации. Вопрос сохранения в новых синтаксических структурах мотивно-временных параметров человеческого дыхания.

Аналитическая фиксация этапов (макрофаз) продвижения формы. Возможность графического отображения динамического рельефа формы с указанием временных параметров кульминаций, предыктов, динамических подъ-

емов и спадов. Сравнения ритмической плотности макрофаз как аналитическая задача.

Микстовая композиция — животворный путь электроакустической музыки. Существующие попытки аналитического освоения партитур.

**Keywords:** *квант-мотив, стереополифония, звукопространство, сонор, производность*

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Родился в 1935 году в семье выдающегося композитора и пианиста Всеволода Петровича Задерацкого (1891–1953). Окончил историко-теоретический (1958) и фортепианный (1959) факультеты Львовской консерватории, в 1963–1965 совершенствовался в аспирантуре Московской консерватории (науч. рук. В. В. Протопопов). Преподавал во Львовской консерватории, в Новосибирской и Киевской консерваториях (в 1968–1977 — проректор по научной работе в Киеве). С 1980 — в Московской консерватории (в 1981–1988 декан теоретико-композиторского факультета). Ведет курсы полифонии, музыкальной формы, руководит дипломными работами и кандидатскими диссертациями. Автор учебного пособия по музыкальной форме в 2 томах, капитальных работ «Полифония в инструментальных произведениях Д. Шостаковича» и «Полифоническое мышление Стравинского», книги об отце «Per aspera...»

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## **Принципы анализа современных систем микрохроматики в музыке**

Микрохроматика (enharmonic) — явление, возникшее в эпоху позднего Ренессанса, в творчестве Н. Вичентино (1511–1572), возродившего древнегреческие интервальные роды музыки — хромю и энгармон. Октава как система равноинтервальных высот включала у него 31 энгармон. Это позволило Вичентино использовать в мадригалах микротоновые повышения и понижения аккордов («плавающие структуры»). Но открытия Вичентино оказались радикальными, и поэтому распространение получила температура Андреаса Веркемейстера (1645–1706), которая была основной в течение четырех веков (XVII–XX), а в XX веке расширилась за счет введения в практику других систем, в том числе микрохроматики.

В классификации нового музыкального мышления выделим три формы организации звуковысотных структур: 1) системную, 2) сонорную и 3) спектральную.

Название *системная* происходит от модификации тональных систем. Первые опыты расширения количества звуков в октаве наблюдались у пионеров микрохроматики А. Хабы, И. Вышнеградского, Ч. Айвза. Они свидетель-

ствовавали о расширении существующей тональной системы за счет внедрения в октаву микротонов, образующих в ней 18, 24 и более функционально самостоятельных высот, что при сохранении тональной структуры вызывает эффект «расстроенного фортепиано». Н. А. Гарбузов опытным путем доказал существование зонной природы музыкального слуха человека, воспитанного на тональной музыке и 12-высотной темперированной системе. Звуки, не входящие в систему, воспринимаются им как чуждые и фальшивые. Хроматика здесь составляет гармоническую основу, а микротоны в ней — колористический фон. Такая хроматика встречается в характеристичных сценах у Ч. Айвза, А. Берга (игра на расстроенном фортепиано). Развитие данного принципа (в двенадцатинатоновой системе) ведет к пансонорности, вплоть до полного исчезновения хроматической функциональности.

Альтернативой этому служит «Микросмещенная бихроматическая система» — синхронное взаимодействию двух хроматических систем. Ее впервые применил В. Суслин в произведении «Переход границы» (1990). Здесь возникают бихроматические гармонии (в контрастных пластах) и параллельное развитие двух хроматических систем. Другие структуры, в которых деление тона не совпадает с 12-ступенной хроматикой (третитоновые, пятинатоновые), организуются обычно на линейной полифонической основе.

Сонорные формы микрохроматики получили известность у нас благодаря сочинениям польских композиторов: В. Лютославского, К. Пендерецкого и др. Они разделяются на натуральные и электронные. Первые имеют континуальную организацию (ленты, ромбы, поля), в которых характеристиками выступают: структура, плотность, интенсивность, длительность (время), конфигурация звука.

В произведениях — образцах электронной музыки (К. Штокхаузена, Д. Лигети, П. Булеза) сонорные свойства материала выражаются в особых партитурах, фиксирующих его параметры. Тембровую структуру звучания можно визуализировать с помощью программы SPAX (автор — А. В. Харуто).

В спектральных формах, возникших в 70–90-е годы XX века, микрохроматика смыкается с тембрикой, выступая как принцип развития исходных индивидуальных параметров тембровых структур. Это напрямую связано с новой полифонией, варьирующей тембровые спектры, их плотность и сонорное качество (см. «Обертоны» (1975), «Модуляции» (1977) Ж. Гризе).

**Ключевые слова:** микрохроматика, сонорика, спектральная техника

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Доктор искусствоведения, профессор кафедры теории музыки Московской государственной консерватории имени П. И. Чайковского, заслуженный деятель искусств РФ. Ведет спецкурсы полифонии (с 1991), гармонии (с 2007) у музыковедов. Специалист в области современной музыки. Автор свыше 140 работ по вопросам теории, истории полифонии, музыкальной формы. Автор трех монографий и ряда научных изданий: «Теоретические основы полифонии XX века» (М., 1994); «Полифония в русской музыке XX века» (М., 2012); «История полифонии. Полифония в зарубежной музыке XX века» (М., 2019); «Черты стиля современной полифонии» (М., 1997); «Контрапункт и fuga в условиях композиционных техник XX века» (М., 2010); «Векторы современного музыкального мышления» (М., 2011) и др.



## 22. Music of Spectralism

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### **Luc Brewaeys: Belgian Spectralist**

Brewaeys (1959–2015) studied with Laporte in Brussels, Donatoni in Siena, and Xenakis in Paris. It was however his encounter with Murail and spectralism that would have the most profound influence on his music.

The musicologist Mark Delaere described Luc Brewaeys as a composer of contradictions: while spectralism certainly was the most prominent influence, many other sources come together in his oeuvre, creating a unique voice in contemporary music.

Brewaeys built his harmonies often with the overtone series, and he uses microtones to evoke rich and luminescent sound-worlds. However, the rigorous scientific approach with detailed analysis and computer-assisted composition was not Brewaeys' approach. He had detailed sonic images in mind and achieved those by applying spectral techniques rather intuitively.

Unsurprisingly, also the aspect of timbre is heavily influenced by spectralism. This speaks from all his music, but in particular in his large ensemble works and orchestral works. His approach to timbre comes from an interest in instrumentation and extended techniques, which he considered a spectral expansion of the regular instrumental timbres. The fusion between timbre and harmony that is so prominent in early spectral music was for Brewaeys not a conscious goal but rather a way of composing.

Brewaeys is well known as a composer of orchestral and ensemble works. Considering his spectral approach, this paper focuses on two compositions: *Cardhu* and *Oban*. In these compositions we find Brewaeys' mature style as well as his technique of spectral counterpoint. This is a way to incorporate fast music and is his response to the slowness of early spectral music. The idea of polyphony and speed is very characteristic for Brewaeys' late music.

As mentioned, there are contradictions in Brewaeys' output. While spectralism was the strongest influence on his style and technique, he considered himself a modernist and was an ardent admirer of Boulez and Ferneyhough, studying their music and scores. And, perhaps as an exception to the rule, he also thought highly of Steve Reich's music, as well as Frank Zappa's. To Brewaeys, all music from the past could be an inspiration, and even though he adhered a modernist approach, he was remarkably open-minded in the music he liked and rarely showed ideological judgements.

Nevertheless, his music seems to fall between the folds. Brewaeys was not in the centre of spectral music, nor associated with *L'itinéraire*. He did not create a body of theoretical work that he applied into his compositions, and neither was he using innovative technology or did he broaden the scope of spectralism by integrating different kinds of music. Maybe he can best be described as the forgotten composer of the so-called second-generation spectralists.

In this paper the aforementioned aspects of the music of Luc Brewaeys will be presented with detailed examples from *Cardhu* and *Oban*. The aim is to present

Brewaey's music in the context of spectral music to give a clear picture of where Brewaey is situated including his contradicting tendencies.

**Keywords:** *Luc Brewaey's, spectralism, contemporary music*

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Bert Van Herck is at the faculty at New England Conservatory. He holds a PhD from Harvard University where he studied with M. Lindberg, J. Anderson, C. Czernowin, B. Ferneyhough, and H. Lachenmann, and in the fall of 2006 he was at Columbia University, working with Tristan Murail.

Besides his compositional activities, his interest in music theory has led to presentations on the music by O. Knussen, spectral music, and M. Lindberg. Recently he presented his work on Scriabin at EuroMAC 9 in Strasbourg, and presented in other conferences such as "Música Analítica" in Porto and "Spectralisms-2" at Ircam. His compositions have been performed in several countries and festivals, including the "Gaudeamus Week", "ISCM World New Music Days" in Sweden and Australia.

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## Modeling Grisey's "Vortex Temporum"

Both Grisey (1978, 1987) and his posthumous philosophical apologist Hugues Dufourt (2004) emphasize Grisey's innovative approach to temporality. Surprisingly, a processive model for analyzing Grisey's forms has not emerged. Theorists have shied away from modeling formal processes in Grisey's music perhaps because the appropriate modeling conflicts with Grisey's and Dufourt's ideological pronouncements grounded in anti-quantitative polemics of French process philosopher Henri Bergson (1911, 1934). Yet, resisting or overcoming Bergson's, Grisey's, and Dufourt's limitations, to instead offer a mathematical modeling of Grisey's music, we achieve a more ecological understanding of its distinctive processive temporality and holistic character.

Grisey (1987) stresses semi-predictable change and transition. Dufourt (2004) elaborates: "Grisey has always campaigned for ... the creative and innovative role of time. [His] theory of art is deeply Bergsonian. ... interested only in quality, ... in variety, dissimilarity, heterogeneity. Following Bergson, Grisey asserts: what produces quality, what creates, what constitutes our power of diversification is due to change: change is irreducible to stable elements. Moreover, it is indivisible: change in music is not due to addition of phases, static points, or degrees".

Dufourt preaches the brilliance of timbre (qualitative: known sensually) as rescuing us from the "darkness" of number (quantity: supposedly known through idealization), chastising "musicians of the 20th century who applied to time the ... con-

ventional operations of measurement they have taken from space” declaring that “La musique n’est pas un assemblage”. “Reality ... is continual change and indivisible flux”. It’s the typical Bergson anti-quantitative polemic, claiming quantity is biased toward an aesthetics of assemblage rather than process.

The clarinet gesture from Ravel’s *Daphnis et Chloé* that Grisey uses as a basis for *Vortex Temporum* and the initial flute and piano gestures in *Vortex Temporum*



Figure 1

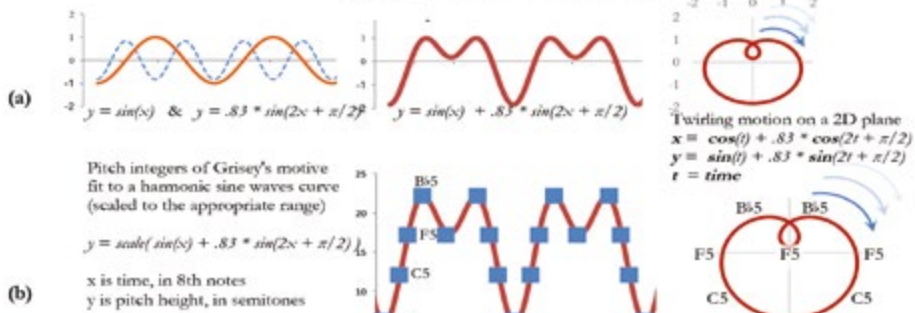


Figure 2

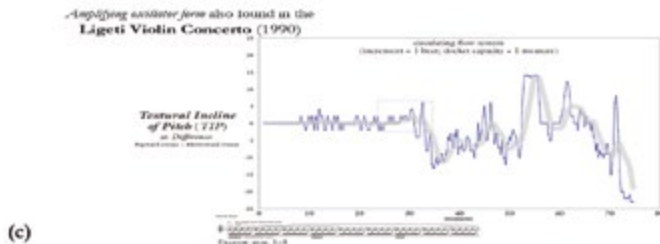
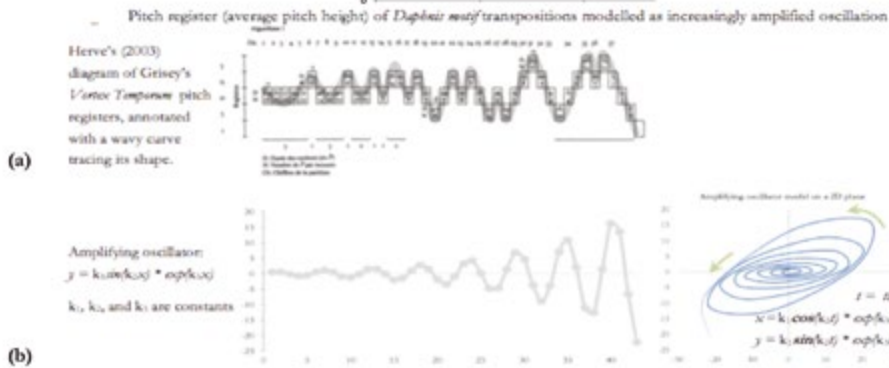


Figure 3

Yet consider Grisey's "Vortex Temporum". During its first section, a fortissimo arpeggiation from Ravel's "Daphnis and Chloe" repeats, each time gradually dissipating into undulating quasi-repetitive waves (Figure 1). The repetitions are strikingly and strategically inexact: clearly heard difference and repetition (as often experienced with natural phenomena). Its captivating quality seems to arise from this naturalistic taut interaction between difference and repetition, a conceptual pairing celebrated by Bergsonian philosopher Gilles Deleuze.

Correspondingly, I show three facets of "Vortex Temporum" being modeled (by "curve fitting") with basic mathematical equations also known for modeling such natural phenomena as circadian rhythms, respiration, wind, climate cycles, sonic vibrations, and hydrodynamics, including the spiral motion of vortices.

Specifically:

(1) The oscillatory Daphnis motif is modeled as two "harmonically" related sine wave oscillators thus, corresponding to the experience of this ostinato as a particularly smooth, subtly complex, naturalistic wave, or in a 2-dimensional plane as a twirling motion.

(2) The series of interonsets between accented fortissimo Daphnis motif occurrences is modeled as a sum of sinewave oscillation, linear trend, and random noise, corresponding to the experience of these repetitions as fluidly semi-predictable and teleological.

(3) The pitch register of Daphnis motif transpositions is modeled as an exponentially amplifying oscillator, and this amplifying oscillator form is shown to be a feature it shares with Ligeti's Violin Concerto (Mailman 2016), composed four years earlier. Both works exhibit a wavelike trend of increasing volatility, which can also be visualized as a spiral or vortex.

**Keywords:** *Grisey, spectralism, philosophy, mathematical modeling, form, visualization*

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## **(Не)пересекающиеся территории: музыковедческий, исполнительский и слушательский анализ фортепианных сочинений Т. Мюрая**

Спектрализм, родившийся в середине 1970-х годов и сразу же громко заявивший о себе, стал одним из важнейших направлений в музыке последней трети XX века. Наиболее типичная инструментальная «база» спектральной музыки — малый или большой (вплоть до оркестра) инструментальный ансамбль; однако сольные произведения, при их заметно меньшем количестве, не только существуют, но часто оказываются не менее важными, и яркое подтверждение этому — фортепианное творчество Тристана Мюрая.

При выборе аналитического метода и подхода к нему проясняется необходимость или, как минимум, желательность совмещения нескольких ракурсов восприятия: музыковедческого, исполнительского и слушательского.

Традиционный в теоретическом музыкознании анализ гармонии, формы (а также сопутствующих проблем тембрики, музыкального времени и других) сохраняет здесь свою основополагающую роль, но не может оставаться единственным, так как простая сумма таких элементов, хотя бы и верно выделенных, не способна полноценно ответить на вопрос о целом, которое из них складывается. Практический, исполнительский подход становится в этой музыке одновременно и актуальным аналитическим ракурсом, позволяющим детальную проработку важнейших вопросов фактуры и психофизического воздействия, сознательного или интуитивного управления процессом артикуляции формы (данный подход доступен автору благодаря собственной исполнительской практике). Будучи вовлеченным в аналитический процесс, слушатель также становится важным его участником со своим собственным ракурсом восприятия — ведь в его наблюдениях за музыкальным материалом и временем ведущую роль играет (в отличие от исполнителя и музыковеда) принцип ретроспекции. «Взаимовыгодность» теоретического осмысления и исполнительского анализа, перспективность их единства подтверждает единственный в настоящее время труд о спектральной фортепианной музыке (Nonken 2014). Так, например, важнейшее произведение Мюрая для фортепиано соло «Territoires de l’oubli» (Территории забвения), название которого преломляется в заголовке доклада, — наследник, с одной стороны, и опусов Мессиана, и открытий Штокхаузена, и сочинений Равеля, Дебюсси, позднего Скрябина. С другой стороны, новизна этой музыки, ее остро-индивидуальный фактурный и фонический облик побуждают обновлять и синтезировать аналитические ракурсы, теряющие здесь известную самодостаточность, стимулируют поиск своего рода «новых невм» — теоретических понятий, оперирующих

сразу неким множеством элементов как единым целым и позволяющих точнее описывать процессы, происходящие в композициях Мюрая.

Почему именно Мюрай? Среди других классиков спектрального метода — членов группы L'Itineraire — к сольной фортепианной музыке регулярно обращался и Юг Дюфур, но уже начиная с 1990-х годов, в то время как Мюрай творил в этой сфере и в золотой век спектрализма (1970-е — начало 1980-х), и на стыке веков, и в последнее десятилетие. Актуальность исследования этой части его наследия с привлечением описанного выше методологического синтеза корреспондирует и с глобальной для нашего времени художественной парадигмой синтеза искусств, и с поиском свежих и действенных подходов к изучению новой и новейшей музыки.

В этом контексте настоящий доклад призван открыть пространство не только для дискуссии, но подчеркнуть перспективу дальнейшей кооперации музыковедов и исполнителей, неравнодушных к искусству нашего времени.

**Ключевые слова:** Мюрай, новая музыка, спектрализм, комплексный анализ, новые методы анализа

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Дмитрий Андреевич Баталов родился в 1997 году в Москве. В 2016 окончил Центральную музыкальную школу при Московской консерватории (отделение теории музыки и класс фортепиано преподавателя А. В. Лимаева и профессора Н. В. Труль). В 2016 поступил в Московскую государственную консерваторию им. П. И. Чайковского, где в настоящее время обучается как музыковед (научный руководитель — доцент Г. И. Лыжов) и в фортепианном классе профессора Н. В. Труль. Победитель Всероссийского конкурса по теории музыки имени Ю. Н. Холопова (2016).

Особое внимание уделяет изучению и исполнению фортепианной и камерной музыки второй половины XX–XXI века. С 2018 года — пианист в ансамбле современной музыки «Reheard», а также в ансамбле театра «Практика». Участвовал в мастер-классах М. Ленг Тан, Г. Грузмана, Г. Отто, Ф. Туриссини, С. Гаджиева и в воркшопх солистов ансамблей «Студия новой музыки» и «МАСМ». Автор работ о фортепианном творчестве Д. Лигети, Г. Уствольской и Т. Мюрая.

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### О новом подходе к анализу сочинений Тристана Мюрая

Сегодня Тристан Мюрай (р. 1947) является одним из крупнейших композиторов современности. В свое время он был одним из первых, кто активно применял в музыке спектральный метод, а позднее, когда Мюрай начал пре-

подавательскую деятельность, его учениками стали такие композиторы, как Марк-Андрэ Дальбави, Кайя Саариахо, Джошуа Файнберг, Джулиан Андерсон и многие другие.

Основными понятиями для спектральной композиции Тристана Мюрая являются «музыкальное время», «музыкальный объект» и «музыкальное событие». В таких произведениях, как «La Barque Mystique» (1993), «L'Esprit des Dunes» (1993), «Désintégration» (1983), «Ether» (1978) и «La Mandragore» (1993) «музыкальное событие» является главным структурообразующим элементом. Развитие формы представляет собой трансформацию изначальных событий, их наложения, редукции, увеличения и т. д. В анализируемых сочинениях ядром события является музыкальный объект — лаконичный и емкий элемент, хорошо распознаваемый и запоминающийся, что позволяет воспринимать его как единое целое. Именно развертывание объекта во времени, складывающееся в триединство: «музыкальный объект — удержание объекта — предвосхищение следующего», чаще всего и является структурной составляющей музыкального события. Эта триада очень перекликается с концепцией немецкого философа Эдмунда Гуссерля (1859–1938), которая также складывается в совокупность трех понятий: «точка-теперь — ретенция — протенция». Сам композитор в нашем интервью 2018 года также говорит о том, что ему важны моменты предвосхищения и удерживания момента в музыке. Это дает основания использовать в анализе сочинений Мюрая ретенцию и протенцию в качестве важнейших понятий терминологического аппарата музыкального языка Мюрая.

Подобный подход к анализу сочинений Мюрая еще не был описан в существующих русскоязычных источниках, но его составляющие частично представлены в различных франко- и англоязычных работах. Например, в книге французского музыковеда Доминика Гарана «Сложные звуковые объекты» (2011) приведены примеры некоторых видов музыкальных объектов в сочинении Мюрая «L'Esprit des Dunes». Нидерландский композитор Розали Хирс написала статью «Спектральные техники в музыке Тристана Мюрая» (сборник «Современные техники композиции и OpenMusic», 2009). В этой статье, говоря о значении музыкального времени для Мюрая, Хирс замечает сходство его восприятия с дихотомией Гуссерля о ретенции и протенции, но не подвергает эту мысль дальнейшему развитию и не подтверждает анализом.

На сегодняшний день не существует работ, которые суммируют описанные выше составляющие музыкального языка Тристана Мюрая в целостную концепцию. Имеющиеся на данный момент способы анализа не раскрывают в полной мере закономерности композиционного письма Мюрая. В большинстве своем такие разборы сосредоточены на формально-структурных аспектах и сконцентрированы на частных моментах проявления спектрального метода в произведениях композитора.

В этом докладе будет предложен новый подход к анализу сочинений Тристана Мюрая с возможностью расширения сферы его применения до произведений других композиторов, использующих спектральный метод в своей музыке.

**Ключевые слова:** *спектральная музыка, Тристан Мюрай, анализ музыкальных форм, музыкальное событие, Эдмунд Гуссерль*

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Родилась 3 октября 1997 года в г. Климовске Московской области. Окончила МССМШ им. Гнесиных по специальности «фортепиано». С 2015 года студентка историко-теоретического факультета Московской государственной консерватории имени П. И. Чайковского. Младший научный сотрудник Научно-творческого центра современной музыки. Участник команды сайта о новой музыке «Stravinsky.online».



## 23. Music of North and South: European Perspective

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### **What the Master Saw: Nikos Skalkottas's 15 kleine Variationen für Klavier**

Written in July 1927, Nikos Skalkottas's 15 kleine Variationen für Klavier occupies a seminal position in the composer's musical oeuvre. Not only does it mark the culmination of his own path to atonality, it is also the last work he composed before joining Arnold Schoenberg's Meisterklasse at the Preußische Akademie der Künste in Berlin in November 1927 (Mantzourani 1999). Under this light, it is only reasonable to assume (as many do, e. g. Demertzis 1991) that 15 kleine Variationen must have been amongst the works Skalkottas presented to Schoenberg in order to get accepted to the latter's composition class. If in fact this work weighed favorably in the formation of Schoenberg's opinion about Skalkottas, one cannot help but wonder what the former might have seen in this piece as evidence of the latter's promising candidacy. The proposed presentation aims at highlighting the alignment of the musical logic of Skalkottas's 15 kleine Variationen with that advocated by Schoenberg in his teaching and evinced in his writings (e. g. Schoenberg 2006). Up to now, all analyses of the piece have limited their purview to merely describing the harmonic framework of the 8-bar opening binary theme in terms of a series of alternating pentachords, before proceeding to discuss the formal organization of the ensuing variations into a rounded binary mold (Mantzourani 2011, 182–185).

Nonetheless, a closer look at the intra-thematic relation between these four pitch-class sets, linearly disposed in their normal order, facilitates their construal as near-whole-tone aggregates, save for one displaced set member in each aggregate that occasions the formation of an interval-class-1 relation in a different position within each set's normal order. This reading is not meant to imply that the intervallic profile of these sets is to be perceived as essentially whole-tone (their rich intervallic content outmatches the intervallic redundancy of the whole-tone set). It simply suggests the possibility of a systematic principle of set construction, corroborated by the associational large-scale voice leading of the theme's linearly disposed minor thirds. Acknowledging this constructing principle can help us account for the deviations of subsequent variations from the theme's pitch-class material (hitherto dismissed as mere "foreign notes," e. g. Mantzourani 2011, 183) as structural repercussions of this principle. The main argument of the proposed presentation pertains to the congruence of such a constructing principle (pregnant with structural implications) with Schoenberg's notion of "Musikalische Gedanke" as a means of ensuring the coherence and comprehensibility of a musical work.

**Keywords:** *Skalkottas, Schoenberg, 15 kleine Variationen, Musikalische Gedanke, pitch-class-set analysis*

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(a)

(b)

(c)

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### **Musical Form, Tension and Texture in Tüür's "Flamma" for String Orchestra: A Multiperspective Approach**

This paper presents interdisciplinary research on post-tonal orchestral music of the Estonian composer Erkki-Sven Tüür (b. 1959).

In his formal thinking, Erkki-Sven Tüür belongs to the group of composers who, while using modern language, preserve classical form principles in their music. Tüür's music is primarily based on the unfolding of musical texture, where the main development method is the conversion of one type of texture to another. There are three main types of texture in Tüür's music: (1) a sound-centered texture, (2) a melody- or line-centered texture, and (3) a rhythm-centered texture.

On account of that, the authors analyse the vectorial style string orchestra piece "Flamma" (2011). Our goal is to better understand the complexity of the music through discovering the structural function of musical texture and form using several different approaches in the domains of music theory, music perception and empirical, and computational music analysis. We approach Tüür's compositional writing from two complementary facets: the symbolic side — musical score, and the esthetic side — recording. We ground our analysis on theoretical considerations about his use of musical form.

In the symbolic side, we define a log of the string orchestra's resources (e. g., vl. ord., vc. ord., vl. s.p., ...) prescribed by Tüür, segment the score based on their coordination, and (by adapting aspects of the mathematical "Theory of partitions" (Andrews 1984; Gentil-Nunes 2009) assess how diversely the resources are distributed along the segments and how much uniformity is found along the texture's polyphonic lines.

In the esthetic side, slider controllers (N=10) and manual indication (N=5) were used to indicate and delineate the musical tension as perceived by the participants. The ensuing data is analysed by reduction algorithms of the tension curves (such as Morris's (1993) melodic contour reduction, DBSCAN (Ester, Kriegel, Sander, Xu 1996), and a Max/MSP flexible time-window extraction patch (2019)) in relation to musical form.

The form of Tüür's works can be described as rotational and teleological. Often, his works begin with a relatively complete process (initial rotation). Then this process is retraced several times with some additions and elaborations which can also display rotational design (sub-rotations). As a result, the structures appear that can be associated with classical formal archetypes — e. g. sonata form and sonata cycle.

**Keywords:** *musical analysis, musical form, musical tension, musical texture, computational musicology*

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Gerhard Lock is a German born musicologist, composer, educator, organizer and research journal editor. He is currently a lecturer of musicology and multimedia at Tallinn University BFM and finalizing his PhD in musicology at Estonian Academy of Music and Theatre (EAMT).

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## **The role of Musical Parameters Analysing Musical Tension in Erkki-Sven Tüür's Post-Tonal Orchestral Music**

Music analysis takes place in several domains and at different levels. The domains are music theory (subjective analysis, non-empirical) and cognitive music analysis (music psychology, empirical). As cross-domain concept functions narrative analysis (also narratology) (subjective or cognitive-empirical). The levels are global (holistic) and local (details, analytical), horizontal and vertical. In all domains approaches can be deductive or inductive, top-down or bottom-up.

This paper presents some methodological aspects of the analysis of post-tonal orchestral music with the example of the 4th Symphony / Percussion concerto "Magma" (2002). Tüür's music is especially suitable because of its wave-like, tension-loaded and therefore narrative structure.

The instrument of analysis is the empirical COSM: Cognitive Octagonal Slice Model developed by the author since 2015/2017. The COSM model enables to look into the cognitive strategies of subjects, similarly as Rothbart (2004, xi) explains

models as narratives by saying that “narratives, like models, are conceptual constructions under the control of a story teller”. In this sense, the users of the COSM model reveal their listening strategy as a story.

The cross-domain audiovisual phenomenon central in this study is saliency (Lerdahl 2001, Jensenius 2002) of: 1) the musical event (also called Impulse) within the flow of other surrounding musical events understood in similarity to a biological environment (Reybrouck 2015); 2) eight musical parameters (MP) discriminated into primary parameters (PP): pitch, rhythm, harmony, and secondary parameters (SP): dynamics, tempo, instr/timbre, texture, effects. During the empirical experiment A with slider controllers the subjects (N=26: experts 4, musicians 17, artists 6) are asked to detect changes (increasing, remaining, decreasing) in the musical tension using continuous data-capture technology (Max/MSP, Arduino). During the experiment B the subjects (N=14: experts 4, musicians 10) are firstly asked to detect salient Impulses if something in the music changes, ends, starts (using audio program Reaper). Secondly these Impulses are individually analysed by the subjects through repeated listening of its surrounding +/-7 second chunks in order to detect the saliency of eight parameters using the eight corner shape of COSM visualized on a Mac screen using Max/MSP software. Further the 14 subjects' impulses are clustered using DBSCAN algorithm (window length 2 seconds with min 10 responses, Ester, Kriegel, Sander, Xu, 1996). The resulting 48 clusters with corresponding musical parameters' saliency (high 8 to low 1 level) are visualized with OpenOffice Spreadsheet. For this paper the start/end and min/max data of each cluster is visualized enabling the comparison of cluster-intern trends for both data sets. The results show that in several clusters many MP's show increasing/decreasing trend that more or less correspond with similar trends in slider controller data, but there are also cross-trends. A chosen number of significant clusters' trend-comparisons is visualized in different graphs (line graph, stacked column), juxtaposed with corresponding score fragments and verbalized to reveal its relationships.

**Keywords:** *musical tension, musical parameters, cognitive music analysis, continuous data-capture, narrativity*

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## **Концепция «формы окна» и ее репрезентация в творчестве С. Шаррино**

Итальянский композитор Сальваторе Шаррино известен как автор одной из интереснейших музыкально-философских концепций, которая получила отражение в цикле его лекций «Фигуры музыки от Бетховена до наших дней» (Sciarrino 1998). В фокусе внимания автора находится понятие «фигуры». Шаррино выделяет пять видов фигур: аккумуляция, мультипликация, «маленький взрыв», генетическая трансформация и «форма окна», посвящая каждой из них отдельную главу своей книги.

Предметом доклада является фигура *la forma a finestra* — «форма окна», ее концептуальное содержание и репрезентация в творчестве Шаррино. Материалом исследования послужили произведения, написанные композитором в 1980–1990-е годы — «Efebo con radio», «Allegoria della notte», «Vanitas», «Cadenzario».

Шаррино использует термин как метафору компьютерных окон. «Форма окна», в его представлении, — пространственно-временной разрыв, который способствует открытию другого пространства-времени. Фигура реализует себя в неожиданном, резком обрыве музыкального повествования и мгновенном переключении на изложение нового материала. «Окна» Шаррино дают возможность совместить две разные временные перспективы, взаимодействующие с пространством: одно время, не нарушая своего хода, остается на заднем плане, другое — останавливается, выдвигаясь на передний план. Два параллельных пространства-времени, пересекающихся с помощью «окон», образуют идею «Allegoria della notte» (1985) для скрипки с оркестром. Реальное событие — прослушивание Скрипичного концерта e-moll Ф. Мендельсона — вызывает к жизни порожденную «эхом лирического импульса» (Шаррино) другую музыку-отражение.

Концепция «окна» напоминает идею нелинейных гипертекстовых систем. На серии «разрывов» основан «Cadenzario» (1991) для солистов и оркестра, задуманный Шаррино как своеобразная антология оригинальных каденций для несуществующих концертов. Слушателю предлагается «входить» и «выходить»

через «окна», слушая различные каденции, вставленные иногда в оркестровые рамки. «Травматический» эффект, который неизбежен при любом внезапном прерывании, ослабляется, с одной стороны, безупречной имитацией моцартовского стиля, с другой стороны, привычным для современного человека ощущением множественности и прерывистости временных измерений. Наконец, смягчение маленьких фонических «травм» происходит за счет внушенной композитором слушательской стратегии их ожидания.

А. Пьедаде (Piedade 2013) выделяет два типа «окон» у Шаррино — интра-текстуальные и интертекстуальные. Первые — с помощью ссылок на уже звучавшие в произведении фрагменты — могут открывать пространство-время, внутреннее для самого произведения. В этом случае они являются своего рода реминисценциями или предвидением. Подобные интратекстуальные окна можно обнаружить в «Vanitas» (1981) — «натюрморте в одном акте». Пространственно-временной континуум сочинения определяется концептами пустоты и мимолетности. В первой части, устанавливающей процесс «замораживания времени» путем деформации и предельного расширения гармонической структуры «Stardust», медитативное повествование дважды внезапно обрывается кратким вторжением «вращающейся» фигуры, на которой будет построена вся вторая часть. Эти «окна» создают «травматический» эффект не столько в силу острого контраста выразительных средств (темпового, динамического, артикуляционного), сколько благодаря непредсказуемости и необоснованности нарушения имплицативного процесса «замораживания». «Разрывы» сигнализируют о бесполезности попыток остановить время и предвещают полную капитуляцию перед временем, символом которой выступает финальное нисходящее четырехминутное глissандо в бездну. Интертекстуальные окна распахивают вход в другое историко-культурное пространство-время с помощью цитирования и аллюзий. Как и «внутренние» окна, «внешние» становятся отражением механизмов памяти, поскольку они, образно говоря, открывают вид на знакомый пейзаж.

Творческая концепция «слуховой экологии» Шаррино ориентирована на слушателя как «точку прибытия звука». Формообразующие процессы становятся для композитора представлением процессов памяти. Являясь средством имитации ментальных структур, «фигуры музыки» способствуют постижению смысла музыкального произведения.

**Ключевые слова:** музыка XX–XXI века, Сальваторе Шаррино, фигура, «форма окна», «*forma a finestra*», музыкальная форма

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Анна Гурьевна Чупова – преподаватель ПЦК «Теория музыки» Череповецкого училища искусств и художественных ремесел им. В. В. Верещагина, заведующий отделом дополнительного образования. Победитель Общероссийского конкурса «Лучший преподаватель музыкально-теоретических дисциплин музыкальных училищ и колледжей России “Теория и история – энциклопедия музыки”» в номинации «Музыкальная литература» (2017), лауреат III Всероссийского конкурса «Наука о музыке. Слово молодых ученых» (Москва – Казань, 2009). Регулярно участвует во всероссийских и международных конференциях. Область научных интересов связана с европейским музыкальным театром XX–XXI веков, отечественной музыкой XX века, музыкой в структуре медиа-текстов.

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### **George Enescu compositore e docente: nuove prospettive di analisi**

La monumentale analisi di Pascal Bentoiu (1971) e i numerosi contributi in Enesciana (1976–1985) mostrano come lo stile del compositore rumeno George Enescu si collochi tra cromatismo tardo-romantico e tonalità sospesa. Non altrettanto approfonditamente è stato considerato il suo aspetto pedagogico: a parte lo studio di George Manoliu (1976), le notizie sulla didattica enesciana vanno ancora estrapolate da dichiarazioni personali, ricordi degli allievi e cronache dei suoi corsi di formazione.

Poiché, in quanto didatta, Enescu «insegna se stesso» riconducendo le molteplici specializzazioni della sua carriera musicale ad un unicum spirituale — «La vita è un sogno. Il sogno è tutta la mia vita» (Gavoty 1955) — questa relazione si propone di mettere in evidenza il valore della creatività come continuità tra composizione e didattica deducendolo dall’analisi comparativa di alcune sue opere emblematiche.

Nel 1898, la scrittura accordale del lied *Waldgesang*, il corale e lo stretto contrappunto dei fugati della Sonata op. 26–1 filtrati dalla scuola parigina dei suoi docenti Gedalge e Fauré testimoniano «l’odio per ciò che stagna» e anticipano la complessa condotta delle parti delle opere mature. Ciononostante, Enescu rimane coerente con schemi ben strutturati, come quelli della *Ciaccona* di Bach che interpreta e spiega abitualmente nelle sue lezioni. Egli esorta costantemente gli allievi a ricercare il proprio linguaggio d’espressione, obiettivo raggiunto in fase compositiva nell’unisono — furioso nell’op. 26–1, rapsodico nel «Preludio all’unisono» dell’op. 9, onirico in «*Vox Maris*» op. 31 — che custodisce l’idea primordiale enesciana. Essa è elaborata dapprima secondo una concezione tonale classica già pregna di cromatismi e successivamente, arricchendo l’accordo con “note estranee” — i cosiddetti *biān* (Brăilou 1982) — approda alla tonalità sospesa. Analizzando la cronaca dei corsi all’*École Normale* di Parigi, cuore della sua didattica è il colpo d’arco, veicolo espressivo delle infinite sfumature del sogno trascritte in un’articolata metrica di legato-staccato ed originali marche dinamico-agogiche: piangendo, lusingando, flessibile, parlante... (op. 16, 25 e 26–2).

Contro quest’analisi, la critica conservatrice (Niculescu 1961; Firca 1978; Stihl-Boohs 1985) intravede in partitura una limitazione della libertà compositiva



**Esempio musicale 1. Evoluzione dell'unisono, seme dell'idea compositiva originaria**

Sonata per violoncello e pianoforte op. 26 n. 1 in fa min. (1898);  
1. *Allegro molto moderato*, bb. 1-3.

Dalla cellula a' e dal motivo x scaturiscono i temi della intera composizione. Si noti la veemenza di questo incipit.

Suite per orchestra in Do maggiore op. 9: I. *Prélude à l'unisson*, bb. 1-13

Vox Maris op. 31 (1954), bb. 1-6

La melodia dell'op.9 richiama un modo dorico in Sol e nell'op.31 l'unisono si coniuga alla nuova logica delle fasce sonore.

**Esempio musicale 2. Tonalità sospesa**

Sonata per violoncello e pianoforte in Do maggiore op.26 n.2 (1935): 1. *Allegro moderato ed amabile*, b. 10 e ultime 3 bb.

un poco lento (♩ = 66) *tranq*

Anziché un'analisi con cifratura descrittiva, è più esauritivo considerare gli aggregati evidenziati come accordi arricchiti da una "nota estranea" (biân), rispettivamente (da sinistra):  
La minore + Si;  
Do maggiore + Re.

**Esempio musicale 3. Altri elementi tipici dello stile enesciano à la roumaine**

Sonata n. 3 per violino e pianoforte in La minore op. 25, I. *Moderato malinconico*, A (bb. [2]) e B (bb. [2]+2/[2]+4)

**A**  
PIANO

**B**  
VIOLINO

In A un esempio di trascrizione mensurale dei melismi nello stile della doina.  
In B un esempio di utilizzo dei glissandi (in rosso quelli di ambito ristretto o *intra-frasali*, in blu quelli di ambito largo o di cambio registro) e di marche dinamico-agogiche (in verde).

anziché l'espansione prefigurata dalla didattica, infatti nelle opere mature permangono le forme classiche ed un'atmosfera tonale. Anche la specificazione dell'ambito dei glissando, la selezione della corda e la trascrizione mensurale dei melismi delle doina appaiono coercitivi.

Tuttavia gli arditi arpeggi pianistici, l'evoluzione dell'unisono, i cromatismi maturati in ricche fasce sonore (op. 26–2 e op. 31) indeboliscono il vecchio perimetro classico. Anche l'inedita selezione delle corde contrasta la prassi esecutiva, mentre le frequenti digressioni nello stile improvvisativo della doina, dove il glissando veicola numerosi ponti melodici, assecondano un'imprevedibile struttura ritmica travalicando il reticolo mensurale. Come si è cercato di dimostrare, l'ideale di originalità espressiva e creativa alla base di questi elementi stilistici si riscontra anche nella concezione della prassi didattica.

Con questa prospettiva si auspica un futuro studio più completo dell'opera enesciana. Si potrà così comprendere meglio come il trascinate stile à la roumaine incarni le policromie del sogno in una complessa danza immaginifica adottata per insegnare all'interprete l'unica vera regola: la libertà di «tradurre in musica ciò che vibra nel profondo dell'uomo».

**Keywords:** *Novecento, analisi comparativa, folklore, didattica della musica, creatività*

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Michele Russo (8 settembre 1994, Catania) nel corso della carriera come violoncellista ha perfezionato la sua tecnica esecutiva con Timora Rosler, Giovanni Sollima, Umberto Clerici, Giovanni Gnocchi e Rohan de Saram. Nel 2018 si è laureato con il massimo dei voti presso il Conservatorio "G. B. Martini" di Bologna con una tesi analitico-filologica sulle opere del compositore rumeno George Enescu. Le sue ricerche sono sostenute dal 2017 dalla Fondazione "Cecilia Gilardi" di Torino. Ha relazionato al "XV Convegno Internazionale di Analisi e Teoria Musicale" (Rimini, ottobre 2018). Nell'aprile 2019 ha conseguito la Laurea in Lettere presso l'Università di Catania. Il suo studio sulle Sonate per violoncello e pianoforte dell'op. 26 di George Enescu è stato pubblicato su "Analitica. Rivista online di studi musicali".

## 24. Chinese Musical-Theoretical Tradition

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### **Musical Idiom and Cultural Expression: Harmony, Timbre, and Gesture In Qigang Chen's "Wu Xing"**

How should a listener perceive a musical idea as an expression of a broader philosophical concepts? Musical scholarship often focuses primarily on either the historical context of a musical work or the musical concepts of the piece itself. However, it is my contention that musical scholarship can be enhanced by the convergence of both frameworks to heighten one's understanding of a piece of music. This dissertation aims to focus on a piece of music through both philosophical and technical prisms.

With Qigang Chen's orchestra suite "Wu Xing" as the musical medium to support this manner of inquiry, I aim to provide listeners the technical evidence to support the philosophical meaning behind the music. This dissertation will draw upon the scholarship of both Chen's formative experiences and musical techniques while incorporating the tenets of ancient Wuxing principles to provide a multidimensional system in which to understand the relationship between the Wuxing theory and Chen's musical choices within the piece. I assert that there are new and creative ways of perceiving the different characters present within the music based on the concepts of the Wuxing theory. Moreover, my analysis aims to explore Chen's harmonic, gestural and timbral techniques by exploring their associations with symbolic properties that I believe Chen adheres to throughout the piece.

**Keywords:** *Qigang Chen, Chinese Music, Chinese Philosophy, Wu Xing, orchestra suite, Oliver Messiaen, contemporary music, cross culture*

Ruihan Yang is an enthusiastic young female composer who embraces cultural crosscurrents. Till today, her compositions have been performed in Europe, the United States, Russian and China, including United Nation, Lincoln Center in New York City, USA; the Tchaikovsky Concert Hall, Rachmaninov Music Hall in Moscow, Russia; the Shanghai International Music Festival in Shanghai, China, etc. Yang's film scores have been nominated and awarded at the Cannes Film Festival, Shanghai International Film Festival, Beijing International Film Festival, among others.

She has won many international music composition competitions, including the second prize of Ravel Composition Competition in France, the second prize of the International Folk Instrument Composition Competition in the USA, the first prize of Shanghai International Summer Music Festival in China, etc. Yang holds a PhD degree at Rutgers University, Master's degree at New York University, and completed her Bachelor's in Composition at Moscow Tchaikovsky Conservatory. She is currently teaching music theory and composition lessons at Rutgers University.

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### **The Visualization Analysis on Dialect Elements in Chinese Contemporary Music**

In recent years, many studies have shown that there is a close relationship between music and language. Scholars and musicians are convinced of this. The widespread view that speech and music can be defined in terms of their acoustical properties is reflected in studies that explore their perceptual characteristics and neurological underpinnings. In the current Chinese style music works, most of the tunes originate from folk songs which originate from Chinese dialects. However, these works have always been composed based on western compositional grammar, such as structure, tonality, harmony, etc.

This research focuses on the visualization analysis of one of the well-know Chinese piano piece “Lan Huahua” composed by Wang Lisan to explore the relationship between Chinese dialect elements and Chinese contemporary music practice (composition, performance and hearing).

Firstly, using the software “praat6036” to process the outline frame of the Shanxi (a province of China) dialect which the topic of the piano piece’s melody originates from, in order to set forth the creative combination of the folk source and the western techniques.

Secondly, I used a software on the online program vmus.net to analysis more than 20 performance versions of Wang Lisan’s piano piece “Lan Huahua” recorded from 1953 to now. Finally, I chose two typical different performances for visualization method analysis, and compared the relationship of the rhythmic elasticity between performance and dialect pronunciation. I found that although most of the performances showed similar timing tendency, there were obvious differences: the differences in speed ratio of fast passage to slow passage; the differences in time ratios of actual performing length of tones to standard length; the differences in time ratios of actual performing length of the tones to corresponding tones of the dialects’ tune which the melody originate; etc. These differences of ratios were closely related to performer’s age, training background, cultural background, etc.

Thirdly, I studied how people’s perception of the different performance editions by let students hearing these two performance editions and completed questionnaires about their hearing feeling. The students come from different majors, such as piano, Western orchestral music instruments, Chinese orchestral music instruments, etc. The questionnaire results displayed not only there were very different feelings between different majors, but also there were some unexpected matches between evaluations and majors. This phenomenon may closely related to the way of music training and the contemporary music environment in China.

In short, the present findings on the relationship between dialect and music practice, indicate that, dialect as an Important folk and traditional element is embodied not only in the process of composition and performance, but also in the process of perception and hearing.

**Keywords:** *music and language, dialect element, Chinese contemporary music practice, composition, performance, hearing*

Xiaonuo Li, PhD Professor, PhD Instructor of Musicology Department of Shanghai Conservatory of Music. The Secretary-General of Chinese Society for Music Psychology. Director of Shanghai society for Psychology. Her educational background includes Masters' and Doctorate degrees in Musicology from Shanghai Conservatory of Music and postdoctoral research in the school of cognitive and psychological sciences at East China Normal University. Her major research field are "Music Analysis" and "Music aesthetic Psychology".

Professor Xiaonuo Li's books include "A Study on Arch Structures in Music" (2006, Shanghai Conservatory of Music Press); "In the View of Aesthetic Psychology of Western Music Genre" (2011, Shanghai Conservatory of Music Press); "Cognition and Psychology of Music" (2017, Guangxi Normal University Press); and "The Structure and Expressive Function of Fugato" (2019, Guangxi Normal University Press). As well as, she has published dozens of papers about music structure, analysis of music works, music percentage, and absolute pitch (AP) perception ability. At present, as the continue of her previous AP research, she study the effect of timbre on AP judgment and carry the fMRI study on AP brain mechanism among students at the Shanghai Conservatory of Music.

In recent years, Professor Li has focused in particular on the analysis of combination between Chinese folk topic and western music structure. As the extension of musical analysis, she also interesting in studying music performance, which about the compassion of the relationship of the rhythmic elasticity between different performance and dialect pronunciation.

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## Exploring the Validity of Sonoristic Analysis Method by Chen Xiaoyong's "Invisible Landscapes"

This paper analyzes the composing techniques of the contemporary composer Chen Xiaoyong's *Invisible Scenery* with the characteristics of sonoristics from the perspective of the sonoristic technical level proposed by Polish musicologist Józef Michal Chominski, in order to test the value and significance of sonorism in the analysis of practice. This article is divided into three parts: *the first part* gives an overview of the main technical aspects of sonorism, which were named as "sonoristical regulations": sound technology, rationalization of time, new horizontal and vertical structures, the transformation of elements, and formal issues; *the second part* summarizes the composing techniques of the sonoristic characteristics in this work from four aspects:

1. Sound technology: in this composition is mainly reflected in the selection of instruments, the design of tune and scale, and the classification of playing techniques.

2. Formal issues: according to the changes in sound expression and the development of music tension, the whole work can be divided into three sections.

3. Horizontal and vertical structures: the horizontal extension of this work is not a result of a certain part, but by different parts after interspersed and interwoven to obtain the varigated banded pattern of sound. Besides that, we can also

clearly see that the composer makes the vertical sound hierarchy by combination of the parts and the distinction of timbres.

4. The transformation of elements: in this work, the composer's diversified design of pitch elements and delicate treatment of sound shaping clearly show a different way from traditional music elements.

*The third part* explores the effectiveness and limitations of the sonoristic analysis techniques. From the perspective of analysis methodology, the author thinks that the advantages of sonoristical analysis mainly include three points:

1. The sonoristical analysis process is closer to the real sound effect, so its conclusion is easier to be understood by the audience;

2. The sonoristical analysis does show the different aspects of observation as well as analysis conclusion with different orientations.

3. The use of sonoristical analysis will enable scholars to more clearly feel the sonoristical characteristics in their works, which may be closer to the creative nature of some composers.

Of course, through the practical operation, the author finds that sonoristical analysis does bring some problems, and it would be helpful to think further:

1. Will the sonoristical analyst ignore the search for the composer's code while emphasizing the sound effect, so that the analysis is only superficial to the sound expression?

2. If the above question exists, do we need to find a balance between the analysis of sound morphology and the internal mechanism, so that our analysis will not be too much in pursuit of digital games, nor limited to the pure audiology?

3. On the other hand, for the analyst, does our responsibility lie in the pursuit of the composer's creative intention, or in the interpretation of the real sound performance?

**Keywords:** *sonoristics, sonoristical regulations, invisible landscape, Chen Xiaoyong, methodology*

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### **Semitone Deviations in a Pentatonic World – A Study of Pitch Organization in Chou Wen-Chung’s “And the Fallen Petals”**

The tone poem “And the Fallen Petals” (1954) by Chinese-American composer Chou Wen-Chung (1923–2019) is an orchestral piece which, in the words of the composer, employs “characteristic successions of transparent intervals used in Chinese music”, and also is “freely embroidered with opulent dissonances”. Based on the concept of the “transparent intervals” which comes from the pentatonic scale, and the “dissonances” referring to intervals — semitones and tritones, which do not exist in the pentatonic scale, the purpose of this study is to focus on Chou’s use of semitone, since the tritone could be interpreted as a semitone deviation from perfect fourth or fifth.

Three ways that Chou employs semitones in his pentatonic material are analyzed. First of all, in the melodic passages, semitone deviations play a role in changing the mode, and mostly the change of mode in this piece keeps three pitches invariant. These three pitches constitute a common skeleton frame of several different pentatonic scales. These variable and invariant scale degrees combine to form a unique modal system, and I make an assumption that this system further developed into Chou’s creative “Variable Modes” theory. Secondly, chordal structures in the piece feature a recurring arrangement that combines pentatonic material and semitones. These vertical arrangements feature a kind of offset doubling of pentatonic sonorities, in which the doubling is displaced by a semitone. Third, when semitones are directly put into linear pentatonic material, it could outline various gestures by distinct elements. As the nature of pentatonic material is peaceful and consonant, semitones can be heard to provide a contrasting dramatic element. However, in these contrasting passages, the semitone motives are also supported by perfect interval sonorities, which shows another aspect of the combination of these two elements.

In further discussion, I will make a deeper connection between the using of semitone techniques in “And the Fallen Petals” and Chou’s later “Variable Modes” theory. As a precursor of “Variable Modes”, these semitone deviations in pentatonic material foreshadow much of the logic of pitch organization and the aesthetics of Chou’s later compositions.

**Keywords:** *Chou Wen-Chung, And the Fallen Petals, semitone deviation, pentatonic, variable modes*

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After ten years as a pianist and music educator, Ai Li is now studying music theory and analysis in the school of music of East China Normal University and completing

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## **Merging West and East: Luo Zhongrong's Gu Zheng and Orchestra Music "Hidden Fragrance"**

Luo Zhongrong (1924–) is a leading contemporary Chinese composer. "Hidden Fragrance", a work written for Gu Zheng, or Chinese zither, and orchestra, is one of his representative work of the pentatonic-twelve tone system. The title comes from a famous line — "Hidden fragrance wafts in the moonlit dusk", from "A lonely wintersweet in mountain garden" by Lin Bu, a Qing Dynasty poet.

The objectives of this paper are:

1. Research reviews by Chinese scholars, which are categorized as: a) Mode: Three scales with same tonic; tuning scales on Gu Zheng which can make every note as tonic. b) Form: themeness, paragraphness, fluctuationess; eight sections by the relationship of Gu Zheng and orchestra. c) Texture: pointillism and counterpoint; cannon in some sections.

2. To analyse the pentatonic and twelve-tone system in this piece, and come to a conclusion that the technique is a development of twelve-tone system.

3. To explore the potential synthesis of Western two themes variation and typical structure "qi-cheng-zhuan-he", or exposition-variation-contrast-recapitulation, in Chinese poem and music.

4. To analyse the texture: pointillism with mimetic value.

5. To explore the metaphors of Gu Zheng and orchestra, pentatonic scale and twelve tone.

6. To examine how it inherits the Chinese traditional scholar music.

Conclusions: the most important character of "Hidden fragrance" is "merging", which embodies in Western and Chinese scale systems and structures in micro-level and overall layout, the combined use of Gu Zheng and orchestra, Chinese scholar's artistic conceptions and Western compositional ideas of the 20th century.

**Keywords:** *pentatonic-twelve tone system, scale system, structures, compositional ideas, 20th Century Music*

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## 25. Boulez, Xenakis, Stockhausen, Berio, Ligeti: Analytical Approaches

**Pavlos Antoniadis**

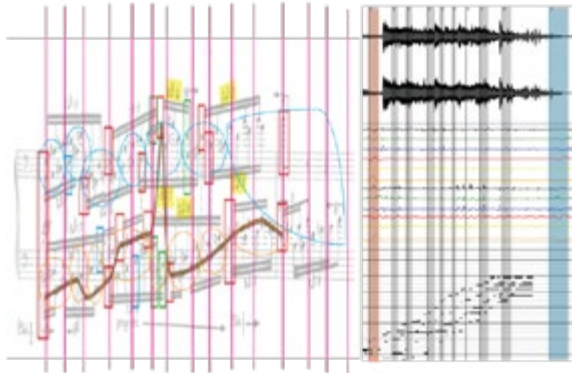
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### L'incarnation des algorithmes:

#### Approches et technologies analytiques du point de vue de l'interprète dans l'œuvre pour piano seul "Mists" d'Iannis Xenakis

"Mists" de Iannis Xenakis, une œuvre pour piano seul composée en 1980, expose les théories centrales du compositeur et offre un cas d'étude pertinent pour mettre en évidence des corrélations entre les structures algorithmiques profondes et leur incarnation dans la performance. Pour l'analyse de ces corrélations, j'ai proposé un nouveau paradigme d'interaction avec la notation musicale complexe pour piano. Ce nouveau paradigme traite la notation musicale comme un élément dynamique, non linéaire, à la fois incarné et externalisé. Comme soubassement théorique, je propose le concept de navigation incarnée, fondé sur les théories de la psychologie écologique et de la cognition incarnée. Le principe de base considère que la cognition musicale n'est pas réductible aux seuls processus mentaux, mais qu'elle est distribuée à travers le cerveau, le corps et l'environnement. Ce nouveau paradigme a permis de contribuer au développement d'un système interactif pour l'analyse musicale (GesTCom – (Gesture Cutting through Textual Complexity) – acronyme en anglais pour "Geste qui traverse la complexité textuelle"), dans lequel l'utilisateur se déplace dans la partition à travers différentes dimensions et manipule en temps réel les éléments de la notation (simplification de l'écriture des hauteurs ou du rythme, augmentation à l'aide d'objets graphiques). Bref, les corrélations entre les mouvements physiques et les algorithmes de Xenakis seront le sujet de cette présentation.



Je vais structurer ma présentation comme suit:

- a) Présentation de la corrélation entre les structures basiques de la pièce "hors-temps", comme décrites par Xenakis, par rapport à la texture et ses manifestations performatives
- b) Analyse entre divers types de navigation et structures profondes "en-temps"
- c) Analyse par rapport à la navigation pendant l'apprentissage, selon quatre scénarios d'interaction différents.

**Keywords:** *composition algorithmique, analyse de mouvement physique, corrélation mouvement – algorithms, navigation incarnée, systèmes interactifs*

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## **Архитектурное моделирование как альтернативный метод анализа музыки Ксенакиса**

Композиционные принципы музыки послевоенного западноевропейского авангарда перевернули конвенциональное представление о понятии «музыкального». Кардинальная смена эстетических установок повлекла за собой необходимость пересмотра традиционных методов музыкального анализа. Логика поиска новых плодотворных подходов нередко приводит в сферу междисциплинарных исследований и объясняется характерной для авангардистов практикой включения в музыкальные композиции «незвукового» материала.

Композитор и архитектор Яннис Ксенакис (1922–2001), перенесший в свою музыку отдельные основы математического и пространственного мышления, привлек внимание международной группы молодых архитекторов. Ими была поставлена цель: перевести музыкальные структуры сочинения «Персефасса» (1969) в конструктивные трехмерные объекты. Результатом потактового анализа фрагментов музыкальной партитуры Ксенакиса для шести пространственно разведанных групп ударных стала выставка звуковых скульптур в рамках дней музыки Ксенакиса в Гамбургской филармонии на Эльбе (ноябрь — декабрь 2019). Рассмотрение данного опыта составляет основное содержание доклада. Своеобразный синестетический «перевод» музыкального текста на пластический язык пространственных форм представляется одним из возможных подходов к анализу партитуры Ксенакиса по следующим причинам.

Во-первых, в композиции «Персефасса» очевиден факт геометрически-пространственного замысла, который говорит о синестетичности архитектурно-музыкального мышления композитора — музыкального аутодидакта и профессионального инженера. С 1948 по 1960 годы Ксенакис был ассистентом пионера архитектурного модернизма Ле Корбюзье (в частности, совместно был создан знаменитый проект павильона «Филипс» на Всемирной выставке 1958 года в Брюсселе). Во-вторых, авангардный жанр звуковой скульптуры (берет начало в работах братьев Башет) в широком понимании этого термина присутствует в партитуре Ксенакиса «Персефасса» не только как гипотетическая возможность: гексагоническая форма расположения инструментов является зримой, звуковой шестиканальный стереоэффект — слышимым. Таким образом, «перевод» аудиального в визуальное, объемное и тактильное видится правомерным — он конкретизирует, обогащает, делает зримым восприятие звукового материала партитуры Ксенакиса. В-третьих, для разработки современных методов анализа музыки авангарда в целом представляется перспективным сотрудничество со специалистами из других областей. Например, с развитием современных информационных технологий рассматривается возможность сонографического анализа электронных сочинений. Не менее правомерной видится и практика архитектурного моделирования для анализа музыки Ксенакиса. Предметом обсуждения может стать вопрос: является ли архитектурное моделирование одним из методов анализа или продолжением креативного процесса? В-четвертых, анализ актуальных форм бытования музыки авангарда на сцене современных концертных институтов — это важный социологический аспект изучения музыки в целом, на который указывал Т. Адорно. Философ был убежден в острой необходимости установления взаимосвязи теории и эмпирического исследования — «взаимосвязи, которая постоянно постулируется как требование, но все время откладывается на будущее» (Адорно 1999, 9).

**Ключевые слова:** музыкальный авангард, Ксенакис, архитектурное моделирование, анализ, звуковые объекты

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бур) и Европе (Париж, София, Ольштын). Опубликовала более 20 научных статей, в том числе в таких ведущих музыковедческих журналах России, как «Музыкальная академия»; имеет опубликованные переводы с немецкого.

### **Georges Bériachvili**

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## **How Can We Approach Stockhausen and Xenakis with the Theory of Intonation**

The Theory of intonation was developed by Boris Asafiev and his successors as a universal theory of musical art. However, it was not intended to analyze and explain serial music or other avant-garde techniques of the post-World War II period. Occasionally this theory was even used as an argument against serial and atonal music.

The development of embodied approaches of music in Western musicology during the past three decades makes it possible to overcome this contradiction by merging the Theory of intonation with the new theories of musical gesture.

The theoretical approach that I propose is based on 1) the convergence of the concepts of musical gesture and intonation, which is to some extent already provided in the Theory of intonation; 2) the concept of spatial imprint of musical gesture (SIMG) that I proposed in my own works.

The now classic definition of musical gesture as a “significant energetic shaping through time” (Hatten 2004, 95) highlights the temporal character of gesture. However in plastic arts the expressive gesture does not unfold in time, but is necessarily “imprinted” in spatial support. Since music possesses its own imaginary space, we can assume that musical space can also carry such indirect manifestations of gesture. That means that instead of being experienced as an in-time empathic process, gesture is captured as a whole from the quasi-spatial mental representation of music.

The concept of SIMG entails a phenomenological approach to musical space, accordingly to which, the phenomenon of musical space includes all forms of quasi-spatial mental representations of music itself, and excludes the abstract representations like “pitch space”, “space” of parameter values, scales, rows, schemes of formal structure etc.

My paper focuses on works by Stockhausen (Klavierstücke I–IV, “Gruppen”, “Kontakte”...) and Xenakis (“Pithoprakta”, “Herma”, “Terretektorh”...) that contain very representative examples of spatially imprinted musical gesture. However, the imprinted gestures with these composers are of significantly different nature. In Stockhausen’s music, they are typically carried by overall individual shapes of sound constellations (“quasi-geometric” imprint). On the other hand, in the works by Xenakis, in which the aesthetically central role belongs to stochastically modeled sound substance, the gestures appear as elementary components of complex sound masses.

One may object that such an approach — which draws largely upon the experience of aural perception and of mental representation of music — does not lead to an understanding of structural organization that is crucial for serial music and a number of other avant-garde techniques.

However, my purpose is not to replace but to complement a purely structural analysis. The integration of the theories of musical gesture and theories of intonation connects existing formal methods with aesthetic, semiological and historical considerations that will deepen our understanding of creative approaches of different composers. It will also help to study the historical transformations of musical expressivity in avant-garde music, notably those related to the concealment of gesture in musical space.

**Keywords:** *theory of intonation, musical gesture, musical space, Stockhausen, Xenakis*

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## **Evaluating the Critical Reception of Luciano Berio’s “Stanza” within Patrik Juslin’s Code Levels**

Numerous studies have explored whether music can consistently convey emotions to listeners and the musical parameters that transmit this information

see for example Zentner (2001, Kwoun (2009), Vuoskoski and Eerola (2011). Psychologist Patrik N. Juslin proposes that the emotional expression within the music relies on three primary levels of coding — iconic, intrinsic and associative. The iconic code is linked to the innate and universal ‘affect programs’ for human vocal expression of emotions. Within this framework, expressions are involuntary and emotion-specific with the physiological changes associated with the innate aspects of voice production. Iconic code expressions, therefore, are intimately related to our fundamental levels of emotions such as happiness, sadness or anger.

The iconic-code level of musical expression can be extended, qualified or even modified by the additional intrinsic code, which involves an internal syntactic relationship with the music itself. Along the lines of music theory, this references tonal or harmonic motion and gravitational forces between notes and chords which create tension — release — climax — repose — relaxation. This type of coding, also, requires longer musical excerpts in order to be effective and its recognition will depend on having the necessary knowledge and experience.

The associative code level comes to the fore when a melody or instrumental timbre has been repeatedly and arbitrarily paired with other meaningful stimuli or events in the past. For instance, we may associate the organ with church music and the saxophone with the jazz genre. Listeners also may recognise more complex emotions in music that are associated with, for example, a personal tragedy. Hence, emotional expression through associative coding will be more context — and/or listener — dependent. Beyond a certain level, the associations will be subjective.

On the part of the listener, Juslin bases his research on the effects of functional tonal repertoires. Audiences attuned to tonal classical repertoire, however, describe modernist music as ‘complex’ and ‘difficult’ for the listener. This paper investigates Luciano Berio’s modernist aesthetic and the inherent difficulties in listening to ‘complex’ music. I argue that Juslin’s theoretical framework equally explicates the emotional expressiveness in Berio’s “Stanza” (for baritone, choir and orchestra, 2003).

I draw on the composer’s choice of pitch, harmonic and rhythmic structures, dynamics and orchestral timbres that collectively produce an emotional effect within the iconic code level. As an example of Juslin’s intrinsic code level, we evidence in the protracted analysis of Stanza, whereby the movements as a whole, create tension, light relief, climax and resolution. Further, Berio’s instrumentation and texts enhance the reception of Stanza within the associative code level. To evaluate the emotional impact of this work, I draw on its critical reception. The analysis of Stanza within Juslin’s iconic, intrinsic and associative code levels demonstrates the engendered emotional power and effect of this work among critics.

**Keywords:** *modernist music, reception theory, iconic, intrinsic and associative code levels, critical reception, music theory*

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## **Les "roues dentées" de Xenakis: ancrages matériels pour une conceptualisation spatiale du temps**

Dans les archives du compositeur grec-français Iannis Xenakis, les documents concernant l'œuvre *Psappha* (1975) pour percussion sont peu nombreux. Le dossier inclut le manuscrit de la partition, un ensemble de courbes géométriques — apparemment liées à *Mikka S* (1976) pour violon — et quelques feuilles conservant les calculs de ses cribles, c'est-à-dire le mécanisme pour calculer la distribution des événements rythmiques. Parmi les derniers documents, soulignons la présence de l'expression «roues dentées = cribles», ainsi qu'un dessin représentant justement, et de manière schématique, l'interaction de plusieurs roues dentées.

Même si cette notion de roue dentée n'est pas présente dans la production théorique que Xenakis a publié à propos de sa théorie de cribles, nous posons le postulat qu'elle est très importante afin de comprendre, d'un point de vue cognitif, le volet temporel de la théorie du compositeur. Pour démontrer cela, nous aurons recours à la notion d'ancrage matériel de la linguistique cognitive, permettant d'expliquer les amalgames conceptuels liés à certaines représentations visuelles. Nous expliquerons par conséquent la manière dont certaines propriétés ordinaires des roues dentées ont pu faciliter la conceptualisation du temps et du rythme chez Xenakis dans les années 70.

Notre exposé des liaisons cognitives se déroulera en trois étapes consécutives. Premièrement, nous expliquerons le lien entre la forme géométrique des roues dentées et une conceptualisation métrique et cyclique du temps chez Xenakis. A cet égard, nous ferons une analyse diachronique des textes du compositeur concernant le temps, que nous confronterons à la notion cognitive de timeline. Deuxièmement, nous expliquerons le lien entre les propriétés dynamiques des roues dentées et les aspects théoriques des cribles chez Xenakis. Là encore nous reviendront à une étude attentive de ses textes concernant cette pratique compositionnelle.



Enfin, nous expliquerons le lien entre l'imbrication physique des roues dentées et la stratégie du compositeur grec pour inscrire rythmiquement les pulsations chez Psappha. Nous comparerons ce choix avec d'autres techniques proches, telles que la notion de «canon mosaïque» développé dans les années 90. Tout au long de notre exposé, nous aurons recours aux esquisses et à la partition du compositeur afin de mieux illustrer notre argumentation cognitive.

Nous visons, à travers notre exposé, à donner un exemple très représentatif de la manière dont la représentation schématique d'un objet de la vie quotidienne a pu aider, d'un point de vue cognitif, à conceptualiser des pratiques compositionnelles. Cela nous permettra de proposer un schéma méthodologique qui pourrait s'adapter à d'autres études de cas, soit pour l'analyse de la composition, soit pour une sorte de méta-analyse des différents domaines de la théorie de la musique.

**Keywords:** *Iannis Xenakis, analyse génétique, ancrage matériel, amalgame conceptuel, timeline*

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### Hongduo Chen

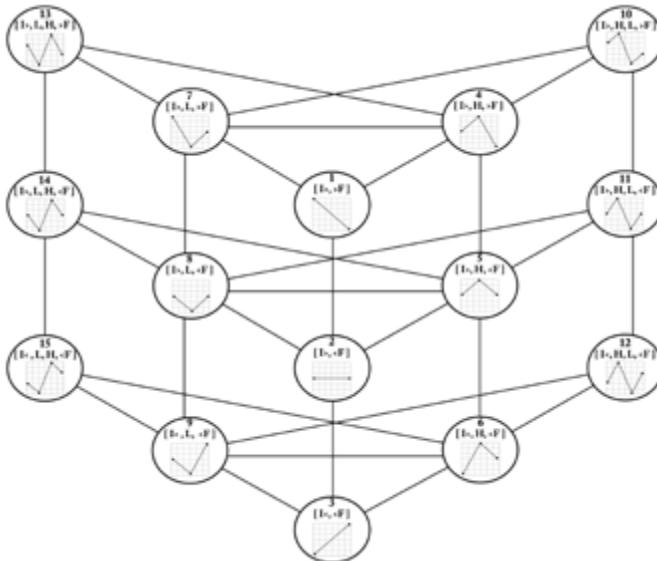
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## Complex Simplicity: Ligeti's Distinctive Contribution to Minimalist Music

Minimalist music is an important development of style in modern music in the 20th century. It originated in the United States, but it also has an important influence on composers in continental Europe. Its influence is especially decisive on the compositions after 1970s by Hungarian composer György Ligeti. Since he has made his first appearance at the public with the orchestra work *Atmosphères* in Europe at the beginning of 1960s, there are continuously new breakthroughs in his creation. His absorption of minimalist musical concepts and writing procedures prompted him to jump out of the shackles of traditional European musical style and to create a certain number of compositions in the minimalist style. But these works developed a distinctive type of minimalism, different from his American counterpart. I call it a "Complex Simplicity". This article will give a theoretical explanation for this "Complex Simplicity". I will demonstrate the rationality of the summary of "complex simplicity" that I proposed by analyzing a series of works he created after the 1970s. The works analyzed include: passages from *Three Pieces for Two Pianos* (1976), *Piano Concerto* (1985–1988), two or three *Piano Etudes* (1980s) and *Hamburg Concerto* (1998–2003).

Example 1. Yi-Cheng Daniel Wu's minimally divergent contour network.

An arrow ">" always points to a lower cp I or F; if two arrows point to each other, that means cps I and F are level



**Keywords:** Ligeti, "Complex Simplicity", distinctive type, complex aesthetics, popular aesthetics

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### «Lux aeterna» Д. Лигети: микрополифония под прицелом семиотики

Яркие в темброво-звуковом и пространственно-фактурном аспектах партитуры Дьёрдя Лигети привлекают всё большее количество исследователей, заставляя рассуждать о визуализации образов, их зрительной конкретности, ассоциативных связях с абстрактной живописью. Однако не менее важной представляется интонационно-тематическая структура произведений, скрытая на «микроскопическом», «неслышимом» для нас уровне, по словам самого композитора, использовавшего авторский метод микрополифонии. В этом аспекте рассматривается сочинение Лигети для 16-голосного смешанного хора а cappella «Lux aeterna», созданное в 1966 году и весьма характерное для стиля композитора.

При детальном анализе микроуровня интонационных формул и взаимодействия голосов в плотной полифонической ткани сонорных сочинений Лигети, таких как «Lux aeterna», открывается новое смысловое пространство, наполненное интертекстуальными связями с музыкой эпохи барокко и Ренессанса, более того, оно объединяет в общее семиотическое поле другие авторские сочинения.

Использование полифонической техники (сверхмногоголосного канона, на котором строится микрополифония Лигети) позволяет находить в тексте отсылки к хоровой музыке Ренессанса и конкретнее — Й. Окегему, которого не раз упоминает сам Лигети, а также барочному полифоническому письму, знаком которого может служить применение музыкально-риторических фигур

и других элементов музыкальной символики (*circulatio*, тема креста и т. п.). Подобный ракурс анализа оправдан и литургическим характером текста «*Lux aeterna*».

Аналогичные фигуры (в частности, фигуру креста) находим при изучении микрополифонической ткани Реквиема (1963–1965). Оба самостоятельных сочинения Лигети объединяет не только один период создания, но также историческая связь литургического текста «*Lux aeterna*» с католической заупокойной мессой. Финал Реквиема, не вызывающий ощущения завершенности, и многочисленные параллели (фактурные, тембровые, интонационно-тематические) его четвертой части «*Lacrimosa*» с хоровым сочинением «*Lux aeterna*» позволяют говорить о том, что последнее может восприниматься в качестве продолжения, а точнее — послесловия к Реквиему.

Таким образом, рождается совершенно новое восприятие эстетического сообщения, заложенного в «*Lux aeterna*». В кульминационный момент формы тема, включающая мотив креста (символ страданий) и получившая широкое полифоническое развитие в произведении, проводится в своем обращенном виде, что в контексте музыкальной символики воспринимается весьма однозначно — как знак преодоления скорби, знак той светоносной силы, разрушающей страдания, того *Lux aeterna* (вечного света), на который уповают традиционно все страждущие в «слезной» части Реквиема — «*Lacrimosa*», но совсем не ждут в финале Реквиема Лигети. Эта идея, найденная в скрытых параллелях, объединяет два опуса и заставляет иначе воспринимать их в контексте эволюции творчества композитора.

Избрав путь развития полифонических принципов представителей барокко и Ренессанса, синтезировав их достижения с музыкальными открытиями века XX, Лигети создает сонорную ткань, используя свой авторский метод микрополифонии, в которой, несмотря на безупречную логику и математический расчет, вся рационалистическая основа сочинения растворяется в прозрачных звучаниях и на слух практически не заметна. Лишь пристальный и нацеленный взгляд может выявить в партитурах композитора скрытые знаки, «теневые» структуры, создающие дополнительный смысловой уровень произведения, посредством которого осуществляется диалог с минувшими традициями и раскрывается идейно-философское содержание. В этом и заключается своеобразие сонорных композиций Дьёрдя Лигети.

Представленный анализ музыкального текста «*Lux aeterna*» Лигети подтверждает не только сложную внутреннюю организацию внешне прозрачно-эфемерных сонорных композиций автора, но и глубокое идейно-философское содержание его сочинений, часто остающееся за рамками современных исследований

**Ключевые слова:** *Дьёрдь Лигети, Lux aeterna, микрополифония, сонорика, музыкальная семиотика*

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Является автором ряда публикаций о творчестве композиторов XX века в научных сборниках и журналах, выступала на конференциях регионального, всероссийского и международного уровня. С 2012 года является преподавателем Саратовской консерватории, в настоящее время работает на кафедре истории музыки.

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## **Compositional Structures and Aesthetic Perspectives in Karlheinz Stockhausen’s “Mantra”’s Performance**

### *Introduction*

“Mantra” for two pianos, cymbales antiques, wood block and live electronics, composed in 1970, is the first piece written with the new compositional method called by Stockhausen ‘Formel Komposition’ on which he based all his later works until 2003, above all the great cycle *Licht*. In “Mantra”, in addition to a new compositional method, there is a particular instrumentation and the use of live electronics to create new harmonic relationships.

The choice of the instrumentation and of the new compositional method could be a signal of a particular aesthetic idea that can affect the performance of the work?

### *Aims and methods*

“Mantra” is, according with the composer’s words, not only an example of application of a new compositional method, but it is also related with the creation of a new idea of ‘symbiotic’ and ‘utopian’ composition. Some musicologist and performers in agreement with the composer believe that the new technique relates to the ‘symbiotic’ perspective of “Mantra” and the later compositions of Stockhausen. On the contrary some argue that with “Mantra” Stockhausen returns to a more traditional and objective vision of music. Both these theoretical perspectives can be considered as starting points of different interpretations. Topic of my article is to investigate the relationship between the aesthetic orientations and different performances, some of these more oriented to give relevance to the compositional technique, other ones to give relevance to the meaning of this music. Steps of the

research are:

1. Listening and segmentation.
2. Definition of compositional techniques in the analysed sections.
3. Comparison between different performances.
4. Audio signal analysis.
5. Conclusions on the relationship between compositional technique, aesthetic perspective and performance.

The comparison between the different performances is based on recordings. A first step concerns listening and defining some sections to be analyzed defined through an appropriate segmentation. The selected sections are analyzed according to some defined parameters (dynamics, time etc.)

Finally the results are verified through audio signal using different software tools and can lead to the confirmation of the aesthetic hypothesis connected to the performance's assumption and to any extra musical meanings.

**Keywords:** *method of composition, structural features, aesthetic, technology, performance*

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Simonetta Sargenti is composer, performer and teacher of Analysis and History of Music, currently at the Conservatorio Guido Cantelli in Novara. She's actually coordinator of the Department of Composition and Musicology. After completing his studies in violin, composition and musicology, she currently works as researcher in the field of analysis and electroacoustic music domain. She published articles on analysis and performance, especially focused on music of the twentieth and twenty-first century. She holds master classes in various European institutions and is part of the Italian GATM (Gruppo Analisi e Teoria Musicale).

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## Motion in Static Music? Karel Goeyvaerts' Sonata for Two Pianos

Karel Goeyvaerts' Sonata for Two Pianos laid the groundwork for early European serialism and influenced several avant-garde composers. However, due to an unfortunate turn of events, it eventually gained the status of "footnote for Stockhausen's development of serialism" (Delaere 1994, 11).

Existing literature describes the serial structure of the work in great detail as well as the aesthetic ideas behind the structure (Sabbe 1994). On this basis, this paper examines the Sonata's aesthetic ideas through a performance analysis of its second movement. The movement is compositionally constructed with the help of “synthetic number” so that every pitch, when combined with the previously established dynamic, duration, and articulation, results in the value of seven. This predetermination of parameters — whose combined values determine every musical point — is what makes Sonata a true representation of so-called “point music.” Notable influences on Goeysvaerts' structuring of music were Webern (specifically op. 27), Messiaen, and the medieval isorhythmic motet (Sabbe 1994). In addition, the influence of Martin Heidegger's philosophy is also mentioned in the literature (Christiaens 2003).

Following approaches of a sound- and perception-based analysis of serial music (Utz 2017), this paper examines the sounding structure of the Sonata in different performances. From a listener's perspective, repeated tones — a result of accidental overlap of structures in Pianos I and II — are perceptually significant. Events in the same register range tend to be connected to auditory streams. As a result, these connected events result in “lines”. Depending on decisions of the performers, these lines may differ considerably between performances, caused by differing approaches to tempo, articulation, and dynamics. The relationship between these differences in performances and the diverse listening experiences they might provoke are at the center of this paper's discussion.

This analysis explicitly is in contrast with the composer's idea of “static music,” where the discontinuity of points prevents dynamic development and the material is fixated in a standing structure (Sabbe 1994). According to music psychology, listeners will attempt to make sense of any musical texture by applying auditory scene analysis principles (Huron 2016). It is unlikely that a specific sound sequence is experienced merely as a group of individual, non-related objects. Because of the complex texture, a literal performance of the score is practically impossible for performers. This is presumably the reason why Goeysvaerts turned towards electronic composition in his following works.

This paper will suggest an alternative approach to the analysis of serial music. Nevertheless, “traditional” score analysis is not excluded but is taken into account and extended.

Example 1: Repeated tone as a result of the overlap of heptachords in Pianos I and II

The image shows a musical score excerpt with two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain complex rhythmic and melodic patterns. Two specific heptachord structures are labeled: 'heptachord I' on the top staff and 'heptachord II' on the bottom staff. A red circle highlights a specific note in the top staff, and a red arrow points from this circle to a corresponding note in the bottom staff, illustrating the overlap of the two heptachords. The score includes various dynamic markings such as *p*, *mf*, and *pp*.

## Example 2: Motion in the same register range

**Keywords:** Karel Goeyvaerts, *Sonata for Two Pianos*, serialism, performance analysis, perception

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## Iannis Xenakis' "Pithoprakta" (1956): An Analysis

Iannis Xenakis' "Pithoprakta", for 46 strings, 2 trombones, xylophone and woodblock (1956) holds an singular position in the history of 20th century music. Entirely



conceived as a succession of “sound masses” with no hint whatsoever of traditional melodic or harmonic activity, the work is considered as a landmark in the more general reshaping of orchestral writing that was occurring at the time. On a distinct, yet related plane, “Pithoprakta” also marks a turning point in the development of Xenakis’ musical trajectory. It is indeed with this work that he first articulated both his theoretical discourse and his concrete compositional technique around concepts borrowed from mathematical probability theory; a connection that he will extend well beyond this first example and into a number of his later compositions.

“Pithoprakta” has quite naturally been the focus of a number of close analytical readings. Some have concentrated on the way musical elements can be related back to the technical principles that have guided their elaborations (Antoniopoulos 2008); others have considered the composition in the context of Xenakis’ biography and in that of the evolution of his compositional thinking, (Solomos 1993, Matossian 2005), others still, have emphasized its singularity and innovative dimensions (Bosseur 2007).

These analyses, beyond their individual differences, have revealed that the “moments” or “phases” “Pithoprakta” traverses can be efficiently characterized by listing the types of “sounds” each engages (cast in terms of playing modes, durations, intensities...) and by describing the ways these are shaped into larger units. How these “moments” themselves combine into larger sweeps or connect over more distant time-spans, however, turn out to be particularly elusive. Indeed, few explicit correspondences can be established between them at the level of the descriptive means engaged.

In our communication we propose a series of readings of “Pithoprakta” that place the successive “moments” that make up its surface into a denser web of interconnections. To achieve this aim, general categories such as those of “space”, “continuity”, “movement” or “process” are introduced. The particular ways each is evoked and, individually or in combination, is “played out” over the course of the music are examined and discussed. The gradual introduction of elements, the way they account, first for simple, then for more complex configurations — far from reducing the work to a unique “narrative” — reveal nonetheless a number of paths that may guide the ear over longer stretches of the music’s unfolding.

Considering that such categories are integral part of the composer’s vocabulary and musical imagination opens up possibility to discuss their role in the context of his creative process. It also offers hope that the approach thus initiated might be refined and applied to a larger selection of the composer’s output.

**Keyword:** *Iannis Xenakis, Pithoprakta, stochastic music, analysis of contemporary music, analysis of the creative processes*

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Stéphan Schaub holds degrees in music performance, music composition, mathematics (University of Arizona, USA) and musicology (EHESS and Sorbonne University, France). His early research focussed on the implication of mathematical formalization in the composition processes and in the analysis of non-tonal composition after WWII. Starting from in-depth studies of the musical and theoretical outputs of composers Iannis Xenakis and Milton Babbitt, his research now encompasses a larger repertoire and includes concerns about methodologies and epistemology of music analysis, the application of digital technology in the study of music and the development of new forms of open/ improvised performance based on (“natural” or “artificial”) listening strategies. He is since 2016 permanent researcher at the “Núcleo Interdisciplinar de comunicação sonora” (NICS) of the São Paulo State University at Campinas (UNICAMP), Brazil.

## 26. Polish Avantgarde and Post-Avantgarde

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### **Reconstructing Deconstruction. On Strategies in Paweł Szymański's Music**

The issue of deconstruction, combined with postmodern thought of the 20th and 21st centuries, originating from Jacques Derrida's philosophy, is also present in music as one of possible strategies. Paweł Szymański's statements, and above all his music, clearly indicate that in the process of composing, the strategy of deconstructing elements established by tradition plays a significant role in his work, and then they become the starting point for a new statement: "I act against the rules (...). They offend, for example, the laws of harmonic or rhythmic continuation. It is as if it were a **deconstruction** and **reconstruction** at a different level" (Paweł Szymański in an interview with the author, Warsaw, November 2009).

In order to illustrate Szymański's ideas, often governed by strict mathematical rules, the author will present his works, in which this idea is revealed in the most distinct and varied way ("Lux aeterna" for voices and instruments, "Through the Looking Glass... III" for harpsichord, "Partita III" for harpsichord and orchestra, "Partita IV" for orchestra). As it will turn out, the deconstructive strategies derived from Derridian thought, become for Szymański only a tool for the realisation of a surconventional concept — defined even during his studies and, to a greater or lesser extent, still present in his music. Its essence, in turn, is the reconstruction (in the surface layer) of what had been previously deconstructed by the composer (in the deep layer), and the multi-layered whole thus built up, operates in a unique way — as Andrzej Chłopecki rightly pointed out — "on the intellect and on the senses".

**Keywords:** *postmodernism, surconventionalism, tradition, deconstruction*

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won the Hieronim Feicht Award of the Section of Musicologists the Polish Composers' Union (2014) and the Award of the Prime Minister (2015).

She is the author of a book titled "Paweł Szymański's Surconventionalism. Ideas and Music" (AMK Edition, 2020). The results of her research, concentrated on the topics of Polish contemporary music and the problematic of philosophy and aesthetics of the culture in the 20th and 21st centuries, have been presented many times as lectures during international musicological and semiotic sessions in Poland and abroad.

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**When Opera Meets Literature. Strategies and Solutions  
in the Libretto: "ahat ilī – Sister of Gods"  
by Olga Tokarczuk and Aleksander Nowak**

In the 21st century, the opera genre in Poland is still very popular – it is possible to find new productions almost every year. Among the composers, a special place is occupied by Aleksander Nowak (b. 1979), one of the most interesting and talented representatives of a middle generation. In his operatic work it is possible to find several elements, that allow to identify him with the widely understood postmodernism, such as: discourse with popular music, using different styles, techniques and aesthetics and, at the same time, perceiving contemporary music as a specific "game of contexts", finally – the interest in relations between humans. The highly individual feature of Nowak, which locates him in the circle of so-called engaged composers, is "life-writing" (the term was used a few years ago by one of the most significant Polish music critic, Andrzej Chłopecki), which is visible in the extraordinarily personal character of the compositions.

The opera genre and music theatre occupy a special place in Nowak's work (musical criticism has recently described him as the next, after Krzysztof Penderecki, the most outstanding Polish opera artist). In this specific field, he works mainly with writers – authors of librettos to his compositions. So far they have been: Georgi Gospodinov ("Space Opera", 2014), Szczepan Twardoch ("Drach. Damma per musica", 2019; "Syrena. Melodrama aeterna", 2020) and the Nobel Prize winner Olga Tokarczuk. In 2018 the result of their cooperation was premiered, which is opera "ahat ilī – sister of the gods", based on the novel by Tokarczuk, "Anna In in the tombs of the world".

This kind of combination of literature and opera, further enhanced by the unique situation in which the author of the text-inspiration and the libretto is the same person, suggests that "ahat ilī – sister of gods", may be called as a literary opera. The story contained in both – the novel and the libretto – is reinterpretation of ancient myth about Sumerian goddess, Inanna. In fact, it is also a complicated amalgam, which in turn can be analyzed as part of the conceptual blending theory by Mark Turner and Gilles Fauconnier (which was used in relation to music by, among others, Elisabeth P. Sayrs, Lawrence M. Zbikowski and Michael Spitzer).

The aim of the article is to present the composition in terms of genres, as well as to show the specific path that its content has traveled from literary to operatic,

including the analysis of the word from the librettology perspective and the conceptual blending.

**Keywords:** *polish contemporary opera, Aleksander Nowak, Olga Tokarczuk, libretto, librettology, conceptual blending*

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## 27. 20th/21st-Century Serbian Modernism and Avant-Garde: Intersections of History, Theory, Analysis, and Performance

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### **Three Women – Three Generations – Three Contexts**

This paper will consider creative development, oeuvres and social contexts, that has been surrounding three women belonging to different generations of modern and postmodern Serbian composers: Ljubica Marić (1909–2003), Mirjana Živković (b. 1935) and Isidora Žebeljan (b. 1967).

Living and composing in the era spanning from the period of Kingdom of Yugoslavia until today, these three artists have in succession been marking the turbulent history of Serbian music and Belgrade Music Faculty during the greater part of 20th and in the first two decades of the 21st century. At the same time, shifts in political and socio-economic context during the century had a profound impact on aesthetic views of the establishment, which is reflected in their respective oeuvres and on their professional and personal activities.

Ljubica Marić was the first educated female Serbian composer. She was a student of Alois Hába, one of the most prominent proponents of microtonal music, who had an immediate impact on her opus. She gained fame with a cantata “Songs of Spaces” (1956), as well as with short poly-genre cycle named “Music of Octoechoes” (1955–1963) inspired by Byzantine music (which also further marked her opus). Those works are generally considered to be the pinnacle not only of her oeuvre but also the peak of the Serbian music in the 20th century in general.

Mirjana Živković began her composition studies at Belgrade Music Academy in the early 1960s, during the creative peak of Ljubica Marić, who taught at that institution in that time. During formative age, her works enjoyed positive reviews by critics and even by Dmitry Shostakovich (for her song “A presentiment of the autumn”, 1963). Following her specialisation in composition and music harmony in France with Olivier Messiaen and Nadia Boulanger, Živković returned to Belgrade, where she primarily focused on teaching music theory subjects at Faculty of Music, eventually becoming one of the most important textbook authors. However, as of today, she continues to compose.

Isidora Žebeljan is nowadays considered to be one of the most successful Serbian composers. Professor of composition at Faculty of Music Belgrade and a full member of Serbian Academy of Science and Arts, Žebeljan regularly receives orders from the whole world, and she also cooperates with theatre and film directors, as well as with famous musicians. Her opus is especially important in the area of incidental music and opera.

In this paper, I will analyse the works of all three composers from their formative years, which are most indicative not only when it comes to the development of their individual styles, but they also reflect the complex time spirit and different contexts. I will also try to carry out the interviews with Živković and Žebeljan, in an attempt to gain self-assessment of their historical and contextual positions. Such

a combination of approaches will help us to understand better the contemporary status of the ever-increasing number of Serbian female composers.

**Keywords:** *20th-century music, 21st-century music, Serbian modernism, Serbian postmodernism, female composers*

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Nikola Komatović completed his PhD in Music Theory at the University of Music and Performing Arts in Vienna, on the topic of the harmonic language of César Franck. Prior to his studies in Vienna, Nikola obtained his Master degree at the University of Arts in Belgrade. Nikola's research interest is in the areas of historical theories (primarily of tonality and harmony in France), the development of methodology in Eastern Europe (particularly in the Soviet Union and former Yugoslavia) and China, and the analysis of popular, modern and postmodern music in former Yugoslavia, especially examining their Ancient Greek and Byzantine heritage. Nikola is currently preparing his post-doctoral thesis on the origin and typology of the octatonic scale.

Nikola's work is published in journals "Musicology", "Journal of Arts Academy of Novi Sad", as well in over ten conference proceedings. He has presented papers at conferences in Hong Kong, Netherlands, Belgium, Switzerland, the UK, Germany, Poland, Czech Republic, Russia, Portugal, Ireland, Romania, Cyprus, Croatia, and Serbia.

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## **The Narrative Archetype of Pastoral in the Music of Serbian Postmodernism: "Sonnets" by Svetlana Savić and "Whilst Thinking About You" by Tatjana Milošević**

My principal argument in this study is that the musical narrative represents a space within which musical archetypes exist. The archetype implies a deep structure, what Karl Gustav Jung defined as a kind of "psychic experience" (Jung 1981, 5). The compositions *Sonnets* by Svetlana Savić — "La Douce Night" for cello, piano and electronics (2010), "Looking on Darkness" for mezzo-soprano, cello, piano and

electronics (2011), and “La vita fugge” for female voice, cello, piano and electronics (2013) — and “Whilst thinking about you” (2016) for piano and strings by Tatjana Milošević, are representative postmodern collages. Through analysis and interpretation, I will apply the idea of linguistic-style decentralization strategy, which entails two noteworthy observations. The first is that any form of referring to any style or some other occurrence like sounds from nature for example, could not be literal. The second is that the processing of a reference (such as stylistic) into a new semantic system by the composer is not carried out through its active processing; on the contrary, established contexts build the overall semantic context.

I derive the term decentralization from my previous work resemantization of tonality in the first half of the 20th century. This term may also point to a fundamental difference between linguistic-stylistic strategies and the way in which reference is treated in modernism and postmodernism. Postmodern resemantization involves the flow of signifiers that move on the surface itself. In the case of both compositions I examine here, one gets the impression that in the temporal musical dimension only instantaneous “flashes” of signifiers occur. In the works of Savić, there are naturalistic sounds, that is, different references such as to the Romantic waltz, the music of Guillaume de Machaut, and John Dowland, as well as the references that come to the fore because of the specific utterance of the individual verses of the sonnets of Petrarch, Shakespeare, and Baudelaire. In “Whilst thinking about you” Milošević quotes Domenico Scarlatti’s Sonata in D minor K. 213 (L. 108). The underlying feeling in both compositions is that of melancholy and the all-permeating archetype is the pastoral.

In both cases, it is somewhat absurd that the flow of the signifiers leaves room for expressing the in-depth structure of the narrative archetype such as the pastoral. It is plausible that the so-called passivity of the postmodern author, in general, suggests a “pure” image of the archetype in both compositions. When placed in such a context, archetypes appear to have been truly derived from the deepest layer of the “collective unconscious”. My analysis of musical archetypes specifically addresses the following questions: (1) What do archetypes denote in musical narrative, both individually and within context? (2) How archetypes interact with other musical elements within musical time and space? (3) What are the specific characteristics of meaningfully-upgraded archetypes within a specific historical epoch — postmodernism? The aim of the paper is to understand the semantic activation of archetypes in postmodern music and examine the ways in which they are established.

**Keywords:** *archetype, decentralization, musical narrative, postmodernism, Serbian music*

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### **Serbian Music Neo-Avantgarde: *Opus 4* Composer Collective and *Ensemble for Different New Music***

The subject of this study is Serbian neo-avant-garde music as exemplified by the practice of *Opus 4*, a Belgrade-based group of composers, a practice pursued in creative collaboration with the *Ensemble for Different New Music (EfdNM)*, with the institutional support of Belgrade’s Students’ Cultural Centre, whose cultural policies were a (rare) example of Yugoslavia’s cultural opening up to the West in the 1970s and 1980s.

*Opus 4*’s neo-avant-garde activities constituted a unique artistic paradigm on Serbia’s art music scene. While its work clearly referred to the experimental trends in the United States (minimalism, Fluxus, multimedia, conceptual art), it also retained a significant “trace” of European post-war modernism, embodied in their commitment to serialist modes of organizing musical material. Our argument is that the site-specific production of *Opus 4* and the *EfdNM* resulted primarily from the influence that the American experimental art practice exerted on the young artists – composers and performers – who were responsible for the project. This is attested to by their many multimedia works, performances, installations, minimalist pieces, and conceptual works, in which one may identify a specific mode of experimentalism akin to the so-called “transformative avant-garde” (cf. Hal Foster 1996). *Opus 4* composers collaborated on joint projects under the auspices of the *EfdNM* (founded in 1977) even after the official dissolution of that group (in June 1982), seeking to overthrow the institution of Serbian post-war “new music,” with its exclusive focus on ideas coming from the European post-war avant-garde. The protagonists of this neo-avant-garde project viewed post-war European musical avant-garde (integral serialism and aleatoric music) as the “main new music,” naming their practice a “different new music” in order to emphasize its kinship with Cage and Webern.

The programmatic and poetic unity of *Opus 4* and *EfDM* was best articulated in their collective performances, while in this study it will be surveyed in select examples of their accomplishments in various “genres”. Their neo-avant-garde project was accepted in the Socialist Federal Republic of Yugoslavia, but faced fierce criticism from its academic establishment (the professors at the Department of Composition at the Faculty of Music in Belgrade at the time), which favoured the European version of post-war musical modernism (neo-avant-garde), epitomised by integral serialism, aleatoric music, and the Polish school.

Viewed from the perspective of Bürger’s (1998), Veselinović Hofman’s (2002), and Foster’s (1996) theories of avant-garde, the manifold activities of *Opus 4* and the *EfDNM* may be understood as a “second neo-avant-garde of the local type”, although in our music this phenomenon occurred at least ten years later than its originator (American, second neo-avant-garde), during which time the neo-avant-garde’s international popularity had already passed.

Since existing studies of the musical neo-avant-garde in Serbia have rarely pursued wider theoretical conclusions, the purpose of this study is to contribute to a better understanding of the historical position of the neo-avant-garde practice of the composers of the *Opus 4* collective and the *EfDNM* – in the overall, global, and local avant-garde genealogies of 20<sup>th</sup>-century music.

**Keywords:** *Serbian neo-avantgarde music, minimalism, Fluxus, Opus 4, Ensemble for Different New Music*

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Her main references are: “Muzički minimalizam” (Beograd: Clio, 1998); “Orfej u repetitivnom društvu: Postminimalizam u srpskoj muzici za gudački orkestar u poslednje dve decenije XX veka” (Beograd: Fakultet muzičke umetnosti, 2010); “A Theoretical Model of Postminimalism and Two Brief Case Studies,” in “Ashgate Research Companion

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## **Music(ological) Analysis and Music Theory: A View from Contemporary Music Scholarship in Serbia**

For just more than a century since the institutionalization of music science in Serbia, music analysis as an activity (but at the same time not necessarily always as a discipline) has very rarely been an object of scholarly reflection: the overall range of sources which put music analysis under comprehensive, systematic and critical view can be considered sparse.

The two specific moments in which music analysis emerged as a field, which not only can but also should be interrogated and circumscribed, correspond to two crucial moments in the history of music scholarship in Serbia. The first one is related to the profound reepistemologization of both musicology and music theory in the late 1960s and the beginning of the 1970s. It included the expansion of musicology from the bio-bibliographically oriented research and the redirection of music theory from abstract theoretical generalizations serving its predominantly practical contents and aims toward a common goal: analytically informed discourse as the path to musical work and the music itself. The second one took place approximately at the time when the “widespread rumors ... of the death of analysis” were announced (Everist, Cook 2001 *xii*). This time, music analysis was discussed within the two main activities, which provided the differential axis in contrast to which the interpretive interdisciplinary scientific musicological work – in some sources dubbed “musicological analysis” (Masnikosa 2011) or “musicological music analysis” (Поповић-Млађеновић 2002) – was defined: the establishing of elementary factual material about the musical work as *opus perfectum ed absolutum* (Веселиновић-Хофман 2007 37) or doing specialist partial, often excessively atomistic, analysis of it (Поповић-Млађеновић 2002). Consequently, the analytical domain of music theory was discussed from the “outside” through critical, sometimes even polemical voices. Strangely enough, in this (re) established interpretive framework of music science in Serbia, music theory remained almost completely silent.

The fact that during the critical time of the widespread disciplinary reexaminations and reconfigurations of music science, music theory in Serbia largely restrained itself from reflection about music analysis (and, for that matter, about itself) could be a consequence of a complex set of different but mutually inter-related causes: the nature of the discipline which was at that time still based on practical skills, epistemological certainty in *modus operandi* of the music-theoretical work, tacit knowledge which music theorists transmitted and sustained through the inherited and unproblematized models of pedagogical practice, immersive centeredness in the elusive spirit of the system, adherence to the values of the perceived tradition, even the comfort of indifference toward the surrounding world of differences. Whatever was in question, the lacuna seems to exist, and it calls for attention.

The aim of this paper is to put light on the aforementioned relationships and to open the discussion about the possibility of locating the music-theoretical — which means: interpretive as opposed to purely factual, comprehensive in contrast to partial and atomistic, work-centered and work-responsible contrary to theory-dazzled — *differentia specifica* in contemporary music scholarship in Serbia.

**Keywords:** *music analysis, musicological analysis, music theory, interpretive practice, music theory in Serbia*

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### **Ivana Medić**

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## **Vasilije Mokranjac’s Symphonies Between Music Analysis and Historical Musicology**

In professional practice, historical musicology and music analysis are often separated and doubtful of each other’s contributions and results. Musicologists believe that music analysis is just the first step in getting to know a piece of music, and that the analysts’ preoccupation with how music is created and what compositional methods are used should be placed in appropriate historical, geographical, and cultural contexts. On the other hand, music theorist often believe that musicologists spend too much time dwelling on contexts and (suspected) meanings, while failing to delve deep enough into the study of compositional procedures. The main reasons for this rift (which I experienced first-hand, having worked in both disciplines) are, first of all, idiosyncrasies of educational systems in certain countries (for example, in Serbia musicology and music theory are firmly separated at all levels), as well as ideological burdens inherited from the past, with different ideas on how to make the study of music more “scientific”. Hence, when participating in music theory conferences, I often tend to omit some important historical and contextual information, because I want to be taken seriously by music theory specialists. However, on this occasion I want to play devil’s advocate and investigate why context does matter. In order to do so, I will analyze selected symphonies of Vasilije Mokranjac (1923–1984), one of the most renowned Serbian/Yugoslavian composers of the second half of the twentieth century.

An offspring of a famous Serbian musical dynasty, Vasilije Mokranjac took up the responsibility of having to write substantial and meaningful works, in order to contribute towards the development of the hitherto insignificant Serbian symphonic tradition. In the post-World War II socialist Yugoslavia, the symphony was ascribed a special semantic/symbolic meaning influenced by the Soviet Marxist aesthetics, and regarded as a bearer of humanist and moral values. By establishing himself as a symphonist, Mokranjac had to invent a “moral persona” for himself — that of an intellectual-humanist, deeply concerned with the fate of the mankind. Yet, the same violent outbursts, extreme contrasts and collisions, cataclysms and threnodies in Mokranjac’s symphonies that were commonly interpreted as signifiers of war and war-related suffering, acquired another meaning after the composer’s tragic death — namely, aged 60 he committed suicide.

Building on the scholarship of thematic process (Roseberry 1989), musical gesture (Hatten 2004) and embodiment (Cox 2016), with an overview of literature on

Serbian symphonic music (Milin 1998; Stojanović-Novičić 1999; etc.), in this paper I will situate Mokranjac's symphonic output (which consists of five symphonies and several smaller works called "poems", "symphoniettas" or "overtures") within the Serbian post-World War II musical scene, analyze specific traits Mokranjac's symphonic style and attempt to decode his musical symbolism, in order to show how Mokranjac employed his moderately-modernist compositional technique for the purpose of expressing his innermost concerns and psychological struggles.

**Keywords:** *Vasilije Mokranjac, twentieth-century symphony, music analysis, context, moral persona*

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### Laura Emmerly

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## **Pioneers of Electronic Music and Avant-Garde in Yugoslavia: Vladan Radovanović's Radiophonic Composition, "Small Eternal Lake" (1984)**

Following World War II, Yugoslavia, then a socialist and communist country not aligned with either the Soviet or the Western Bloc, faced cultural isolation from the rest of the world. With only a handful of European countries granting an entry visa to post-WW2 Yugoslavs, a very select number of extraordinary composers and

visionaries were allowed to travel to Warsaw and learn from Krzysztof Penderecki (among other electronic music pioneers) at the Polish Radio Experimental Studio (PRES). Established in 1957, PRES was one of the few electronic music studios operating behind the Iron Curtain. A creative thinker truly ahead of his time, Vladan Radovanović (b. 1932) attended the workshops at the PRES in 1966, and brought back the techniques and knowledge of experimental electronic music to Belgrade, eventually establishing the Electronic Studio Radio Belgrade in 1972.

Radovanović is regarded as the most prolific, recognized, and decorated composer, poet, visual and multi-media artist, and philosopher in Serbia. If it were not for the unfortunate and untimely circumstances of socio-political events in Cold War Yugoslavia – political, economic, and cultural isolation by both the West and the East – followed by the civil wars of the 1990s, Radovanović would have been (deservingly so) a much more recognizable name, worthy of scholarship. Yet, despite winning numerous national and international awards in composition, he has been largely neglected by the international community and somewhat recognized by Serbian scholars. In this paper, I examine his pivotal multi-media radiophonic work “Small Eternal Lake” (*Malo večno jezero*, 1984), scored for actors, choir, orchestra, and electronics, which has earned him the first prize at the 1984 Gianfranco Zafrani Award at Prix Italia.

Radovanović is a leading figure in Yugoslavian avant-garde music and art scene, driven by the need “to express himself by doing what no one else has done before” (Medić 2019, 158). *Small Eternal Lake* captures Radovanović’s innovative and creative thinking – the piece is based on the composer’s transcription of his dream, with the sound deriving from several acoustic and electronic sound sources: three actors (female voice, male voice, and the dreamer/male voice; SATB choir with soloists and orchestra, the parts often using the material from his previous works as well musical quotations; and two types of electronic sounds: pure electronic sounds and non-electronic sounds transformed in their frequency, amplitude, and timbre and recorded ambient sounds, which are not transformed other than being transposed. All these heterogeneous sounds – vocal, instrumental, and electronic – are edited to stress the dreamlike state of the narrator: the sounds are manipulated, fragmented, and intertwined to differentiate between the world of the dreamer, but the space which is informed by a reference to interiors.

Building on the scholarship of the image schema (Saslaw 1996), music cognition and semantics (Zbikowski 2005), and music gesture and embodiment (Hatten 2004, Cox 2006, Lidov 2006), I examine musical gestures, such as timbre and articulation, image and sound schemas, the use of language in this music-poetic work to interpret the narrator’s transformation from the dreamer’s subconsciousness to the composer’s consciousness.

**Keywords:** *electronic music, Yugoslavian avant-garde, Vladan Radovanović, Cold War Yugoslavia, Small Eternal Lake [Malo večno jezero], Electronic Studio Radio Belgrade*

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Laura Emmery is Assistant Professor of Music Theory at Emory University and Associate Editor of "Music Theory Spectrum". Her research focuses on 20th/21st-century music and post-tonal theory, with an interdisciplinary approach that draws on philosophy, literary criticism, critical theory and performance studies. Having spent over two years at the Paul Sacher Stiftung conducting a critical study of the original sources, her analysis of Elliott Carter's music incorporates sketch study in tracking the composer's evolution and process. Her monograph, "Compositional Process in Elliott Carter's String Quartets: A Study in Sketches", was published in 2019 (Ashgate Studies in Theory and Analysis of Music After 1900). Her articles have been published in "Twentieth-Century Music", "Contemporary Music Review", "The Musical Quarterly", "Music Theory Online", and "Tempo", among others. She is currently working on a new monograph that examines avant-garde music in Cold War Yugoslavia.



## 28. Jazz & Rock

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### **Lost in Translation: Molldur in Tonal Jazz**

The flatted sixth in major is a common phenomenon in tonal harmony. However, over time no single, generally accepted term, or view with respect to its status within the system of tonal harmony, have emerged. From the perspective of strict diatonicism, the flatted sixth in major may simply be viewed as a chromatic pitch. Mostly, the flatted sixth in major falls into the (chromatic sub-) category of what in Anglo-Saxon traditions is called ‘modal interchange’. More recently, the term ‘harmonic major’ for the major scale with flatted sixth has come into use. However, neither the status of the latter ‘mode,’ or what the term modal interchange covers precisely, are clearly demarcated.

Also in German harmonic thinking the views diverge. Hauptman, for example, saw what he called Moll-Dur as the result of the combination of major triads on I and V, and a minor triad on IV; an almost independent category next to major and minor. In Schenker’s view, major and minor are not strictly separated, and the major scale with flatted six is an instance of *Mischung* (mixture). In their theory of harmony, Louis and Thuille – who are seen as synthesizing different harmonic views – place the phenomenon in the realm of what we could call ‘extended diatonicism’. These conceptual and terminological differences are important, because, as we know, theoretical concepts and terminology not only reflect, but also determine our perception of the musical reality, and, moreover, may even have an impact on the music itself.

In tonal jazz, and the standards repertoire more specifically, the flatted sixth in major appears frequently, and in ways characteristic for the style. These typical manifestations not only arise from the extended chord material in jazz, but are also related to their typical formal functions. This paper surveys the chord formations and their functions typical for jazz, including their transformations in bebop tunes such as “Yardbird Suite” (Parker) and “Lady Bird” (Dameron). In addition, the theoretical concepts and terms that are generally used in jazz, such as the jazz-specific ‘backdoor dominant’, will be explored. This will include a discussion of the non-correspondence of the German and Anglo-Saxon terminology. It will be argued that, of all options, Louis & Thuille’s view of Molldur as an instance of extended tonality, captures the forms and functions of the phenomenon in jazz best.

**Keywords:** *jazz harmony, terminology and concepts, Flatted sixth in major, harmonic major, Molldur*

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Barbara Bleij holds degrees in music theory (classical music and jazz) and piano (jazz). She teaches music theory at the Conservatory of Amsterdam. She is co-founder of the “Dutch Journal of Music Theory” (currently “Music Theory and Analysis”) of which she was Editor in 1996–2007, and former President of the Dutch-Flemish Society for Music Theory.

### **Patrick Schenkus**

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## **Reconstructing Charlie Parker’s Bebop Idiom**

The aim for this paper is to present a possible reconstruction of Charlie Parker’s idiom analyzing in a step by step approach bar 1 of the melody of “Honeysuckle Rose” (Fats Waller 1928). Listening and analyzing to his composed melodies and improvised solo’s there seems to be an abundant use by Parker of the opening motif of Honeysuckle Rose, either as a modified quote of the original or used in a more varied way. This led to the assumption that Parker studied this motif so well presumably recognizing a multiple use of it, melodically as well as harmonically. The note examples in the presentation will show a gradual transformation of the ‘Honey’-motif into Parker’s well known idiom. A logic first step is to sequence the motif six times through the diatonic major scale (of F), each shape per bar. When the sequence is played by a descending third one may discern the harmonic progression of “Honeysuckle Rose” itself. The sequence played by a descending fifth interval will reveal the harmony of “Perdido”, and by a descending second the so-called rhythm changes (derived from “I got Rhythm”), all popular harmonic progressions mainly based on the diatonic II–V progression.

The next step in varying the Honey-motif is applying one or more of the following techniques: rhythmical displacement by an eighth-note, adding notes to the motif (before and/or after), add chromatic passing tones, permutate notes, alter notes, interchange one note for another pitch, alter the direction of the motif by octave displacement, reduction of notes, and rhythmical variation. Parker’s use of the ascending minor 7th arpeggio resolving to the dominant in a II–V progression can be reconstructed as followed: ‘shape three’ of the Honey-motif is permuted twice, then played in retrograde movement. In a similar way the secondary dominants can be created with the other shapes. This malleability of the motivic material helps the improviser to deal with the quick evolving harmonic progressions in jazz.

These techniques are acknowledged by Woideck (1996) as motivic improvisation as a way of using invention to safeguard continuity in solo improvisation. Other authors use different parameters (Koch 1998, Martin 1996) or categorize motifs as separate entities (Owens 1974) to analyse Parker’s melodic idiom.

The applicability of Honeysuckle Rose can be shown in Parker’s contrafacts (“Scrapple from the Apple”, “Marmaduke”) or his compositions in which the Hon-

ey-motif is hinted at briefly (“Yardbird suite”, “Moose the mooche”, “Bloomdido”, “Laird Baird”, “Bird Feathers”). Also other composers used the motif in a direct or varied way, like for instance Benny Green (Crazeology) and Miles Davis (Donna Lee). Charlie Parker used several transformations of the Honey-motif already in his early work with JayMcShann (1940–1942) until its culmination in the melody of “Blues for Alice” (1951), in which the Honey motif returns in each of the twelve bars of the blues form in a transformed way.

ORIGINAL MELODY  
HONEYSUCKLE ROSE BAR 1

RESOLUTION SUSPENSION (ADDITION)

EIGHTH NOTE DISPLACEMENT

CHORD SUBSTITUTION

ALTERATION

PERMUTATION

ADDITION

PERMUTATION

RETROGRADE

ADAPTATION

TRANSPOSITION

ADAPTATION

ORIGINAL MELODY BAR 1

VARIATION. PASS. TONE

CHROM. PASS. TONE

REDUCTION

VARIATION

ADDITION

PERMUTATION

CHROM. PASS. TONE

TWO CHROM. PASS. TONES

CHROM. PASS. TONE

DELETION

OCTAVE DISPLACEMENT

TRANSPOSITION

ADAPTATION

PERMUTATION

**Keywords:** Jazz, bebop, improvisation, analysis, harmony

Patrick Schenkus (b. 1969) graduated in 1995 as jazz guitarist (Royal conservatory, The Hague) and finished in 1997 two studies, Jazz Music Theory and Arranging / Composing Jazz in Hilversum (nowadays Amsterdam Conservatory). He teaches jazz music theory (Analysis, Harmony, Ear training and Solfège) on both institutes. He is still active as guitar player and arranger.

In March 2016, Patrick Schenkus finished his Master study Music Theory Jazz (Amsterdam) about the multiple transformations of the standard twelve-bar blues form in instrumental jazz. The conclusion led to an adapted definition of the instrumental jazz blues. On the Euromac 9 in Strasbourg in 2017 he gave a lecture on Wayne Shorter's use of the 12-bar Blues Form.

### **Walther Stuhlmacher**

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## **Intrinsic Formal Functionality in Jazz Standards – 'Conclusional' and 'Pre-Cadential' Features in the Last (Eight-Bar) Section**

Why do we hear in m. 25 of "Tea for Two" that we are in the last section of the song and not in the second or third, let alone the first? That was the question that triggered this paper. It forms part of a broader quest that has been in my heart for a longer time: in how far are the concepts of formal functions (as advocated by William Caplin) and the schema theory (as popularised by Robert Gjerdingen) applicable to the repertoire of jazz standards and, perhaps to a lesser extent, jazz originals?

The formal function of the before-last 4-bar segment of a 32-bar song could be described as 'pre-cadential', leading towards the final cadence, and 'conclusional' in that it concludes the 'argument' of the song before closing it with the cadence. In how far do we recognise these features even if we don't hear them in context?

As for the schema theory, to what extent would it be possible or even helpful to parse this repertoire into existing categories like "Prinners" and "Fontes"? And could such a classification contribute to a better understanding of the musical material?

The point of departure was an experiment to be conducted with a group of advanced 2nd year jazz students, inspired by an experiment run by Caplin together with three colleagues on the intrinsic formal functionality of musical material from Mozart sonatas (Vallieres/Tan/Caplin/McAdams, 2003).

In my experiment, the students were asked to harmonise several 4-bar melodic fragments taken from lesser known Irving Berlin songs and to assign each of them to a 4-bar slot on the timeline of a standard 32-bar ABAC or AABA song.

Considering that harmonising these melodies would not be particularly difficult for these students – harmonising melodies is an important element within the jazz theory program at the Amsterdam conservatory –, what interested me most was to see in how far the harmonisations of the melodic fragments would relate to their assigned position in the timeline. Mistakes being often more interesting than correct solutions, I will present a few revealing examples in my presentation.

The primary objective of the paper will be to categorise the main models found in m. 25 through 29 of ABAC jazz standards and to identify their characteristic melodic, harmonic and rhythmic features. The last section of an ABAC song is more likely to contain new material with specifically 'conclusional' characteristics (e. g. "Tea for Two") than the last section of an AABA song, where the third A needs to be varied or extended in order to become more 'conclusional' than the second A (e. g. "I Got Rhythm").

**Keywords:** *formal functions, jazz standards, Model ('Satzmodell') or schema analysis, musical perception*

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### Rich Pellegrin

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## **Salience, Common Tones, and Middleground Dissonance in the Fourth Chorus of Brad Mehldau's Improvisation on "All the Things You Are"**

This presentation examines the relationship between pitch stability and salience (a function of metric placement, duration, parallelism, loudness, register, etc.) in performances by Bill Evans, Herbie Hancock, and Brad Mehldau, with special attention given to the usage of common tones. A Bill Evans improvisation on his composition "Bill's Hit Tune" is first presented to illustrate how upper chord tones may form ascending middleground lines that work against their implied resolutions, temporarily privileging salience over stability. A passage of a Herbie Hancock improvisation on "Autumn Leaves" is then presented to illustrate how common tones can also privilege salience over stability by frustrating the resolving tendencies of unstable chord tones (though sometimes a repeated tone may lose its "need" to resolve") (Strunk 1985, 112).

The remainder of the presentation focuses on the fourth chorus of Brad Mehldau's improvisation on "All the Things You Are," that which appears on his 1999 album, "Art of the Trio", Volume 4: "Back at the Vanguard". My analysis brings together elements from both the Evans and Hancock examples, demonstrating how middleground common tones which are salient but often unstable combine to form plateaus, ascending (and descending) lines, and a coherent large-scale structure.

A transcription of the fourth chorus of Mehldau's performance of "All the Things You Are" is provided, along with a reduction of the upper voice of his right-

Fourth Chorus

A 217

A 221

B 225

A 229

Fifth Chorus

A 235

5<sup>41</sup>\*

13 13 9 #11 #9 9 7 11 9 13 #9 7 7 9 7 9 (11) 11 15 9 (9) (M m)

TT = theme tone

Example 2. A reduction of Mehldau's performance of "All the Things You Are," measures 213-38. Roots are provided on the lower staff. Dissimilarities are indicated between the staves.

2nd inversion

Root position

1st inversion

Example 3. Triadic voice leading in measures 224-29 in Mehldau's performance of "All the Things You Are." Triads that do not correspond to the chord changes are marked with asterisks.

antecedent consequent

antecedent consequent

antecedent consequent

antecedent consequent

Example 4. Antecedent-consequent relationships in measures 290-35 in Mehldau's performance of "All the Things You Are." The (exact) boundaries of the four nested brackets are based on meter. The boundaries of the last two brackets are based on contour.

hand line, based upon salience. At the beginning of the chorus, Mehldau confines his right hand to the notes E, A, and B. The upper voice B thus functions variously as lower chord tone, extension, and alteration as the harmony moves largely through descending-fifth progressions. But Mehldau's playing here, and in the excerpt overall, depends less upon chord-tone functionality than upon middleground-level linear motion created by the salient tones, regardless of their harmonic status within the chord or progression.

Measures 224–229 feature triadic structures and stable middleground pitches. However, these triads do not always match the underlying harmony, and salience still plays a significant role here. The texture that results from planing triads in this way has a stable and open quality most of the time, but differs from the guide-tone flow characteristic of traditional bebop lines, which tend to feature stronger resolutions. With the sevenths omitted and some chord changes dominantized or ignored altogether, the ear focuses more on linear directionality than on the underlying tonal logic.

Measures 230–235 contain a plateau on E created by common tones, nested antecedent-consequent relationships resembling those of parallel double-period structure, and a confirmation-type motivic parallelism that “simultaneously completes its path and the path of the larger model it represents” (Larson 2005, 252). These and other elements synergize to engender a local and large-scale return to stability that dramatically reinforces the final cadence of the fourth chorus and prepares the thematic quotation occurring at the beginning of the fifth chorus.

**Keywords:** *jazz theory, Bill Evans, Herbie Hancock, Brad Mehldau, reductive analysis, stability, salience*

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### **Five Taken: The Rhythmic Influence of the Dave Brubeck Quartet on British-American Pop-Rock**

As the overwhelming majority of Western popular music is in some kind of 4/4, the rare track in 5/4 is going to stand out. The few, brief scholarly engagements with such songs (Biamonte 2014, Osborn 2014, Murphy 2016) have treated them as examples of fairly abstract theoretical phenomena — non-isochronicity, Euclidean rhythms, Platonic-trochaic successions. By contrast, this paper identifies rhythmic/metric similarities between several of these 5/4 outliers that are far more specific than what these abstract concepts can capture. These similar features are so speci-

fic, in fact, that they suggest a direct historical connection between these songs. A natural question, then, is when and where do these features originate? This paper argues that the likely fountainhead of these shared 5/4 elements is the Dave Brubeck Quartet's cool-jazz hit "Take Five" (1959).

"Take Five" is dominated by a looping rhythm-section vamp with three pertinent features: 1) a consistent 5/4 meter grouped as 3+2 beats, the last two beats being distinguished in pitch (the bass and harmonies change); 2) a 2:3 cross-rhythm within the first three beats, as heard in Joe Morello's snare drumming (shuffled) and in the left-hand bassline of Brubeck's piano (straighter); 3) a trio of attacks before beat 2 and on beats 3 and 5 — a kind of distorted backbeat — corresponding to the piano's right-hand chords.

Brubeck continued to record tunes in 5/4 throughout the 1960s, but it was not until Lalo Schifrin's iconic theme song to the American television series *Mission: Impossible* (1966) that the above-cited rhythmic elements were mimicked outside of jazz. Schifrin recasts the 3+2 grouping and 2:3 cross-rhythms as a riff for brass, electric bass, piano, and claves, while repurposing the distorted backbeat for bongos (slightly shifted). This theme was likely a mediating influence on later 5/4 tracks, as comparable vamps begin to surface elsewhere in the late 1960s, particularly among British pop-rock artists: Nick Drake's "River Man" (1969), Jethro Tull's "Living in the Past" (1969), Andrew Lloyd Webber's "Everything's Alright" from *Jesus Christ Superstar* (1970), Led Zeppelin's "Four Sticks" (1971). These examples contrast with other songs like Rush's "YYZ" (1981) that feature quintuple meters but do not manifest all these same rhythmic features; in other words, I do not argue all 5/4 songs are historically related. The glut of similar-sounding British records around 1970 might owe to the fact that *Mission: Impossible* did not begin airing in the UK until 1968, although these pop-rock records are rhythmically closer to "Take Five" than to *Mission: Impossible*. In any event, these 5/4 songs share much more than their odd meter; their similar rhythmic profiles are suggestive of direct (conscious or subconscious) influence. "Take Five" is the earliest hit to include all these features, likely making it the original source for subsequent appearances, a small but significant intertextual lineage hitherto unappreciated.

**Keywords:** *quintuple meter, non-isochronous meter, jazz, pop-rock, similarity*

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Example 1: Rhythm-Section Vamp from The Dave Brubeck Quartet's "Take Five" (1959)

The musical score for the rhythm section of "Take Five" is written in 5/4 time. It consists of five measures. The piano part has a "distorted backbeat" and a "2:3 cross rhythm" over five measures. The double bass part is marked "(at pitch)". The snare drum part also features a "2:3 cross rhythm" and a "distorted backbeat". The bass drum part is marked with a "2:3 cross rhythm".

Example 2: Vamp from Lalo Schifrin's Theme to Mission: Impossible (1966)

The musical score for the vamp from "Mission: Impossible" is written in 5/4 time. It consists of five measures. The main riff is marked with a "2:3" cross rhythm over five measures. The bongos part is marked "(akin to distorted backbeat?)".

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### **Maria Donohue**

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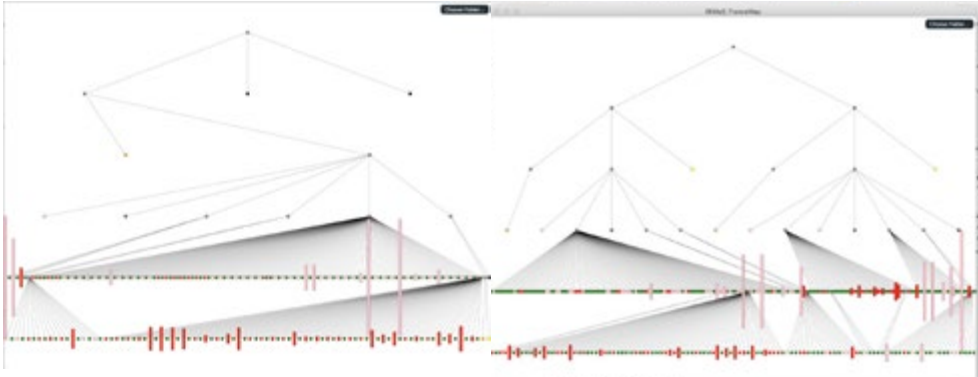
## **The Improvisers Cookbook: Archiving and Analysing the Assemblage of Free Improvisation**

Free Improvisation is a complex and multi variant assemblage of practices, techniques, histories, and definitions (Toop 2016). In order to better understand it, the research presented in this paper shares a growing resource of interviews, perfor-

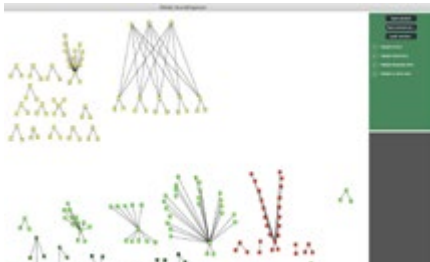
### Supplementary materials

Screenshots from the software packages discussed in the proposal (Please note, since inevitably these are static shots they cannot capture the interactive, dynamic and aural nature of the software which is crucial to the argument).

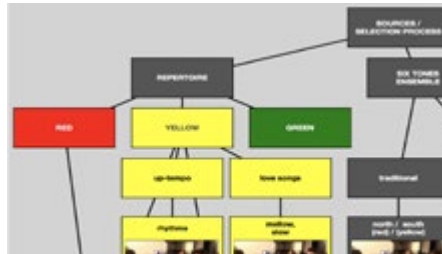
1, Screenshots showing use of the file organisation software, with two separate views of the sample base files provided by case study participants. The software is interactive and each node can be played or viewed by clicking on it.



2, Screenshot of interactive software showing work space for organising various data including audio playback and grouping and labeling of disparate sources.



3, Screenshot from the tree organisation of key words and themes. Again this chart is interactive and may be used for accessing video files of rehearsals.



mance/rehearsal videos, scores, samples, and correspondences from practitioners in different communities around the world. The purpose of the collection is to archive the changing and disparate practices of the field: uncovering and analysing the shifting vocabulary, instruments, approaches, and goals. This research has only become more prevalent during the recent practice shifts while players moved to digital music means, and the research now tracks international artists adapting and defining new practices for telematic free improvisational communities (MacDonald

at al. 2021). Given the location of the conference, the examples presented focus on accounts from the Russian free improvisation community collected in 2019, which cover unique perspectives on definitions of the music as well as impetus behind the creation of platforms like the Siberian Improvisation Company and the St. Petersburg Improvising Orchestra. These accounts are re-situated within current practices, with documents of the meeting of these communities during the Glasgow Improvising Orchestra online Zoom sessions 2020–2021. These materials provide first person accounts of creative processes in free improvisation, as well as unique meeting points for international artistic collaboration, presenting an array of backgrounds and practices that contextualise improvisations' diverse and interconnected community.

The methodology presented in this research is possible through the use of the ERC-funded project Interactive Research in Music as Sound (IRiMaS), which is designing software to allow for interactive and non-linear research. The IRiMaS software maps artists and sources onto specific locations. It provides keywords, video correlations and large organisational methods for multiple sample and data files. These dynamic ways of navigating large databases allows connections to be made between individual and collective artistic practices, placing them within a wider social, political and geographical context. An important aspect of the approach demonstrated is interactivity and 'play'. The software invites readers to participate actively in the analysis, keeping the same ephemeral and shifting balances as prevalent within the field of improvisation itself.

**Keywords:** *improvisation, aural analysis, interactive software, community, assemblages*

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bringers at the Analix Forever Gallery” (CZ) and her recent commissions include the Orchestre de la Suisse Romande (CZ) the chœur midi du Chœur (CZ) and the International Contemporary Ensemble (US). She has previously worked with the BBC Scottish symphony orchestra, Australian Art Orchestra, Instant Composers Pool, and is a current member of the Glasgow Improvisers Orchestra

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## **Developing Variation in Jobim’s Music**

Brazilian Antônio Carlos Jobim is worldwide renowned as the composer of songs like Corcovado, One-note Samba, Desafinado, The Girl from Ipanema, among many other hits. Despite of its great originality, beauty, and complexity, his music is relatively little studied in strictly structural terms. Such a gap has been gradually filled in a recent research, which is directed specifically to the investigation of Jobim’s compositional procedures, considering initially both harmonic and voice-leading aspects. A new branch of this research addresses motivic-thematic relations, especially the presence of derivative processes in thematic construction.

With a theoretical framework supported by Schoenberg’s principles Grundgestalt and developing variation, an original analytical model was built aiming at examining variation according to a transformational perspective. The model addresses mainly the notion of decomposable variation, that is, applied to isolated structural parameters, called domains (pitch and temporal domains, among other possibilities, were selected for the present study). The domains, in turn, contain a number of attributes, which ultimately are intended to represent individual and particular musical characteristics: specific pitch, pitch-class, and intervallic sequences, as well as melodic contour, and ambit (in the case of the pitch domain); durational, and inter-onset intervallic sequences, metric contour, and total span (for the temporal domain). Derivation is formally identified in the model by the action of transformational operations on one or more attributes. A derivative-transformational analysis is then graphically displayed in as a directed network formed by nodes connected by arrows.

As I discussed elsewhere, the analysis of derivative relations in popular music arouses an inherently problematic issue, namely the relative brief duration of the pieces (if compared with the average duration of a movement of Brahms, for example). In short-extension music, the emergence of an organic thematic structure is in principle inhibited, since the proper gradual development of the material requires normally large amounts of time, distributed along large and contrasting formal sections and a multi-layered structure.

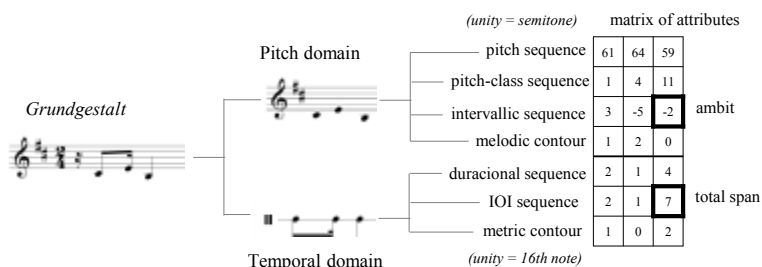
Nevertheless, in spite of their short duration, some of Jobim’s compositions are remarkable examples of melodic construction through progressive derivation from basic motivic unities, through application of developing-variation techniques in a highly concentrated rate. As an illustration of this kind of constructive process, I selected the melody of the song *Outra Vez*.

The analysis is initiated with the subdivision of melodic line into thirteen short segments, followed by the identification of the main source of thematic material,

or the Grundgestalt of the piece, in Schoenbergian terms (Figure 1). As it is shown, pitch and temporal domains are isolated, from which are abstracted their respective musical attributes, numerically encoded and inserted in an algebraic structure, named matrix of attributes.

This basic multidimensional structure becomes the reference for a series of derivations, through a number of transformational operations, involving distinct domains/attributes. As it will be demonstrated in the analysis, eleven of the thirteen segments can be explained as forming a developing variation lineage, with a progressive increase of complexity in relation to the Grundgestalt.

Figure 1: Grundgestalt of *Outra Vez*, from which are abstracted pitch and temporal domains, and respective attributes, inserted as numeric information in a matrix of attributes (rightmost)



**Keywords:** *developing variation, Grundgestalt, derivative-transformational analysis, Jobim's music*

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## 29. Universalialia, Interdisciplinary and Evolutionary Musicology

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### Musical Language and Language of Music Analysis

The paper examines two crucial sense-making strategies of musical language, reflected in the two formulas of a process. The first scheme is  $i \rightarrow m \rightarrow t$ , or ‘initium-movere-terminus’. Academic Boris Asafyev explained it in his theory of ‘musical form as a process’ (1926). It seemed to be an extrapolation of the Aristotelian conception of a drama (Greek: Περί ποιητικῆς, Latin: *Ars Poetica*, 335 BC) to a musical narrative. The next formula is  $i \leftrightarrow t = m$  (-temporality) or ‘initium ↔ terminus = movere without a temporality’. For the first time, I described it as the most contrast to the Asafyev’s formula in my research dedicated to ‘open form’ (see Shamilli 2017).

I deal with both formulas as straightforward narrative strategies, which can be described in the example of the proposition. On the one hand, they are similar because they based on the same fundamental logical principles such as the ‘part — whole’ and ‘contraposition — unification’ relations. I usually deal with them as two types of rationalities which could be revealed not only in the music but at the same time in the thought on music and in other human activity like fine arts, technologies, theoretical disciplines and so on.

On the other hand, these universal sense-making relations have various embodiments. The main distinction is that  $i \rightarrow m \rightarrow t$  narrative strategy schematically produces hierarchical musical events, described by Lerdahl/Jackendoff (1983) and their followers such as Bharucha (1984), Povel (1984), Patel (2012), and others in relating with the formal grammatical structures. In contrast,  $i \leftrightarrow t = m$  (-temporality) narrative strategy does not connect with hierarchical structures. The musical movement does not bring a temporality inside the relation  $i \leftrightarrow t$ . The reason is that a sense of motion derived perceptually from the other acoustic stimulus. And they are quite natural for an unmetred melody.

So I am going to draw your attention to the problem of how two of the formulas mentioned above of the musical process (I mean them as two contrast subject-predicate construction) connect with the two different analytical strategies, elaborated in Russian musicology. The aim is to highlight the interdependence of various domains, such as a musical language and a language of music analysis and to pour them into one analytical approach. I will analyse examples from New and Middle Eastern traditional music taken as syntactic patterns with propositional meaning.

**Keywords:** *musical language, sense-making strategies, process, logic-and-meaning approach, Western and Middle Eastern music*

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## **Texture and Textural Relations in Music Analysis**

Most attempts to navigate Berg's intricate musical labyrinths focus on the harmonic, melodic, pitch, or motivic organisation of his pieces. The composer's own writings do not explicitly address texture in any detail. Nevertheless works such as "Marsch" from *Drei Orchesterstücke* and "Lulu" have long been seen as unusually complex in regard to their texture, and a system of textural levels is key to Berg's music.

The analysis of texture requires a suitable framework. Since the 1970s attempts have been made to formulate textural theories in which networks of specialist words and concepts are set up. Anne Carothers Hall's 1971 doctoral thesis coined new terms and redefined existing ones; in turn Wallace Berry offered a more extensive discussion of texture in *Structural Functions in Music*. Two subsequent dissertations, "Texture and Musical Structure" by James Mathes (1986) and "Texture in Elliott Carter's 'A Mirror on Which to Dwell'" by Brenda Ravenscroft (1992) build on the work of both Hall and Berry. In this paper, I interrogate previous and current working terminology and rethink the definition of texture. In addition, I draw on manuscript scores by Berg and Stravinsky to survey possible types of textural relations.

The terms used to qualify these relations include 'imitation', 'displacement', 'hierarchy', 'complementation', and 'dissociation'. Many of them are native to discussions of texture, counterpoint, or the music of Berg and Stravinsky. They are not, however, restricted to music analysis. Theories of how different media — moving

pictures, words — interact with music include similar classifications. For instance, in “Analysing Musical Multimedia” Nicholas Cook suggests applying tests of similarity and difference that result in categories he calls ‘coherence’, ‘complementation’, and ‘contest’. Elizabeth Sawyer has similarly proposed three major choreomusical categories: ‘synchronization’, ‘assimilation’, and ‘opposition’. Judith Lynne Hanna employs ‘interdependence’ and ‘interweaving’ as intermediate categories. Establishing a dialogue between theories of texture and multimedia frameworks, this paper demonstrates that aspects of these methodologies can be productively applied to the analysis of musical works — that access to some of these categories can help us arrive at an in-depth understanding of the structure of Berg’s “Marsch” and “Lulu”, and Stravinsky’s “Agon”, among other pieces.

**Keywords:** *texture, textural relations, terminology, Berg, multimedia frameworks*

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## **Layers of Sense in Music. Ideas for a Complex Approach to Analysis**

### *Premise*

In the mainstream of musical analysis, the value of an analysis is measured by how a criterion of coherence is able to show the unity of an entire work. The recent debate on the theme of unity in music (Cohn, Dempster 1992, Kramer 2004) has shown the evidence of certain ideological prejudices: the role of the surface with respect to the background has been reevaluated, as well as the idea that a structure is crossed by competing logics in mutual interaction. On this basis, my talk suggests that a piece, especially in some repertoires, may be regarded as a complex system.

### *Method*

According to W. Wimsatt (1972), it’s possible to apply different Ti perspectives to a system where each Ti generates a specific K(Ti) decomposition. Different K(Ti)s



may or not produce overlapping boundaries among the subsections, giving rise to descriptively simple vs complex systems. Mismatch of decompositions may be regarded as aesthetic “richness”.

I will talk about systemic and epistemic complexity. The first concerns the structure of a system whose variety of behaviors requires more than one model for description. The second involves “the richness of the knowledge that is embedded in an artifact” (Dasgupta 1997).

Currently existing studies on the interaction among analytical dimensions usually remain within the same theoretical framework (Smith 2005), whereas I propose a counterpoint of analytical paradigms with decompositions deriving from different readings? conventional tonality, neo-riemannian theory, structural narratology, and so on? and with different meanings of the same objects. My focus is to capture the typical “density” of the artistic languages and force the analysis to exercise the function of “producing” further areas of meanings.

#### *Musical Examples*

I will provide various examples of complexity, but I will give more emphasis to two passages by Schubert and Brahms. In the first case I will consider the return to the Recapitulation in the 1st Movement of Piano Sonata D. 960 from a narratological perspective. Both properties of dramatization and gaining energy — as required in this phase of the Sonata — are overwritten by a slow oscillation between two tonal poles (D minor and Bb major), what increases the epistemic complexity of this section. Another layer of sense captures the moving along a mayor-third cycle that crosses the boundary between two Sonata spaces. A high value of descriptive complexity is therefore produced.

In the second example, Brahms’s Op. 118/4, the middle section can be perceived as dynamic — according to a Dominant prolongation — or static with regard to a realization of a major third cycle, the regularity of which produces a sense of temporal stagnation. The two readings and their undeniable contradiction can increase the semantic and expressive density of the passage.

#### *Perspectives*

My hypothesis encourages analysis to discover different levels of complexity in a piece, increasing its aesthetic density. As infinite interpretations can be applied to a musical work and many degrees of complexities be produced, analysis should emphasize constructive conflicts among different layers of sense.

**Keywords:** *interactional complexity, epistemic complexity, structural narratology, Neo-Riemannian, theory, dimensional counterpoint*

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Antonio Grande studied composition with Franco Donatoni and musical analysis with Marco De Natale. Member since 2012 of the Scientific Committee of GATM, since 2018 he has been Editor of the "International Journal of Musical Analysis and Theory" (RATM, <https://www.gatm.it/en/publicazioni/>). He has written numerous analytical articles for the journals "Analisi" (Ricordi), "Spectrum" (Curci), RATM (Lim), "Quaderni dell'Istituto Liszt", "De Musica" (University of Milan).

Recently he published "Una rete di ascolti. Viaggio nell'universo musicale neo-riemanniano" (Aracne 2020), a wide-ranging survey, for the first time in Italy, on this new theoretical/analytical approach. Among his other publications, "Il moto e la quiete. Dinamica delle strutture musicali in età tonale" (Aracne 2011) and "Lezioni sulla Forma Sonata. Theory and Analysis" (UniversItalia 2015).

He has taken part as a speaker in numerous international conferences, such as EuroMAC 2017 (Strasbourg), HarMA Seminar Event (Brussels, 2018), "Música Analítica" (Porto 2019), "Análisis and Interpretación" (Barcelona, 2020). He has given Erasmus lectures at several Conservatories or international institutions, such as Malaga, Valencia, Mannheim, Riga, Tallinn, Izmir (Yasar University). He teaches Analytical Subjects at the Conservatory "G. Verdi" of Como and at the Master of Musical Analysis and Theory at the University of Calabria.

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## **Vers une histoire de l'analyse et de la théorie du timbre et de l'orchestration**

Le champ de l'analyse et de la théorie du timbre et de l'orchestration se trouve actuellement en plein essor, notamment dans le contexte de la dynamique impulsée par le partenariat international ACTOR (Analysis, Creation and Teaching of Orchestration) mené sous la direction de Stephen McAdams. Dans ce cadre particulier, les problématiques liées au timbre et à l'orchestration concernent — de façon générale — le choix, la combinaison et la juxtaposition de sons en vue d'atteindre un objectif musical.

Ces recherches, qui adoptent essentiellement une approche synchronique, s'inscrivent dans la continuité d'un certain nombre de travaux antérieurs dont plusieurs ont fait date dans l'histoire de l'analyse et de la théorie du timbre et de l'orchestration, entre autres Erickson (1975), Cogan (1984) ou Barrière (1991). Elles trouvent également leur origine dans des réflexions plus anciennes qui remontent au moins au début du XXe siècle (Schoenberg, «Harmonielehre», 1922, dernier chapitre). Or, l'histoire de l'analyse et de la théorie musicales s'est jusqu'à présent peu intéressée à ces filiations (Bent et Drabkin 1998, Christensen 2002).

Cette communication se propose de considérer l'analyse et la théorie du timbre et de l'orchestration dans une perspective diachronique et de dresser quelques jalons de l'histoire de cette dernière, en vue notamment de mieux cerner les

logiques à l'œuvre dans les recherches actuelles menées dans ce domaine. Il s'agira à cet effet d'examiner certains exemples caractéristiques de méthodes d'analyses et de constructions théoriques élaborées dans le cadre de différents répertoires musicaux par divers analystes et théoriciens — de Schoenberg (1922) à Thoresen (2015), en passant par Erickson (1975), Cogan (1984), Slawson (1985), Lerdahl (1987), Guigue (2009) et d'autres — en vue de cerner un paramètre musical — ou plutôt un métaparamètre pour reprendre une expression de Hugues Dufourt — qui a souvent été considéré comme secondaire (voir Meyer, «Style and Music», 1989, discuté par Nattiez dans «Le timbre est-il un paramètre secondaire?», 2005).

Ce travail de nature essentiellement épistémologique mettra tout d'abord en évidence les enjeux de l'analyse et de la théorie musicales en regard de la dimension fondamentalement empirique des recherches relatives au timbre et à l'orchestration, en posant d'une part la question des possibilités de théorisation sur la base de pratiques et de savoir-faire musicaux, d'autre part celle des moyens permettant de mener des analyses véritablement musicales sur la base de pièces spécifiques. Il discutera également le rôle de la perception dans le cadre des démarches analytiques et théoriques relatives au timbre et à l'orchestration, en examinant en particulier les rôles respectifs des objets écrits (partitions) et sonores (enregistrements) au sein de ces démarches. Il s'attachera finalement à discuter ces différentes analyses et théories dans le cadre des contextes historiques, scientifiques et technologiques qui leur sont propres, en vue d'évaluer leurs apports respectifs à l'analyse et à la théorie du timbre et de l'orchestration — notamment au prisme de notions fondamentales et transversales telles que l'idée de timbre comme porteur de forme (McAdams 2015) et celle de fonction d'orchestration (Lévy 2016).

**Keywords:** *timbre, orchestration, histoire de l'analyse et de la théorie musicales, épistémologie de l'analyse et de la théorie musicales, théories et méthodes d'analyse*

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## 30. Mathematics Applied to Music

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### **The Formal Generalization of Pitch Structure**

Objects of relative (structural) musical pitch, such as tones, intervals, interval structures, and systems, are considered in musicology as determined by acoustic, psychophysiological phenomena, or even as identical to them. Also, these objects exist in the status of abstract mental objects (it is clear at least from the fact that in the creation and perception of musical texts on the pitch objects are made thought procedures). We acknowledge that there is a special type of mental activity — thinking in structural-pitch objects (structural-pitch thinking — SPT). In its objects and principles, SPT is specific and independent of other types of mental activity.

The pitch structure of musical texts is influenced by both natural factors and various forms of thinking, including mathematical and, first of all, grammatical (Bershanskaya). In general, thinking and expression of any kind can indirectly influence it (Dahlhaus). However, it is primordially conditioned by properties of structural-pitch objects as thinking abstractions and by principles of the SPT by which operations on these objects are determined. In order to demonstrate the SPT as such, we identify all necessary existing classes of its objects and reveal its principles (its “own logic”).

We demonstrate that all classes of SPT objects exist in unity: an object belonging to any of these classes cannot exist without the existence of objects from all other classes. The unity of objects of relative pitch is expressed in the system of relations between them. The collection of representatives of all classes of structural pitch objects, taken together with this system of relations, we call the structural-pitch organization (SPO). The SPO is an essential attribute of the SPT, and the system of relations between its objects is identical to the principles of the SPT.

The objects and principles of the SPT are identified by means of formal definitions: objects are defined through their properties and relations between them. The formalism is constructed by means of set theory. (They are used as a tool to operate with concepts, and our approach differs from that adopted in the discipline called “musical set theory” (Schuijjer).)

Basic SPO objects: primary elements — for which pitch values are determined; tones — pitch values; intervals — objects determining pitch values; interval structures — sets of primary elements to which pairs of intervals correspond; interval systems — requirements according to which intervals correspond to pairs of elements of interval structures. Any system (and all its corresponding structures) is logically determined by the content of the set of intervals and the relations of the SPO. However, there are generating sets of objects in SPO whose content is not logically determined, in which the thinking specificity of structural pitch is expressed. These are the set of intervals  $I$ , the set of primary systems  $\mu$  — such that any system must be a combination of some set of them; the set of primary conjugacies  $M$  — the objects that express the thought requirements by which the primary systems are combined. The triple  $(I, \mu, M)$  is the form of the content of the SPT.

**Keywords:** *music theory, musical pitch, musical thinking, music and mathematics, musical set theory*

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## How Micro is Your Timing? Zu Verfahren der softwarebasierten Microtiming-Analyse im Kontext der akusmatischen Musik

Die Microtiming-Forschung weist mittlerweile ein breites Spektrum an Literatur auf, die dediziert verschiedenste Aspekte der Realisierung und der Wahrnehmung von Rhythmik beleuchtet. Die wissenschaftliche Aufarbeitung diverser Onset-, Perception- oder Groove-Problemstellungen hat sowohl im Kontext einer bestimmten Musikstilistik als auch zur Separierung des Timbres oder zum Musikinstrumentenklang eine Menge qualitativer Studien unterschiedlicher Art und Untersuchungsbandbreite hervorgebracht (London 2019, Danielsen 2019, Früauf 2013).

Die elektronische Musik, vor allem im Bereich der Populärmusik, stand bereits mehrmals im Fokus der Microtiming-Forschung und wurde ebenfalls an zahlreichen Beispielen untersucht, jedoch wurden solche Studien nie in einem ausreichenden Maße auf den Bereich der Akusmatik ausgeweitet. Die Ursachen dafür sind viel-

seitig, lassen sich jedoch größtenteils durch die begrenzte Anwendbarkeit der in der Microtiming-Forschung etablierten Analysekriterien und -methoden erklären. “Acousmatic music is not generally considered to be a particularly ‘rhythmic’ form of music” schreibt James Andean und ergänzt gleich: “much acousmatic music generally avoids established rhythm, pulse or beat, in much the same way that it often eschews open melodic or, especially, harmonic structures” (Andean 2015). Diese “bewusste” Vermeidung offensichtlicher rhythmischer und tonaler Ereignisse, die sich eher in den “mikrostrukturellen” Verwebungen der akusmatischen Musik verlieren, in “microlevel processes of sonic design”, wie Agostino Di Scipio es nennt (Di Scipio 1994), stellt eine immense Herausforderung an die computerbasierte Analyse dar und braucht eine dedizierte Herangehensweise, die die Forschung durch die Kombinierung verschiedener Tools realisieren konnte.

Im Mittelpunkt der vorzustellenden Untersuchungen zu akusmatischer Musik steht die grafische Zusammenführung mehrerer hochauflösender FFT-Analysen, Spectral-Flux-, SSFFT- und Wellenformdarstellungen mit dem Ziel, ausgehend von den computerbasiert ermittelten Analysen die Groove-Problemstellungen im Sinne der Microtiming-Forschung in rhythmischer und spektraler Hinsicht qualitativ zu untersuchen. Als Material wurden Kompositionen von François Bayle, Denis Dufour und Jonathan Harvey verwendet.

**Keywords:** *microtiming, acousmatic music, spectral analysis*

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**Applied Spectromorphology:  
Dichotomy and Verticality in Denis Smalley's "Piano Nets"**

"Piano Nets" (1990–1991) for piano and stereo fixed medium is in three movements, each with a particular electroacoustic environment, generating an equally particular piano writing. To date, there is no analytical bibliography in this regard.

This study shows that an electroacoustic discourse possessing an abstract syntax could be analyzed through the listening experience rather than analysis software, employing the concepts and terminology of Smalley's own spectromorphology: not only does our ear gather the three-dimensionality and the nature of the sonic material but it can also perceive the latter in energetic terms. The interaction between sounds' referential attributes and the abstract discourse leads to an outline of two different structures developing in parallel, generating in this way a pervasive dualism, not exempt from conflict.

Thinking about sound in a material sense leads to overcoming verticality exclusively understood as a constituent attribute of the chord element, albeit with the latter employed. It is more properly realized in a spectral sense, by introjecting the idea of spatiality and articulating itself on the basis of a new conception of pulse, both a sequence of single acousmatic events and a pattern given by the recurrence within the rhythmic articulation of sound, therefore also translating on the material plain the temporal data, and hence suggesting an identity between texture and structure.

After a segmentation and definition of the number of sections both of the piano and the acousmatic part separately, where useful, and then together, I will assign, for each movement, a function in relation to the macroform to each section, by considering its segments on the basis of their antecedent-consequent relationships, and of the double or multiple functions of some of them. Finally, I will propose a further functional and formal synthesis, evaluating different aspects for each movement, because of their difference to one another. A study of the dominance-subordination relationships follows, achieved by indicating the nature of the organization of the spectral space first, then by defining motions horizontally. In relating this stage of the study to the formal organization, we will notice that what perception gathers as dominant is not necessarily primary at an articulatory level. Furthermore, while for the first movement the definition of form is subordinate to a functional synthesis, with the other two it comes from the texture motions, recalling the above-mentioned identity, or from the nature of the connections between the pianistic and acousmatic parts.

This multiplicity within the approach might be interpreted as a lack of coherence, since although the same concepts are applied, the way they are declined changes. However, given the varying of the electroacoustic context, this approach proves to be appropriate, precisely because by showing that spectromorphological criteria can be employed at different levels, and in a different way at each level, it provides us with an image of the piece including multiple facets.



This work shows that in a mixed context the electroacoustic material could form a part of the formal definition of the piece, re-contextualizing concepts of form which are, archetypically, totally acoustic.

**Keywords:** *spectromorphology, Smalley, spectra, space-form, electroacoustic*

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## Manifold Prokofiev's Sixth Sonata: Comparative Computer Analysis of Interpretations

The Sixth Piano Sonata by Sergei Prokofiev opens a kind of super-cycle of so-called military sonatas. Reflecting the crescent militarism and cruelty, they implement images of collisions between soulless force and humanistic ideals. This results

in a specific piano style that requires a wider range of expression, the ability to combine mechanicism and lyricism in performance.

Many records of the Sixth sonata exist. Listening experience evidence that approaches of pianists may profoundly vary by tempi, agogics, and dynamics. Finding optimal correlation of expressiveness and strictness, own ideas and author's conception is difficult task for the interpreter. Comparative analysis of performances allows pianists to form a personal approach to the interpretation. For comparison, we choose five records of different years and by pianists of different countries and ages: Svyatoslav Richter (recorded in 1954), Evgeny Kisin (1983), Alexander Gavrilyuk (2005), Yuja Wang (2009), Lika Bibileishvili (2018).

Despite the several-decades-long development of computer music analysis (Schuler 2014) only few studies on comparative computer analysis of interpretations exist (von Loesch 2011; Bazhanov 2004). To provide appropriate comparative research methods, we used SPAX software. We applied the method developed by A. Kharuto and S. Eisenstadt (Eisenstadt, Kharuto 2013) to compare measurements of sound power (power distribution and steepness) and agogics (tempo-rhythm). Due to the necessity of manual-visual determination (see image), only short (up to 10 seconds) fragments of each theme of the first movement were analyzed. The charts of performances' power and tempo-rhythm were compared to each other and midi created by Finale 2011 software from the piano score.

For each theme, we made a comparative description. Thus for the First theme, among all, Richter's version is the closest to Prokofiev's score in regard to agogics and is the most "desiccated" in the sense of dynamics, with strictly measured accents. Gavrilyuk's version is quite close to Richter's. He performs with minor deviations in agogics (mostly to acceleration) and with more loud but more smooth dynamics. Bibileishvili also slightly accelerates but only to the end of phrases that transmits more energy to her version, her dynamics is more diverse than Richter's and Gavrilyuk's. Two opposite examples are performances by Kissin and Wang. Kissin uses extreme dynamics and notable rhythmic deviations. Wang plays almost simultaneously loud with deceleration to the end of the phrases. Both of them lengthen the first sound of each motif and shorten two following upbeat sounds that add some fussiness.

The analysis allows explaining differences in interpretational approaches that could not be objectively defined by ear. Richter, Gavrilyuk, and Bibileishvili represent the same traditions of interpretation of Prokofiev's military sonatas in Soviet pianism that reveals in the tendency to de-romanticize the performance. But two younger of them also demonstrate the recent trend to add some emotionality even to mechanistic images of the Sixth Sonata that probably represents an essential post-Soviet trend. Kissin's extraordinary emotional approach may be explained by his age (in 1983 he was 12 years old). Wang's case plausibly represents the connection between language and musical intonation (see Eisenstadt, Kharuto 2013). The computer analysis explains subjective expressions and allows one to choose an approach to interpretation: more or less emotional, strict, or expressive.

**Keywords:** *S. Prokofiev's Sixth Piano Sonata, computer analysis of sonogram, comparative analysis of interpretations*

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## **The Shadow-Tonnetz: Visualizing Speed and Weight within Harmonic Progressions**

Nowadays limited to paths, visualizing harmonic progressions with the help of Graph Theory and Geometry is a key point to help understanding and characterizing a composition.

### *Topic*

In order to reveal other essential or distinctive features related to a musical composition, we propose a new visualization technique, the Shadow-Tonnetz. Its

goal is to unveil the “Harmonic Rhythm” of a musical piece, that is commonly understood as the rate at which the chords progress in a musical composition.

#### *Elaboration*

Usual musical graphs, Tonnetz or Cube-Dance, feature chords and their Neo-Riemannian (P, L, R) or other specific relations only. These transformations are mathematically equivalent, but from a musical understanding, they have different meanings and functions. Because it takes into account key signature differences between consecutive chords, this discrepancy has been solved with the Polarized Tonnetz, which grants a unique representation to each type of relation between neighbor chords and thus links visualization to a better musical correlation.

In order to enhance the existing models, we introduce two quantities called Speed and Weight.

Speed, from a pure mathematical point of view, is the first time derivative of a position (in our case chord coordinates). In the Shadow-Tonnetz, Speed is directly deduced from time and chord position. By using the beat as time reference, Speed is not affected by the performers interpretation, and remains an objective calculated parameter.

Concerning Weight, we borrow the concept of weighted nodes as defined in Graph Theory. “Activity On Nodes” (AON) graphs, where the time spent on a node is called Weight, is a model commonly used for task optimization. We adapt this concept by inverting the procedure so that the weight on a node will be related to the time spent on the corresponding chord.

In order to visualize Speed and Weight, we use a foot-printing technique, that will emphasize the most played path and chords. An Hamiltonian harmonic path played regularly results in an homogeneous trace in space, whereas more usual pieces traces display the main points of inertia.

#### *Refutation*

Since we are only interested in harmony and chords modeled as numbers, we do not take into account the entire scope of musical parameters such as described in, We did not take into account the interpretation variables where the performer wishes to alter the tempo during the interpretation and can not differentiate the context in which this was played.

#### *Confirmation*

The Shadow-Tonnetz keeps traces of the chords employed and helps displaying the “musical weight” of a specific chord and paths within a composition. It enables the spectator to better apprehend the key points and harmonic structure of a composition.

#### *Closing*

In comparison with many current approaches, the visualization of harmonic progression including Speed and Weight is innovative and provides new horizons for the understanding of musical structures. Since these concepts work fine with the pieces that we have studied, we envision to use these principles for Tonal Center variations (see Spinnen-Tonnetz).

**Keywords:** *Tonnetz, analyse, graph theory, visualisation, harmonic progressions, musical structures*

Computer graphic engineer and PhD in math-music, Gilles Baroin is specialized in geometric visualization of musical structures and musical processes. He is the designer of Planet-4D model used for visualizing musical systems and harmonic progressions in four dimensions. He participates regularly to mathematical events, seminars and artistic performances and give talks in universities: Shanghai, London, Paris, Tokyo, Athens, Montreal, Buenos Aires.

Khannanov is currently the Vice-Chair of Scientific Committee and one of the founders of the Russian Society for Theory of Music. He is also a member of the Organizing Committee of the European Music Analysis Conference. His other engagements include a work as an editor in the journal "Music Scholarship" / "Problemy Muzykal'noi Nauki" (2007–2013), as an ethnomusicologist at the Bashkirian Branch of Russian Academy of Sciences (1988–1991) and as a church music director and organist at St. Lukes Episcopal Church in Annapolis.

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## **Les descripteurs harmoniques: approche acoustique dans l'analyse musicale**

Dans une démarche à la fois théorique et analytique, nous développons des outils pour appréhender l'harmonie à partir du signal audio, avec une approche acoustique fondée sur la décomposition spectrale et les corrélations de spectres. Si une telle approche met de côté les aspects culturels et cognitifs qui jouent un rôle primordial dans la perception des accords, elle est motivée par la richesse à la fois conceptuelle et effective des méthodes de traitement du signal.

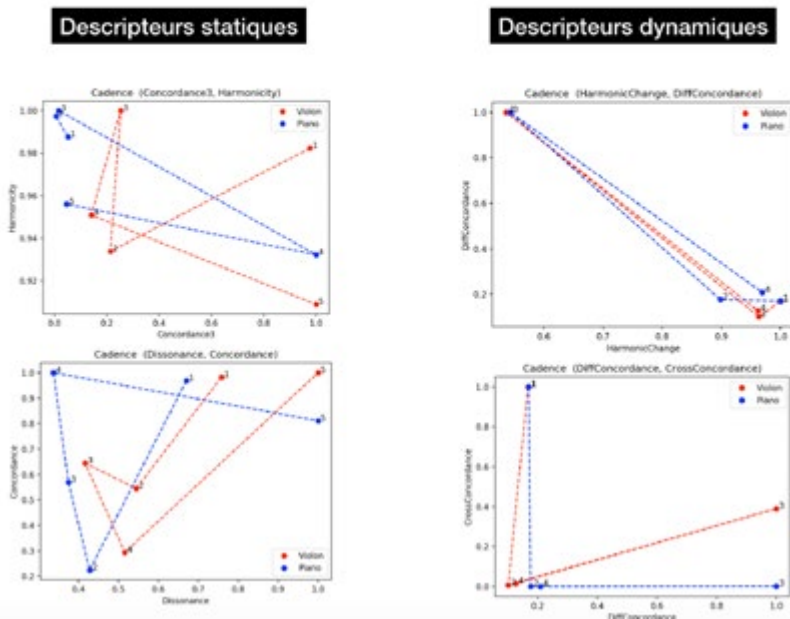
Nous définissons l'harmonie comme phénomène sonore résultant de l'interaction simultanée et successive des sons associés à différentes notes. L'harmonie se situe ainsi à l'interface entre le symbolique, auquel est rattachée la notion de note, et la réalité physique du son. Les méthodes classiques d'analyse musicale, en partant de la la partition, tiennent compte essentiellement de l'aspect symbolique, sans donner de justification acoustique. Pourtant, on connaît l'influence de certains facteurs acoustiques (registre, timbre) sur la perception des enchaînements harmoniques, et donc sur l'écriture instrumentale. D'autre part, un nombre considérable d'outils a été développé ces dernières années dans le domaine de l'acoustique et du traitement du signal pour décrire, caractériser et quantifier le signal. Réunis sous le terme générique de « descripteurs audio », ils sont largement utilisés dans le domaine du MIR, mais ont encore du mal à s'imposer dans le cadre de l'analyse musicale.

Pour remédier à ce cloisonnement, nous introduisons la notion de descripteur harmonique, type particulier de descripteur audio qui caractérise l'interaction entre les notes. À partir d'un donné sonore, ils fournissent des mesures et des représentations de nature acoustique. Certains descripteurs harmoniques sont issus de la littérature sur la perception des intervalles et des accords (rugosité, harmonicité), tandis que d'autres, qui nécessitent en entrée des pistes isolées, sont développés par l'auteur. Une modélisation du contexte harmonique est proposée sous forme de mémoire à longueur variable.

Dans l'optique de mettre en regard les descripteurs harmoniques et les catégories musicales, le spectre signal est moyenné au préalable sur chaque verticalité, c'est-à-dire sur l'intervalle temporel qui sépare deux onsets, de manière à pouvoir associer une valeur de descripteur à une verticalité ou à une transition entre deux verticalités. Ce paradigme de calcul met de côté le suivi temporel de phénomènes comme le vibrato, et la cohérence des résultats impose des contraintes de stabilité sur le type de sons employés. Une normalisation par l'énergie et par le nombre de notes est proposée, de manière à se départir de la dépendance aux nuances et régler la question des unissons.

Les descripteurs harmoniques apportent une vision multidimensionnelle et permettent de visualiser les enchaînements harmoniques sous forme de trajectoires

Trajectoires harmoniques d'une cadence parfaite dans différents espaces de descripteurs harmoniques



Trajectoires harmoniques d'une cadence parfaite dans différents espaces de descripteurs harmoniques. En bleu, des sons de piano, en rouge des sons de quatuor à cordes, générés sur les librairies Muscore. À gauche, représentation dans des espaces de descripteurs harmoniques statiques (accord par accord) : (concordance d'ordre 3, harmonicité), (dissonance, concordance). À droite : représentation dans des espaces de descripteurs harmoniques dynamiques (transition entre deux accords consécutifs) : (changement harmonique, concordance différentielle), (concordance différentielle, concordance croisée). La régularité des trajectoires harmoniques vis-à-vis du timbre semble plus grande dans les espaces de descripteurs dynamiques que dans les espaces de descripteurs statiques.

dans des espaces abstraits. En les appliquant à un corpus d'oeuvres du XXe siècle (Schnittke, Ravel), sur des synthèses avec des sons échantillonnés d'orgue, nous montrerons leur capacité à mettre en avant une logique sous-jacente proprement acoustique.

**Keywords:** *acoustique, harmonie, descripteurs harmoniques, approche statique et différentielle*

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## 31. Gender, Race, and Ethnic Identity

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### **Камерно-вокальная музыка России первой трети XIX века как объект анализа: национальный аспект**

Камерно-вокальная музыка — важнейшая часть русской культуры первой трети XIX века. В вокальных сочинениях, широко востребованных обществом, количественно преобладавших над другими жанрами, впервые воплотилось романтическое мироощущение эпохи. К их созданию обращались многие композиторы: дилетанты-дворяне, служившие в России иностранцы, профессиональные русские музыканты.

Камерно-вокальная музыка первой трети XIX века относится к области бытовой культуры. Она предназначена для отдыха и развлечения и характеризуется отсутствием глубоких идей, тиражированием типичных образов, несложным музыкальным языком. Исследователями уже отмечалось, что подобный материал непросто для анализа, более интересен музыковедам-историкам, чем музыковедам-теоретикам и, как правило, предполагает социокультурный либо социально-психологический подходы (Тараева 1996).

Одно из перспективных направлений анализа этой музыки — рассмотрение с позиции соединения жанровых и стилевых истоков европейского происхождения с русскими составляющими. Учитывая национальную многослойность отечественной музыкальной культуры указанного периода (итальянская, французская и немецкая опера, немецкие исполнители-инструменталисты, французская салонная музыка, итальянские педагоги-вокалисты, немецкие «ученые контрапунктисты»), а также осознанное восприятие современниками каждой из названных национальных составляющих, при рассмотрении камерно-вокальной музыки первой трети XIX века предлагается изучение воздействия на нее зарубежных аналогов — жанров французской, итальянской и немецкой песенной лирики.

Предложенный подход перспективен при рассмотрении по меньшей мере двух важных для становления русской камерно-вокальной музыки позиций.

Первая касается жанрового состава. В начале XIX столетия отечественная вокальная музыка была представлена большим количеством разновидностей: французские *romance, chanson, chanson érotique*; итальянские *arietta, romanza, cavatina, canzonetta, duetto*; французские и итальянские ноктюрны, немецкие *Lied, Gesange, Ballade, Ode, Himne, Romance*; русские романс, песнь, российская песня, *air russe, chanson russe*, баллада и др. Некоторые из них оказали заметное влияние на процесс формирования «классических» жанровых типов русской вокальной лирики: романса, элегии, баллады, «русской песни».

Вторая предполагает анализ мелодического строя формирующегося русского романса с точки зрения ассимиляции в нем разнородных музыкально-языковых топосов. В непритязательных опусах композиторов-дилетантов (именно их творчество предопределило развитие камерно-вокальной музыки



в России первой трети XIX столетия) постепенно шел процесс отбора и переинтонирования оборотов, заимствованных из иноязычной среды, но впоследствии, в творчестве композиторов глинкинской поры, закрепившихся как «слова собственные».

На материале сохранившихся вокальных опусов композиторов-дилетантов проанализирован ряд рельефных мелодических образований. Это выявленные Л. А. Мазелем как характерные для романсов Глинки и его современников интонации в объеме сексты; обороты с IV# ступенью; нисходящее задержание к III ступени, опетое нисходящей квартой — V–II–IV–III (Мазель 1982), а также еще два устойчивых интонационных оборота: мелодический каданс I–III–II–I — «попевка закругления» (Хохлов 1987) и оборот V–IV–II, по видимому, ведущий начало от итальянской песенной лирики.

Все эти обороты, за исключением интонации V–II–IV–III, широко распространены в западноевропейской вокальной мелодике. Их можно обнаружить во французском романсе, итальянской ариетте, немецкой Lied. В творчестве русских дилетантов постепенно происходила их трансформация, связанная, как правило, с усилением «чувствительного» начала.

Анализ отечественной камерно-вокальной музыки первой трети XIX века в контексте инонациональных влияний позволяет прояснить историю возникновения русского романса, глубже понять, каким образом и по каким причинам одни модели (как жанровые, так и интонационные) копировались, ассимилировались, получали дальнейшее развитие, а другие постепенно утрачивали свое значение и забывались.

**Ключевые слова:** камерно-вокальная музыка, первая треть XIX века, жанр, мелодика, русский романс

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В 1987 году окончила Петрозаводскую государственную консерваторию имени А. К. Глазунова, в 1994 — аспирантуру Российского института истории искусств. В 1995 году защитила кандидатскую диссертацию на тему «Камерная вокальная культура Петербурга первой трети XIX века» (научный руководитель — А. Л. Порфирьева), в 2010-м — докторскую диссертацию на тему «Камерная вокальная музыка в России первой половины XIX века: к проблеме связей с европейской культурой».

Автор трех монографий и более 120 научных статей, посвященных различным аспектам вокальной культуры России первой половины XIX века и музыкальной жизни Вологды XIX — первой половины XX века.

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### **Riemann and Hindemith made Indigenous: The «Nationalization» of Harmony in Japan and China**

For much of the twentieth century, the «nationalization» of harmony was high on the agenda among art music composers and theorists in the Far East. Put simply, they found it crucial to catch up with the West. The endeavors were similar in Japan and China except that there were more setbacks in the latter because of enduring political upheaval and intervention. The early attempts of Chao Yuanren (1892–1982), one of the first key figures to have taken up the challenge to create nationalized harmony in China back in the 1920s, was sidelined by functional harmony ascribed to Sposobin in the heydays of Soviet influence in the early 1950s. And while Japanese composers took Debussy's harmony as an important reference from the 1930s onward, his music was severely condemned in China in the 1960s. It was not until the late 1970s that the situation in China became more relaxed.

In Japan as in China, the nationalization of harmony was ironically worked on through the adaptation of contemporary Western harmonic theories, not least Riemann's theory of harmonic dualism and Hindemith's theory of harmonic tension. Concomitantly, age-old harmonies such as chords traditionally played by the *shō* and the *pipa* were revisited for insights into the quest for nationalization, and perhaps also as a pretext to cultivate modernist harmonies. What is more, art music theorists prioritize the ancient tuning system of *sanfen sunyi* over the harmonic series and upheld it to argue against the commonplace understanding that the an-hemitonic pentatonic collection is just an incomplete diatonic collection. The argument that the interval of a third is more dissonant than that of a second was also used to justify the so-called harmony of the second, which many found appropriate to the nationalization of harmony in both Japan and China.

Through a comparative study of the legacies of Mitsukuri Shukichi (1895–1971) and Sang Tong (1923–1912), composer-theorists of Japan and China respectively who came to be hailed as foremost in their achievements to nationalize harmony, this paper examines what might be called the two-pronged approach to the nationalization of harmony. The predominant influence of Riemann in Japan in contrast to that of Hindemith in China will be investigated. Significantly, the ways Mitsukuri and Sang nationalize harmony testify to their convoluted negotiations with factors that are not always musical in nature, revealing a storyline that is made complicated because of the differences in time frames and socio-political settings.

**Keywords:** *Riemann, Sposobin, Hindemith, nationalization of harmony, Mitsukuri Shukichi, Sang Tong*

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## **The Signification, Culture and Socialization behind Music — Comparative Analysis Based on Artificial Scales between French and Chinese Composers' Works**

In the late 19th century, artificial scales became a trend branch of various composing approaches mainly in Europe. The concern of using artificial scales can be found in many master's works, such as Debussy, Messiaen, Bartok and so on. A similar situation also can be observed around 80s China, since the artificial scale was introduced in domestic as an experimental approach. Even now the idea of using artificial scale as basic pitch organization is general and important method among part of Chinese composers.

After comparing many analysis theories and detailed music analysis, the papers on artificial scales always seems to remain in the exploration of the relationship between pitch and interval, however the humanistic influence behind scores needs more attention. Undeniable is that, the social environment, historical and cultural relevance, as well as the composer's personal character, now taking an important role in the expression of music.

Based on this original intention, the comparison between two composers was progressed in this paper. As the successor of post-impressionism, Henri Dutilleux

applied sort of artificial scales in his works, such as the *Shadow of Time* (1997), in which he enhanced a tragic theme through the gesture of theme and timbres. Meanwhile, a Chinese composer Chendanbu, who might be influenced by Dutilleux, composed one chamber music named *Long Song* in 2011 also developed based on an Octatonic scale. Upon different culture heritage, he constructs the tragic atmosphere by enhancing the character of minor second interval to imitate the intonation of reciting poems of Chinese literati. The various five themes are developed from same scale, but with different characters by transforming the texture and rhythm. That is to say, the two composers both concerned the artificial scale, but their works show the distinct character due to the invisible influence from the respective culture environment.

In this paper, the comparison on using artificial scale of two works between two composers will be explored further to find the different management on expressing music under the influence of signification, culture and socialization.

1. Material-Artificial Scale
2. The interval related to emotional tragic expression
3. Title, Signification and intension
4. Literary, historical culture, and invisible passive acceptance of composers
5. The compositional technique of expressing music

**Keywords:** *artificial scale, chinese composer, musical culture and socialization, chamber music long song, the shadows of time, theme, line, variation, single pitch, rhythm, structure*

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## **Musiktheorie in sozialen Medien**

In den letzten fünf Jahren haben auf den einschlägigen Social Media-Plattformen Inhalte an Stellenwert gewonnen, die sich explizit mit Musiktheorie und Analyse beschäftigen. Auf zumeist englischsprachigen Facebook-Seiten wie “A meme page to check everytime sibelius crashes” oder “Art Music Memes For Wagner Hating Teens” zeigt sich ein kreativer Umgang mit musiktheoretischen, aber auch -ästhetischen Themen, denen sich in Kommentarspalten teils ausufernde Diskussio-

nen anschließen können. Eng verknüpft sind diese kulturellen Erzeugnisse mit den Inhalten von Youtube-Kanälen wie Adam Neely, 12tone oder 8-bit Music Theory, die musiktheoretische Analysen und Kurzlehrgänge für ein internetaffines Publikum aufbereiten, sie aufwendig präsentieren und dabei teils enorme mediale Aufmerksamkeit erzeugen können. Es war bisher vor allem die Medienwissenschaft, die sich im Allgemeinen für die Verbreitung viraler Inhalte und die sie umgebende Netzwerke interessierte: die Generierung und Verbreitung digitaler Contents als ästhetische Akte, deren Umsetzung einen psychischen sowie kollektiven Individuationsprozess in Gang setzt, als Ausgangspunkt einer «Kraft der digitalen Ästhetik» (vgl. Goriunova 2013, vgl. auch Vogels 2016).

Neben etablierten Formen wissenschaftlicher Lehr- und Forschungspraxis hat sich damit eine informelle Form musikanalytischen Austauschs etabliert, der aufgrund seiner viralen Reichweite auch in der musikakademischen Forschung und Lehre stärker rezipiert werden sollte.

Am Beispiel zweier Lehrvideos möchte ich darstellen, wie sich auf sozialen Medien vorgestellte Theoriekonzepte von Harmonielehrkonzepten unterscheiden, die im Theorieunterricht akademischer Ausbildungsinstitute, insbesondere an deutschsprachigen Hochschulen, verbreitet sind. Verdeutlicht werden soll das am Beispiel eines Ausschnitts der schon älteren, aber mit über 3 Millionen Aufrufen höchst populär gewordenen Produktion “Twelve Tones” (2013) der YouTuberin ViHart. Die Autorin führt hier in Kompositionsprinzipien von Zwölftonmusik ein. Diese verdeutlicht sie anhand zweier englischsprachiger Volkslieder, deren Melodien hier zwölftönig umkomponiert werden. Diesen Neukompositionen ist eine tonale Klavierbegleitung zugefügt, welche alle Reihentöne in einen tonalen Kontext einbettet. Die ästhetische Differenz zur Konzeption Schönbergs, der mit Zwölftonreihen Tonalität gerade vermeiden wollte (vgl. Schönberg 1923), spielt jedoch keine Rolle.

In einem anderen Beispiel, dem Video “The Heart Of Dominant Function” (2017) des Kanals 12tone, wird die Klangfolge Es7 nach D-Dur musiktheoretisch beschrieben. Der Es7-Akkord wird dabei als Tritonussubstitut der V. Stufe A-Dur aufgefasst. Dies entspricht der geläufigen Sichtweise der Jazztheorie, zumeist mit der römischen Ziffer bII7 ausdrückt (vgl. Levine 1995). Heute an akademischen Lehranstalten verbreitete Harmonielehrmethoden orientieren sich gewöhnlich an hergebrachten Sichtweisen auf europäische Kunstmusik bis etwa 1900. Der erste Klang einer solchen Folge Es7 – D wird hier bekanntlich als übermäßiger Quintsextakkord der doppeldominantischen VII. Stufe mit einer Weiterführung in einen Dreiklang der V. Stufe angesehen, der Ton des als Leitton der D-Dur-Skala entsprechend als cis enharmonisch umgedeutet (vgl. beispielsweise de la Motte 1976, oder Krämer 1991).

Die Problematik, welche beide Videoausschnitte erzeugen, liegt im implizit mitgelieferten theoretischen Kontext: Ähnlich wie es z. B. auch über die Analyse einer Mozart-Sonate mittels der Theorie der Tonfelder oder über eine Analyse mit Boleslav Javorskijs Harmoniekonzept geschähe, trägt der (bei 12tone) jazztheoretische bzw. (bei ViHart) musikpädagogische Hintergrund seinen musikalischen Kontext mit sich und projiziert ihn in anderes zurück. Der Zugang verändert das Hören.

**Keywords:** Soziale Medien, YouTube, Harmonielehre, Zwölftonmusik, Jazztheorie

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## **(Un)integrierte Musik: Musikkultur-«bending» bei Komponist\*innen Ex-Jugoslawiens**

Dieser Vortrag beschäftigt sich mit der Musik von drei Komponist\*innen jüngerer Generation, die aus den Ländern Ex-Jugoslawiens stammen: Belma Bešlić-Gál (geb. 1978 in Tuzla, heute Bosnien und Herzegowina), Milica Đorđević [Djordjevic] (geb. 1984 in Belgrad, heute Serbien) und Marko Nikodijević (geb. 1980 in Subotica, heute Serbien). Es werden Abschnitte von Stücken verschiedener Besetzungen und Gattungen (dazu auch multimediale Komposition und Musiktheater) mit betontem musikethnologischem Aspekt der Untersuchung sowie aus soziokulturellen Perspektiven im Allgemeinen präsentiert.

Ins Zentrum wird die Frage der kulturellen Identität gestellt und wie diese durch das musikalische Mittel für ein "fremdes" Publikum, das nicht aus derselben Musikkultur stammt, zu darstellen wäre bzw. wie das von diesen Komponist\*innen tatsächlich gemacht wurde.

Im letzten Jahrzehnt des 20. Jahrhunderts hatte eine Serie von Kriegen zum Zerfall des Staats Jugoslawien geführt. Die Kunst- und Musikszene blieben seit diesen Zeiten fragil und teilweise vergessen oder sogar verboten. Wegen politischer Interessen werden heute zeitgenössische und junge Künstler\*innen (sowohl im Bereich der Musik als auch der Literatur, der darstellenden und bildenden Kunst) in ihrem Heimatland weniger gefördert und die entsprechenden Institutionen wirkungslos. Die Themen, mit welchen Künstler\*innen auf heutige Situation reagierten, umkreisten meistens Identitätssuche, Kriegsverbrechen, Absurdität und Propaganda, Themen also, die für politische Haltungen nach dem Krieg nicht erwünscht waren. Aus diesen Gründen haben viele Künstler\*innen ihre Heimat auch einige Jahre nach dem Krieg verlassen.

Belma Bešlić-Gál kam 1993 als Flüchtling nach Deutschland. Sie verbindet ihre Musik mit den Erlebnissen aus dem Krieg und nutzt sie, um ihre Haltung zu den-

selben auszudrücken. In ihrem Musiktheaterstück *Mirror Universe* (2016) stellt sie provokant und mit bissigem Humor die Gesellschaft sowie Frauen in Ex-Jugoslawien dar. Milica Đorđević und Marko Nikodijević, beide Kompositionspreisträger der Ernst von Siemens Stiftung, erhielten ihre musikalische Ausbildung zunächst in Belgrad auch nach dem Balkan-Krieg. Ihre Studien führten sie im Ausland weiter, wo sie sich mit ihrem charakteristischen Klangbild einen Namen gemacht haben. Đorđević (... mislio bi čovek: zvezde [... würde man denken: Sterne], 2015) und Nikodijević (*ABSOLUTIO*, 2016) nehmen in ihrer Musik direkten Bezug zur musikalischen Tradition des Balkans. Dies betrifft Harmonie- und Melodiegestaltungen sowie Besetzungen und die Art der Verwendung der Instrumente.

Unter der Auseinandersetzung mit der musikalischen Tradition des Balkans bzw. Jugoslawiens wird hier die Einarbeitung von Elementen aus der Volksmusik verstanden, wie dies bei den meisten bedeutenden jugoslawischen Komponist\*innen des 20. Jahrhundert der Fall war (u.a. Petar Konjović, Vlado Milošević und Stevan Stevanović Mokranjac). Es wird verglichen, inwiefern sich der Kontext der Verwendung dieser musiktraditionellen Bezüge geändert hat. Darüber hinaus wird die intertextuelle Einarbeitung der historischen Ereignisse in die Komposition (Novak 2011) betrachtet und das Problem des Rezipierens von einem "fremden" Publikum in Diskussion gestellt.

Abbildung 6: Akkordverlauf in der Durchführung

**Keywords:** Musik und Krieg, Ex-Jugoslawien, Musiktradition, Ethnologie, Kulturidentität

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## **Black-White-Dreams: Unsuk Chin's Cultural Identity and Three Piano Etudes**

On many occasions, Unsuk Chin said that she should not be regarded as a Korean composer, but as an international composer. This paper aims to explore the connection between the understanding of her cultural identity and the cultural situatedness of her piano music language, a topic, which has only roughly been treated in existing papers only (St. Drees 2011; an interview with Patrick Hahn 2011). By using three piano etudes (No. 1, 5 and 6) as examples, the paper is divided into three chapters and respectively answers three questions from Chin's viewpoint: "Where Do I Come From?", "Who Am I?" and "Where Do I Go?"

The first chapter consists of two parts: "The Influence of Early Life Experiences on Chin's Cultural Identity" and "Fusion of Nationality and Contemporaneity". As a Korean composer, leaving her own motherland out of many reasons, was a big change to Chin. This very social background at that time played a decisive influence on Chin's later cultural identity. Piano etude No.1 is not a Gamelan work, but it is very clear to see that Gamelan music plays an important role in it. The title "in C" indicates the crucial position of tone C. It can be seen that the use of the harmonic series is one of the important features in Chin's composition.

The second chapter combines "The Influence of International Composers on Chin's Cultural Identity" and "Fusion of Tradition and Contemporaneity". In 1985, Chin studied with Ligeti. When she explored her composition road, there were influences of Ligeti's music creation perspective, especially in his piano etudes. Chin's Piano etude No. 5 Toccata fully reflects the heritage of tradition. In this work, she uses multiple ways caused by the strong sense of color, such as the use of the harmonic series and the grasp of the piano sound color (which are closely related to the spectral music), the superposition of longitudinal chords and the texture of diverging rhythms.

The third chapter talks about "The Influence of Western Music on Chin's Cultural Identity" and "Encounter Between Contemporaneity and Innovation". In



Chin's view, there is no boundary between East Asian music and Western music, no matter it was regarding to composition or the music taken as a whole. Piano etude No. 6 "Grains" fully shows Chin's homage to Boulez and electronic music elements. The title indicates an electroacoustic music technique (which was the inspiration of this etude) and refers to the central note  $\sharp g1$ . Piano etude No. 6 handles the aesthetics of serialism. As the sixth of her piano etudes, Grains reflects the continuous learning of the composer, who steadily keeps improving and establishing her own music language.

In this paper, three dimensions of cultural identity are discussed with three piano etudes. These piano etudes are like a portrayal of Chin's life, they reflect the mutability of her music language and of her personal perspectives and dreams.

**Keywords:** *Unsuik Chin, cultural identity, piano etudes*

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Wu Yumeng, a senior undergraduate student of Shanghai Conservatory of Music, major in Musicology. She has studied topics such as Baroque music aesthetics, film music, Handel's oratorio "Theodora", Gluck's opera "Orfeo ed Euridice" and Unsuik Chin's Piano etudes in C, Toccata and Grains and so on. In 2019, her essay "Unsuik Chin's cultural identity and three piano etudes" was published on Journal of Xi'an Conservatory of Music. During 2016–2019, she worked for Shanghai New Music Week as Professor Wen Deqing's assistant. She went to Universität für Musik und darstellende Kunst Wien as an exchange student and study with Professor Gesine Schröder for Music Theory.

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## Sex and Gender in Recent Popular Music by Women and Non-Binary Performers

Musicians have long pondered how music may represent meaning. Popular music of the new millennium has included many expressive uses of tonal functions that underscore diverse themes in songs' poetic texts. The proposed paper argues how 21st-century artists Holly Near, Me'Shell Ndégeocello, Lorraine Feather, Rihanna, Lady Gaga, and Conchita Wurst treat sexual expression, various LGBTQ+ concerns, and sado-masochism in their music.

This paper is drawn from a book-in-progress dealing with sex and gender in pop-rock music, based on a completed corpus analysis of 7000+ songs and a literature study of more than 600 titles in physiology, psychology, cultural and women's studies, sociology, historical and critical musicologies, music analysis,

and the history of sexology. Recent sources consulted include writings by Diamond, Everett, Kearney, Powers, and Whitely.

In the 1980s, sex-related rock songs typically rebelled strongly against the moral panics responding to promiscuity and AIDS through coded resistance, e.g. the appearance of bVI – bVII – I in a major-mode context. Conversely, post-millennial popular song expresses most sex- and gender-related topics in more easily «accepted» voice-leading and harmonic usages, befitting an age of more socially permissive, frank and integrative approaches to sexuality. In songs of this current period, absent a central catharsis, only transgressive and outcast behaviors such as extra-relationship cheating, abusive patriarchy, violent S&M, incest, and pedophilia are typically embodied in strident tonal clashes.

A dynamic central catharsis illustrates the psychology of sexuality in Lorraine Feather's "The Girl with the Lazy Eye" (2010). Here, an unnamed early-adolescent girl – portrayed alongside a caterpillar that serves as a Lacan-related mirror symbolizing her ego formation – desires to metamorphose into a fully sexual woman. The girl's struggles and a fantasy of fluttery escape through her transformation into a butterfly are painted in many of the song's tonal peregrinations, such as the many once-repressed inner-voice ideations unlocked and projected above the fundamental line and wandering structural arpeggiations. One struggle involves an image of castration, which for our young girl is symbolized by the theft of her pencil box, an enclosure for a phallic object. In one passage in the second verse, the registrally extreme castration is set in the poignant immediate juxtaposition of a far-removed G major (G - D6) against a false presentation of the home B major (when C#6 – f#m resolves into IV of V).

Controversial topics include post-Freudian analysis and musical hermeneutics itself, but the presentation will suggest many avenues for the appreciation of sex and gender, current popular music, and the interpretation of texted music.

**Keywords:** *popular music, Schenkerian analysis, sex and gender, women's music*

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Walter Everett is Professor of Music at the University of Michigan. He is the author of the two-volume study, "The Beatles as Musicians", and "The Foundations of Rock", and co-author with Tim Riley of "What Goes On: The Beatles, Their Music and Their Time", all published by Oxford University Press. He is currently co-authoring, with Katie Kapurch, a book on sex and gender in popular music, for Bloomsbury Press. In addition to editing or co-editing three other collections of analytical essays, Everett – a frequent international speaker – has also written more than thirty articles and book chapters on topics including the Schenkerian analysis of eighteenth- and nineteenth-century song and opera.

## 32. Cognition, Psychology and Analysis

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### **Towards an Interactive Aural Analysis of “Syrinx” by Debussy**

This presentation demonstrates and discusses work towards a software-based interactive aural analysis of Debussy’s “Syrinx”. Software is used to facilitate analytical representations that can more easily show multi-dimensional relationships between musical elements and that are dynamic, attempting to reflect more explicitly the temporal nature of the music. It will examine the potential and challenges of using such an approach and discuss broader analytical issues that this raises relating to the process of analysis and its presentation.

Debussy’s “Syrinx” is a work that has been much studied. One of the best-known analyses of this work is that by Jean-Jacques Nattiez, first published in French in “Fondements d’une sémiologie de la musique” (Nattiez 1975) and discussed at length by other writers (e.g. Cook 1987 and Monelle 1992). Nattiez provides three versions of his analysis, alongside detailed discussion of the methodology and criteria he employs. The first two involve typical paradigmatic charts. The third version, instead, uses a paradigmatic table of features and a chart which maps these features onto the segments. Nattiez comments that this approach is more precise. Indeed, it can show how different combinations of features (e.g. rhythmic or pitch-based) characterise different segments, and how one segment may be linked to another in respect of one particular group of features but linked to other segments in terms of different features. However, he acknowledges that this version of the analysis, although more precise, is not so easy to read. This perhaps reflects a general problem that the more detailed an analysis the more difficult it becomes to represent effectively.

But analysis in the 21st need not be restricted to the static two-dimensional surface of paper. Our research builds on earlier analytical work using interactive software in relation to electroacoustic music (Clarke 2012) and is part of the ERC-funded IRiMaS project (Dufeu et al. 2019). It explores whether, in the context of acoustic repertoire, such software can resolve some of the problems faced when trying to represent a dynamic, multi-dimensional set of relationships. For example, how a digital version of Nattiez’s third analysis might help make it more “readable” whilst retaining its “precision”. From this, the research goes further investigating the potential offered by software to present analysis of works such as “Syrinx” in new ways. For example: we are making it possible to switch between, or combine, multiple perspectives representing different viewpoints which may not be exclusive alternatives but complementary; we are employing dynamically evolving representations that show the temporal nature of the evolving musical associations; and we are exploring using SQL (Structured Query Language) to organise and display

data. Software also makes it possible to link analytical discussion directly to aural experience.

Software, here, is not used to automate the analytical process but rather to encourage more interactive engagement with the analysis by “readers”, highlighting a role for analysts as facilitators of ongoing analytical play. This paper will reflect on our work so far and discuss how such an approach might be further developed and used in other contexts.

**Keywords:** *interactive software, music analysis, Debussy, aural analysis*

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## Освоение ладо-ритмических особенностей вневропейской музыки: возможности мобильных приложений

Музыка внеевропейских культур всё более интенсивно проникает в современную концертную практику Европы. Этому способствуют лекции и выступления исполнителей на традиционных инструментах, мастер-классы по игре на них, растущий интерес современных композиторов к новым, экзотическим для них тембрам и способам вокально-инструментальной импровизации. При этом в учебной практике до сих пор сохраняется трудность в слуховом освоении интонационных и ритмических основ традиционных культур. В стандартных западно- и восточноевропейских курсах по развитию музыкального слуха изучается в основном музыкальный язык, сконцентрированный на классико-

романтических ладо-ритмических моделях и частично на музыке XX века. Задача расширения слухового тезауруса является одной из актуальных на всех ступенях музыкального образования.

Развитие современных цифровых технологий за последние десять лет ускорило решение этой задачи: сегодня создано много приложений для развития музыкального слуха на основе мобильных платформ iOS и Android. Однако их анализ показывает, что приложения, непосредственно направленные на развитие слуховых навыков, в подавляющем большинстве могут быть эффективными лишь на начальной стадии знакомства с интервалами, аккордами и т. д. Приложения же, посвященные особенностям ритмоинтонационных моделей в традиционной музыке (Индии, Турции, Ирана, Китая, Кореи и др.), несмотря на то что нацелены, в первую очередь, на обучение игре на национальных инструментах, предоставляют более широкие возможности для изучения разнообразных ладовых звукорядов (включая пентатонные, смешанные, симметричные, неоктавные и микротоновые) и ритмических моделей (включая нерегулярную ритмику) на занятиях сольфеджио на всех уровнях обучения.

В докладе будут показаны конкретные возможности трех основных типов «этноприложений»: музыкальных инструментов-симуляторов (настроенных по звукам ладовых звукорядов, отличных от мажора и минора, в том числе с элементом микрохроматики), ладовых и ритмических тезаурусов как аудиовизуальных тренажеров для освоения новых ладоинтонационных и ритмических моделей (среди них приложения «Carnatic Raga», «Swaras», «Turkish Music Rhythmic Patterns»).

К числу основных сольфеджийных задач, успешно решаемых благодаря приложениям такого рода, можно отнести освоение новых ладовых звукорядов, слуховой анализ и запись мелодических и ритмических моделей, тренировку оперативной музыкальной памяти, развитие навыков музицирования и интонационной и ритмической импровизации в определенном ладовом контексте. К формированию базовых слуховых навыков при этом относится выработка чувства ладового устоя как умения удерживать в памяти опорный тон и ощущения единого метрического пульса как умения считать наименьшей ритмической долей. Будут показаны видеоприемы авторской работы с «этноприложениями» на занятиях в музыкальном вузе.

Применение таких приложений в академических учебных музыкально-теоретических курсах может способствовать решению важных общепедагогических и психологических задач. Среди них: достижение большей свободы и выразительности в исполнении; привитие вкуса к коллективному сотворчеству в импровизации; умение находить необычные ракурсы и новые аспекты применения информационным объектам, изначально не направленным на решение академических проблем; нахождение в сфере цифровых технологий областей, привлекательных для молодежи, и использование их для повышения интереса современных учеников и студентов к музыкально-теоретическим занятиям.

К числу важнейших социокультурных задач, решению которых может успешно способствовать применение «этнических» мобильных приложений, надо отнести воспитание этнической толерантности через принятие звуковых образов и моделей иных культур.

**Ключевые слова:** *сольфеджио, ладовый слух, музыкальное образование, мобильные приложения*

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## The Effect of Vertical Pitch Structures, Timbre, and Duration on Memory for Chords

A chord can be thought of as an idealized abstraction. For example, a major chord as an abstraction can be defined as a set of pitch relationships that do not depend on timbre, register, duration, etc. A chord can also be thought of as an actual, sounding event in the world, where it inevitably possesses characteristics that per-

tain to “extra-harmonic” parameters such as timbre, register, and duration. Music theorists’ interest on the syntactic aspects of harmony has resulted on a long tradition of thinking of chords as idealized abstractions (Christensen 2006). Although thinking of chords in that abstract way facilitates our structuring, memorizing, and understanding music; chords as actual sounding events are also likely to play an important role in our experiencing of music. However, we know relatively little about how most listeners perceive chords as actual sounding events because most research on the perception of chords has neutralized extra-harmonic features in an effort to learn about their most abstract properties (Pearce & Rohrmeier 2018). Only until recently, has the interaction between chords and other parameter such as timbre been investigated (Arthurs, Beeston, & Timmers 2018). The present study investigates chords as actual sounding events by testing the ability to identify popular songs from single chords taken from well-known recordings. Although it is currently believed that timbre plays a primary role in the identification of songs from very brief excerpts of music (McAdams & Siedenburg 2019; Wallmark, Iacoboni, Deblieck, & Kendall 2018), it is possible that vertical pitch structures may also play a role in that type of rapid identification. By investigating the identification of songs from single chords, the present study will help us understand the extent to which harmonic and extra-harmonic characteristics of chords as actual sounding events are perceived and remembered. Ninety-three participants were asked to identify 20 songs from their opening piano or piano-driven block chord. We evaluated the contribution of 10 chord characteristics to song identification. Chord characteristics related to timbral brightness, pitch register, and duration were chosen due to their high perceptual salience according to a chord similarity estimation test that the participants completed after the main task. Harmonic variables and other variables were selected based on theoretical predictions regarding auditory long-term memory. While participants’ musical background did not affect their ability to identify the songs, chords timbral brightness and, to a lesser extent, their attack time, chord-type commonness, duration, and the songs’ year of release contributed to the songs’ rapid recognition. This study shows that memory for chords as actual sounding events can be detailed enough to allow listeners with and without musical training to identify songs from a single piano chord. Results also suggest that both harmonic and extra-harmonic characteristics of single chords are encoded in auditory long-term memory and contribute to the rapid identification of songs from single chords.

**Keywords:** *chords, timbre, duration, musical memory, popular music*

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### **The Effect of Melodic Cues, Transposition, and Harmonic Distinctiveness on the Identification of Music from Chord Progressions**

Listener and musical factors influence the identification of songs from chord progressions. Having played and being able to write out the chords of the target



songs from long-term memory (hereafter, specialized harmonic familiarity) facilitate the identification of jazz standards from their chord progressions among Jazz musicians (Jimenez & Kuusi 2020). Additionally, the identification of classical and popular music from chord progressions is easier when stimuli are played using piano tones as opposed to Shepard tones, an effect that may be at least partially driven by the melodic ambiguity that Shepard tones create (Jimenez & Kuusi 2018). The present study investigated whether similar and additional effects can be observed under different experimental conditions. Specifically, we tested (a) whether specialized harmonic familiarity has an effect on the identification of songs from chord progressions for repertoires other than jazz standards, (b) whether such effects can be observed among listeners who have more diverse musical backgrounds than the jazz musicians previously tested, (c) whether an effect of melodic cues on the identification of songs from chord progressions could be observed when timbre remains constant, and (d) whether transposition hinders song identification in this new testing context. Additionally, by presenting each chord progression multiple times and increasing the number of chords with each new presentation we were able to make some observations regarding the effect of harmonic distinctiveness on song identification. Using Beatles songs and Beatles fans, our study shows that it is possible for non-musicians to identify songs music from just two chords, even when transposed or missing correct melodic cues. However, as found in a previous study (Jimenez & Kuusi 2020), specialized harmonic familiarity did facilitate song identification. We also found some effects of melodic cues and transposition. Additionally, some of the identification patterns, such as the peak on identification rate during the chord succession bVII (add#11) – VI, are consistent with the notion that harmonic uniqueness facilitates song identification (Coker, Knapp, & Vincent 1997). However, harmonic uniqueness did not seem to be required or sufficient for the identification of the songs. For instance, 58% of participants were able to identify one of the songs from just two chords, I–V, one of the most common chord successions in tonal music. Additionally, harmonic events such as a shift from emphasizing C major to emphasizing its relative minor; a shift from the key of A minor to its direct major, A major; or an unusual modulation from A mixolydian to Bb Lydian, did not increase identification rates compared to other less distinctive harmonic events in the progressions. These somewhat contradictory results may be explained by harmonic distinctiveness having a lesser effect than the overall distinctiveness that emerges from the combination of harmonic and extra-harmonic factors (e.g., timbre, tempo, song-popularity). This potential explanation highlights the importance of differentiating between chord progressions as idealized abstractions and chord progressions as actual, sounding events in the world, where they inevitably possess perceptually salient extra-harmonic characteristics such as timbre, register, and duration.

**Keywords:** *chord progressions, harmonic distinctiveness, song identification, musical memory, The Beatles*

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**The effect of melodic cues, transposition, and harmonic distinctiveness on the identification of music from chord progressions**

Example 1. No-melodic-cues version of the opening chord progression of The Beatles, “A Day in the Life”

\*) Circled notes were not part of the accompaniment in the best-known versions of the songs but were melodically and rhythmically emphasized in the main vocal line. These “added” notes were placed in the highest voice of the chordal stimuli in the “melodic cue” condition but placed in the inner voices in the stimuli used for the “no-melodic-cue condition”

Example 2. No-melodic-cues version of the opening chord progression of The Beatles, “Lucy in the Sky with Diamonds”

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### **Психоакустический подход в гармоническом анализе: сегодняшний день и перспективы**

В 1989 году Парнкатт (Parncutt 1989) провозгласил появление «психоакустического подхода» в гармоническом анализе. Однако даже обогащение новыми идеями, такими как в работах Хьюрона (Huron 2016) или сингапурских исследователей (Chan, Dong, Li 2019), не сделало данный подход практичным. Вычисление показателей сонантности, звуковой общности, а также нахождение единой субгармоники для ряда созвучий (как признака единой тональности) требуют дополнений, выявляющих драматургию психоакустических процессов при звуковысотных сменах.

Безусловно, выстраивание рядов чисел (согласно Парнкатту), отражающих отношение между созвучиями, способно показать степень плавности гармонического развития и отдаления его от центрального созвучия, — но не дает четкого представления о тональных сменах и о системе тяготений и разрешений. В свою очередь, выявление психоакустических механизмов, лежащих в основе традиционных правил голосоведения (согласно Хьюрону), не формирует объективной картины акустических процессов, стоящих за ними. Метод же анализа общих субгармоник, развитый сингапурскими авторами, провоцирует непоследовательное его применение для приведения результатов в соответствие со слуховыми ощущениями и тонально-функциональной интерпретацией. Исследователи оказываются вынуждены учитывать в расчетах не все звуки, однако не описывают четких критериев отбора. Кроме того, данный метод опирается только на линейные связи нижних призвуков и не вскрывает тональные, оставляя равнозначным разрешение доминантсептаккорда

в тонику с «разрешением» неаполитанского секстаккорда в доминантсептаккорд. Между тем, такая важнейшая категория гармонии, как тональное тяготение, требует более выверенного подхода, не сводящегося ни к правилам голосоведения, ни к численному выражению звуковой общности и сонантности, ни к демонстрации схождения и расхождения частот, выведенных по нечеткому алгоритму.

Сказанное заставляет пересмотреть установки психоакустического подхода с целью выстроить методологический аппарат для развития более продуктивных принципов анализа гармонии.

В качестве модели видится необходимость анализа последовательностей из простейших гармонических образований — интервалов.

Как показывают исследования (Plomp, Levelt 1965); (Schellenberg, Trehub 1994), восприятие сонантности не зависит от присутствия обертонов, следовательно, закономерности гармонии можно рассматривать на примере бигармонических колебаний (то есть интервалов, составленных из звуков с синусоидальной формой волны). Учет периодичности этих колебаний показывает: тогда как воспринимаемая степень консонантности интервалов пропорциональна частотам общих субгармоник (относительно верхнего звука), воспринимаемая связность интервалов между собой пропорциональна консонантности между упомянутыми частотами. Наибольшая связность обнаруживается при следовании интервалов по обертоновому звукоряду (прежде всего, по мажорному трезвучию), чуть меньшая — при сохранении между ними общего звука и кварто-квинтовом отношении субгармоник, достаточно сильная — при сохранении лишь одного из предыдущих условий (причем связь уменьшается по мере усложнения отношений субгармоник). Кроме того, можно указать на соответствие направления тональных тяготений направлению, с одной стороны, перехода менее консонантного интервала к более консонантному, а с другой — смены общих субгармоник по аналогии с шагом от более высокого обертона к более низкому, чем обуславливается гибкость функциональных отношений (пример:  $c-g \Leftrightarrow c-f$ ). Отдельная проблема — неточность в восприятии величины интервалов, что порождает неоднозначность определения общих субгармоник и одновременно решает вопрос основного тона в минорных созвучиях (подтверждая вариант минорного трезвучия с настройкой 16:19:24, дающей октавное совпадение основания и общей субгармоники).

Найденные закономерности позволяют распространить их на гармонию большего числа голосов, но при условии автономной роли каждой пары интервалов. Актуальность этого условия может быть успешно продемонстрирована на известных в гармоническом анализе примерах «Тристан-аккорда», начала «Лунной» сонаты Бетховена и других. В перспективе уточненный психоакустический подход видится как существенное дополнение функционального анализа, дающее учению о гармонии прочную естественнонаучную основу.

**Ключевые слова:** психоакустический подход, гармонический анализ, субгармоники, тяготение, разрешение, тональная функция

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## **Audio-Motor Mirroring in Musical Perception: A Return to the Primacy of Experience (Phenomenological Study)**

Theories of embodied cognition, based on interactions between body and environment (e.g. Jacoboni 2009), are increasingly recognized throughout world practice of musicology. Discovery of the Mirror Neuron System, suggested to underpin subject-environment interactions (Rizzolatti 1996) provided a framework for further development of embodiment theories. Such theories introduced new perspectives for studying mechanisms underlying musical activity and, in particular, their auditory-motor connections. This study has two parts. In Part 1 we investigated motor reactions associated with active auditory imagination of individual sounds (CIM19, Graz). In this qualitative study, we aim to investigate the phenomenon of bodily reactions and subtle motor sensations in musical perception because improved knowledge of such reactions could inform future theoretical and experimental approaches.

Musical activity and embodiment theories are considered, for example, by Maes 2016; Matyja 2016; van der Schyff 2016; Schiavio 2017; Korsakova-Kreyon 2018 and

Nadyrova 2017. However, ideas about the role of bodily sensations in musical understanding are also found in classical musicology e.g. “vocal weight” of intonation (Asafiev 1963) and “motor accompaniment of perception” (Nazaikinsky 1972; Medushevsky 1985).

Audio-motor pairing (mirroring) is described in historical literature (e.g. Leontief 1975; Kostyuk 1971), and in more recent studies (Chen 2015; Zatorre 2007; Miller 2016). In recent decades, advances in neuroimaging (e.g. fMRI) have opened up new possibilities for detailed investigation of this phenomenon. However, although of undisputed value, these studies have tended to focus on central neural networks and their structural and functional interconnections rather than qualitative characteristics of audio-motor mirroring, especially in the periphery where activity has particular importance for musicology. Given this, we drew from the phenomenological method developed by Husserl. This method, based on an impartial contemplation of a phenomenon without participation of intellectual judgments, places high demands on experts (e.g. concentration, self-reflection, auditory abilities, and musical experience).

What are the characteristics of embodied modeling in music?

We recruited 21 piano students (age 17–21; 17 female, 4 male) from two music colleges. Students were asked to carefully listen to and recognize the melodic structure in two musical excerpts that differed in character, and record their feelings immediately after the completion of each task. They were instructed to maintain a calm posture without obvious movements and not to sing out loud.

The results showed that with careful listening and representation (imagination) of the melody, the elements of body mirroring were observed quite clearly in most experts. They were manifested in various forms (e.g. spontaneous movements or micromotion), as well as during tension, “internal singing” and muscle reactions of the face and vocal apparatus. Thus, two main areas of motor reactions can be distinguished: 1) motor manifestations of the muscles of the whole body and 2) reactions associated directly with the speech apparatus and concomitant facial expression. It is interesting that among pianists the mirror audio-motor reflection can take on peculiar forms associated with participation of the executive apparatus. Our results have far-reaching consequences for musical pedagogy, psychology, and theoretical musicology.

**Keywords:** *audio-motor mirroring, embodied cognition, motor sensations, music perception, mirror neurons, subvocalization*

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Damilya Nadyrova, PhD, Associate Professor: The search for ways to effectively teach piano and develop expressiveness of performance has led to a deep interest in the problems of emotional perception of music from the standpoint of embodied cognition. Conference participant: 4ICME: Music&Emotion (Geneva, 2015), 19TH Herbstakademie: Embodied Aesthetics (Heidelberg, 2017); CIM19: Interdisciplinary Musicology "Embodiment in Music" (Graz, 2019). [https://www.researchgate.net/profile/Damilya\\_Nadyrova](https://www.researchgate.net/profile/Damilya_Nadyrova)

Nicola Miller, an honorary research fellow at the University of Aberdeen: Awareness of a gap in established theories of sound perception and production, triggered by first-person observations of subtle sensations not accounted for in such theories, led her to become interested in the body's role, particularly the role of peripheral muscular contributions, in sound perception, production, imagery and emotion. [https://www.researchgate.net/profile/Nicola\\_Miller2](https://www.researchgate.net/profile/Nicola_Miller2)

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## Is Theory of Audiotactile Musics an Analysis Method?

For some thirty years, Italian scholar Vincenzo Caporaletti builds his Theory of audiotactile musics — alternatively known as Theory of audiotactile formativity. It sets the focus exactly on the formativities, in other words on the ways to form, musics so-called popular or phonographic, insisting on cognitive implications of various mediums of conception of the music: scoring, orality, phonography. Caporaletti himself published numerous analyses of audiotactile music (mostly jazz: Caporaletti 2006, 2016, 2018).

Through some examples, we'll ask the question of the link that this theory keeps with the particular exercise of analyzing recorded music. Where we'll see that, in those examples, beyond usual relations resources of analysis of materials extracted by transcription, cognitivity and history are requested to propose results not limiting themselves to the explicitation of contents and the identification of internal relations.

Among this corpus it will be referred to some published analyses:

Vincenzo Caporaletti:

- "Tiger Rag" (Original Dixieland Jazz Band, 1918).

- "Interprétation" and "Improvisation", from Jean-Sébastien Bach's Double Violon Concerto in D minor BWV 1043 (Eddie South, Stéphane Grappelli, Django Reinhardt, 1935).

- "A Night in Tunisia", Charlie Parker breaks (1946)

Fabiano Araújo Costa:

- Radamés Gnattali's Toccata em Ritmo de Samba no 2 (Trio Baobab, 2012).

- "Bitches Brew" (Miles Davis, 1969)

Laurent Cugny:

- About three Bill Evans' solos (1962, 1970)

**Keywords:** jazz, audiotactility

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Laurent Cugny is Professor at Sorbonne University, jazz specialist. As a musician, he played and recorded with Gil Evans (1987) and conducted the French Orchestre National de Jazz (1994–1997). He is the author of several books. Among them:

As author: *Las Vegas Tango – Une vie de Gil Evans* (1989), *Electrique – Miles Davis 1968–1975* (1993), *Analyser le jazz* (2009), *Histoire du jazz en France – Tome 1: des origines à 1929* (2014), *Hugues Panassié – Le Jazz Hot et la réception de l'œuvre panassiéenne* (2017);

As co-author: *Eurojazzland – Jazz and European Sources, Dynamics, and Contexts* (University Press of New England, with Luca Cerchiari and Franz Kerschbaumer), *Improvisation, culture, audiotactilité – Le Concerto pour deux violons en ré mineur de Jean-Sébastien Bach par Eddie South, Stéphane Grappelli et Django Reinhardt* (Outre mesure, with Vincenzo Caporaletti and Benjamin Givan).

His last book has been published at University of Mississippi Press: "Analysis of Jazz: A Comprehensive Approach".

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## **Music Theory and Psychology: A Conceptual History of Understanding Musical Form**

An important assumption of many Formenlehre approaches, from Marx through Schenker and up to Caplin and Hepokoski & Darcy, is that the listener actively perceives a given work's formal design, that is, attends and responds to certain formal functions (initiatory, transitional, etc.). Yet music psychological research has consistently indicated that listeners—even expert musicians—seem barely aware of formal relationships within an entire movement or piece (Tillmann 2004). Such



findings, unsurprisingly, have generated spirited debates (Kivy 2001). This ongoing quarrel between music theory and music cognition is being conducted without the benefit of a resource which (as I explain) it sorely requires: a detailed conceptual history of musical-formal paradigms, designed to be linked to psychological findings. The current paper attempts to address this lacuna by means of a corpus study of writings on musical form, and offers guidelines for the incorporation of historically-based music-theoretical discourse on form in the field of experimental research.

I begin by reporting the results of a corpus study of over 500 passages either describing or implicating perception of form, in the light of over a thousand musical examples culled from theory treatises written in German, English, French and Russian between 1753 and the present. Criteria for inclusion in the corpus included the importance of the work within music-theoretical discourse (e.g. Koch 1837), its popularity in music theory pedagogy (e.g. Schenker 1935), or individual value (e.g. Halm 1913, Assafjew 1935). Next, I categorized the selected passages according to: (a) the author's target audience, (b) a set of parameters characterizing the specific musical examples (e.g., composer, work, genre, formal type, context), and (c) the writing's psychological or perceptual assumptions. I then analyzed categories (a) and (c) with a qualitative approach, and interpreted category (b) with a network analysis, a method enabling the description and visualization of typically hidden relationships between the collected parameters. Throughout my interpretation, I take into account the level of expertise of those for whom the respective treatises were written. This rules out transferring theoretical claims one to one into an experimental context as frequently suggested (e.g. Konečni 1984).

The results of my study show that certain pieces are frequently selected to illustrate specific formal concepts, suggesting that this recurrence shapes our own expectations and concepts of paradigms such as "sentence" and "period." Moreover, I claim, this practice has been essential to the establishment of a consistent canon of musical examples, one which it continues to maintain. This bias may influence current teaching in music theory and analysis. I go on to suggest an empirical experiment on the perception of form in auditors listening to a selection of less canonical pieces in the Classical Style.

In conclusion, I argue that historically informed corpus studies have much to contribute to the generation of meaningful empirical experiments. These can help us better understand surprising divergences in the discourse on the perception of musical form in the domains of music theory and psychology.

**Keywords:** *empirical musicology, perception, form, sonata theory, network analysis*

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Lea Fink is a researcher at the Max Planck Institute for Empirical Aesthetics in Frankfurt, Germany. She studied Piano and Music Theory in Rostock, complementing her studies in Boston and Vienna. Before coming to Frankfurt, she was head of education and outreach of The Deutsche Kammerphilharmonie Bremen 2014–2018 and with the Gewandhausorchester Leipzig 2012–2014. Her research is motivated by her experiences in the field of cultural education and participatory music making of professionals and laymen. Currently, she pursues a dissertation under the supervision of Jan Philipp Sprick at the University of Music and Theatre Hamburg, focusing on the perception of musical form and its role in Western music theory.

### 33. Musical Semiotics, Rhetoric, Topic and Schemata Theories

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#### **Topics, Figures and Musical Rhetoric: Proposals for an Analytical Protocol**

As part of their work on a “Rhétorique générale”, the semioticians of the “Groupe  $\mu$ ” have developed a theory of the rhetoric figure applied to literature, visual arts or the study of advertising messages, which gave very enlightening results. However, they did not extend their research area to music. The encounter between this theory and the contribution of Leonard B. Meyer’s writing, influenced in turn by the cognitive approach, is obvious.

Continuing research already undertaken in this direction, this paper is based on this methodological proximity and revisits the usual notion of “topic”, and that of the “figure” in order to remove the ambiguities frequently observed in contemporary practice, and in order to clarify the analytical approaches for the rhetorical study of scores from the 18th and 19th centuries. We can also distinguish, on the one hand, a “rhetoric of the unexpected”, with the use of singular figures based on the four operations noted by the Groupe  $\mu$  (addition, deletion, substitution, permutation), and on the other a “rhetoric of the expected”, with the use of customary topics – which we will divide into two categories: those with referential or stylistic value and those with syntactic value.

This paper, illustrated with specific examples taken from the canonical tonal repertoire (C. P. E. Bach, Mozart, Schumann, Chopin), underlines, in conclusion, the need not to use only the notion of topics and to articulate it with that of the figure (as did precisely ancient rhetoric...).

This paper will be presented in French with an English Translation by video-projection.

**Keywords:** *semiotics, rhetorical analysis, tonal music, topic theory, 19th century music, 18th century music*

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Jean-Pierre Bartoli is Professor at Sorbonne University. Many of his publications are devoted to the musical language of the 18th and 19th centuries, to Berlioz, to the exotic. Co-editor of the *Dictionnaire Berlioz* (Fayard) and Antoine Reicha, compositeur and théoricien (Olms), he wrote “L’Harmonie classique et romantique” (Minerve), and, with Jeanne Roudet, “L’Essor du romantisme, la fantaisie pour clavier de CPE Bach à Franz Liszt” (Vrin). He has written three chapters on musical exoticism, rhetoric and narrativity in the “Musiques” encyclopedia (Actes-Sud) and has just achieved a volume of Gabriel Fauré’s complete work with Bärenreiter (in press). Since 2017, he has chaired the French Society for Musical Analysis (SFAM).

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### **Cosmopolitics of Pitch in “Zaïde”/“Adama” Fragments**

In 2004, Chaya Czernowin was commissioned to complete the unfinished Mozart opera “Zaïde” for the 2006 Salzburg Festival. Contrary to the historical practice of completing the missing parts, Czernowin composed a parallel opera for performance on the same stage with completely different music, a different cast, and a different orchestra; this was an assemblage she titled “Zaïde”/“Adama”.

The music of Zaïde and Adama are distant to each other. In comparison to the tonal music of “Zaïde”, “Adama” constitutes a palette of complex sounds that are predominantly produced from acoustical instruments, the voice and speech of the singers, and objects such as a plastic bottle and a bucket of stones. “Adama”, like Czernowin’s other works, does not explicitly exhibit tonal centers and pitch hierarchies in cognitive terms. On the other hand, pitch, as an abstraction of collective and definitive auditory stimulations that is embodied in cognition as a musical generative kernel, has two particular roles in the coalescence of “Zaïde” and “Adama”. “Zaïde”’s tonal centers and trajectories have musical parallels in Adama in terms of keynote invariance, and dissonances through the pitch combinatoriality as a collection of abstract limited sets. These musical parallels, along with the libretto and staging, are embraided in the overall expression of the operatic flow and drama. Therefore, the concept of pitch isomorphism represents a very limited reductive plan of the operas that are tightly bound together via reciprocal resonances on themes of violence and femininity in a flux of manifestations of complex auditory multiplicities. Building on this particular ontological difference of approach to pitch on one hand as the isomorphism centered around the reductive manifold construction and on the other hand non-reductive auditory multiplicities, in this paper I will trace the relations of “Zaïde”/“Adama”’s incompatible singulars and multiplicities centered around the subject of pitch. In fact, Chaya Czernowin challenges concepts of the conventional singular musical absolutes in her works, as evidenced in her paper “The Other Tiger” (Czernowin 2011). In the same text, Czernowin draws attention to the transnational identities of new music composers. Therefore, I will further examine these frictions of cosmopolitics between the auditory singulars and rhizomatic multiplicities that are manifested within the “Zaïde” and “Adama” assemblage with the critical application of abstractions in terms of Kantian Schematism and relevant manifold reductive universal systems.

This analysis is based on my close reading of the scores of two published editions of “Zaïde”/“Adama”, an examination of the video recording of the 2006 version, my observations of the live performance of “Zaïde”/“Adama”’s 2017 version, and my personal conversations with Czernowin about this opera in 2017–2018. I further investigate the concept of imperfect-consonance with the framework of Neo-Riemannian theory, Galant Schemata, set theory, and timbral analysis. I suggest the ontological concepts of lines (lines of forces: Latour 1988, lines of flight Deleuze & Guattari 1987) as an aesthetic catalyst that can potentially provide a mediating philosophy towards the theoretical, conceptual, and perceptive incompatibilities between auditory singulars and multiplicities.

**Keywords:** *Zaïde/Adama, eco-cosmopolitanism, schematism, set theory, spectral analysis*

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Dr. Bilir is a composer, researcher, and guitarist. He completed his DMA in music composition with a minor concentration in musicology at Cornell University in May 2019. His doctoral dissertation, “The Composer’s Mind Through the Looking Glass: An Analysis of Pitch-Centricity in Zaïde/Adama”, examined the musical counterparts of gender, violence, and incompleteness in the unfinished Mozart opera “Zaïde” and Chaya Czernowin’s second opera “Zaïde”/“Adama”. He was awarded a Fulbright Scholarship for his doctoral research, which was further shaped through his experiences at Harvard University as an Exchange Scholar (2017–2018), IRCAM/Eastman School of Music new music theory program in Paris (2017), and his self-conducted research in France and Germany (2017).

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## **Solar Symbols in the Music of Arnold Schönberg, Artur Kapp, and Dmitry Shostakovich**

In the late nineteenth century, topics related to the sun emerged as one of the main vehicles of literary and musical symbolism. These literary associations were carried further in the first half of the twentieth century, often in connections with specific compositional practices and ideological aims.

The aim of this paper is to provide insight into how solar symbols are used in three cantatas composed in the period from 1900 to mid-twentieth century: Arnold

Schönberg's "Gurre-Lieder" (1900–1911), Artur Kapp's "To the Sun" (Päikesele, 1912), and Dmitry Shostakovich's "The Sun Shines Over Our Motherland", Op. 90 (1952). "Gurre-Lieder", a work of quite unprecedented orchestral and choral splendor, can be considered as a culmination of the late nineteenth-century solar symbolism. The cantata, based on poems by Jens Peter Jacobsen, concludes with an apotheosis-like and massive finale "'Seht die Sonne!' ('Behold the sun!')", the elevated mood of which is rather typical of many sun-related works.

The Estonian composer Artur Kapp (1878–1952), a student of Rimsky-Korsakov at the St. Petersburg Conservatory, established himself as one of the most influential musical figures in the Estonian musical scene in the 1920s and 1930s. Kapp's cantata "To the Sun" for tenor, mixed choir, organ, and orchestra was premiered in 1913 as part of the opening celebrations of the Estonia Theatre building in Tallinn. Shostakovich's cantata "The Sun Shines Over Our Motherland" is based on a poem by Yevgeniy Dolmatovsky, in which solar references serve a panegyric aim.

Although the three cantatas were composed under radically different circumstances, there are remarkable similarities in their form and other musical parameters. A consideration of the tradition of sun-related works is crucial for establishing a more nuanced view of Shostakovich's controversial cantata. All the three works follow a similar formal trajectory, characterized by an apotheosis-like finale, and, in the cantatas by Kapp and Shostakovich, octatonic and hexatonic chord relations are an important means of highlighting certain key textual "events" (the juxtaposition of C major and A major in Kapp's cantata). In both works, solar references are used as political allegory. In the final section of Kapp's work, aptly entitled as "Andante religioso", the sun is a symbol of political liberation, and is addressed as a divine entity or heroic guardian.

The analysis of the key harmonic events in these works will be based on neo-Riemannian (transformational) methods. As a result of a formal, harmonic, and (inter)textual analysis, it appears that Shostakovich's cantata has considerable links with the fin-de-siècle symbolist and post-Wagnerian practices, also represented by Artur Kapp. Also, the sun-related topics can be considered in the wider context of the late nineteenth-century hymn-like works (final chorus "Glory to Art" from Alexander Scriabin's Symphony No. 1).

**Keywords:** *intertextual analysis, musical signification, Estonian music in the early 20th century, modes of limited transposition, neo-Riemannian analysis.*

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Aare Tool is lecturer of music theory and researcher at the Estonian Academy of Music and Theatre. In 2011 he defended his MA and, in 2016, PhD thesis in Musicology at the EAMT, with the main focus on music theory and analysis. His research interests include Estonian music and transformational (neo-Riemannian) methods of harmonic

analysis. In his PhD thesis he analyzed a number of works by the Estonian composer Eduard Oja in the context of the compositional trends of the first half of the 20th century, with a special emphasis on the modes of limited transposition.

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## **The Forms of Intertextuality in Musical Art: Problems of Classification**

In modern science intertextuality theory is very popular – first of all in philology and art aesthetics. In musical theory usually only separate manifestations of intertextual interactions have been studied. It is easy to explain the difficulties arising in this area. One of the most essential is that the range of these interactions manifested in music is too wide.

That's why the main question here – differentiation of general intertextuality forms according to immanent features of musical communication.

The typology of intertextuality interactions may be based on the following aspects: (1) the appeal to the text of concrete work, or to the extra personal material; (2) the consciousness/unconsciousness of the appeal to the pretext; (3) the degree of pretext elements preservation in a new work (from the exact quote – to the allusions); (4) the existence of the accent in the appeal to another text – it can be allocated when the author specially emphasizes a quotation, for instance, or hidden, when this crossing is imperceptible and has a veiled appearance; (5) the type of interrelation between primary source and new piece – dialogical/monological.

Considering this point of view we can distinguish four main forms of intertextuality in music: quotation (transplantation of another text fragment in new composition); borrowing (composition created on reworked basis of another text, as a result there is no border between new and preexisting texts. Example – parody techniques in renaissance music); transcription (the preexisting text becomes a subject of “discussion” in new composition, the main effect here – dialog of different art view points. Between examples – variations on theme from another work); modeling (using only general compositional idea from another text, but not a concrete fragment from it. It may be specifically rhythmic, timbre or even extra musical idea. Example – the end of the J. Haydn's Symphony N<sup>o</sup>45 with departure of musicians reused in A. Schnittke's “Moz-Art à la Haydn”).

The major factors predetermining formation of intertextuality interactions may be divided in two groups: style factors, connected with the general esthetic trajectories determined by an epoch as a whole or features of the specific composer thinking, and contextual factors, connected with the concrete tasks arising in musical piece. Style factors are considered in the various historical contexts causing mobility and variability of intertextuality interactions concrete forms. Contextual factors can be shown in situations of the genre or style parallelisms, most often – their general extra musical semantics (for example, in opera plots).

The using of intertextuality has a lot of examples in the XXIth century musical practice. Sometimes composers may create a work based only on different quotations (without new original material!), sometimes – uses only one quotation, but

with special symbolical meaning. Often we can see the deformation of quotation material – when the source of it very hard to recognize. In perspective the universal typology of intertextuality forms may help to explain the peculiarities of modern composers aesthetics and technical methods.

**Keywords:** *intertext, text, context, dialog, quotation, style, memory*

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More than 200 publications devoted to various questions of the music theory and history (including monographs "Musical Language: Structure and Functions", "The Antique Myth in the First Half of the XX Century Opera", "Metamorphoses of the Musical Text").

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## **Интеграция категорий теории музыкального содержания в образовательный процесс**

Предпосылками возникновения теории музыкального содержания (ТМС) явились актуальные в XXI веке идеи междисциплинарного синтеза. ТМС возникла для уравнивания в теоретическом музыкознании предметов композиционно-грамматического порядка дисциплинами содержательно-смыслового характера.

Главной идеей доклада является тезис о том, что категориальный аппарат ТМС должен быть эффективно интегрирован в образовательный процесс на всех трех ступенях музыкального образования: школа – училище – ВУЗ. В данном случае речь идет об интеграции ТМС с музыкальной литературой и исто-



рией музыки. Предмет рассмотрения – интеграция базовых категорий, принятых в научной школе профессора Московской консерватории В. Н. Холоповой.

«Музыкальное содержание» рассматривается как монокатегория, обозначающая выразительно-смысловую сущность музыки. Категория «музыкальная форма» (музыкальная композиция) также выступает как автономная, вследствие чего возникает и понятие «содержание формы».

Важнейшей категорией предстает интонация в значении Асафьева как наименьшая смысловая единица музыкального языка (Асафьев 1971). Система пяти типов интонаций (по Холоповой), три стороны музыкального содержания (эмоциональная, изобразительная, символическая), «специальное» и «неспециальное» музыкальное содержание составляют фундаментальную основу ТМС. «Специальное» содержание – аспект музыкального содержания, присущий только музыке. «Неспециальное» существует и в музыке, и вне музыки – идеи, предметный мир, мир человеческих эмоций (Холопова 2014).

Проблема понимания музыкального языка – важнейшая в музыкальной педагогике, но при анализе музыкального произведения часто преобладает структурно-грамматический подход. Раскрытием в полной мере музыкального языка занимается ТМС совместно с музыкальными и немусикальными науками – культурологией, искусствоведением, эстетикой, философией, лингвистикой, литературоведением, психологией, семиотикой (Эко 1998). Такой синтез углубляет понимание мыслей и чувств, философских и религиозных идей каждого исторического периода.

Процесс интеграции реализуется при помощи авторской образовательной программы по предмету «Музыкальное содержание» (Журова 2019) для учащихся старших классов ДМШ/ДШИ. В зависимости от уровня музыкально-теоретической подготовки обучающихся она может быть использована на разных ступенях музыкального образования – от музыкального училища или колледжа до вуза (Журова 2014).

Таким образом, в результате эффективной интеграции категорий ТМС в образовательный процесс на всех этапах освоения музыкального искусства обучающиеся приобретают:

- опыт эмоциональной отзывчивости на музыку – развитие эмоционального слуха, метафорического мышления;
- опыт интеллектуального отношения к музыке как к духовному наследию
- развитие воображения, умения обобщать.

Благодаря категориям, ТМС гармонично интегрируется как с музыкальной литературой и историей музыки, так и с методикой исполнительских специальностей, создавая концептуальную основу для целостного анализа музыкального произведения. Такое взаимодействие проявляется при организации проектной деятельности (концерты-лекции, интерактивные проекты), где участвуют представители исполнительских специальностей. Перспективы исследования – разработанные научно-методические рекомендации по интеграции ТМС в теоретические предметы, включая предмет «Сольфеджио», что является инновацией в музыкальном образовании.

Так на всех этапах образовательного процесса целенаправленно развивается музыкальное мышление обучающихся, а при помощи него – понимание глубинных смыслов музыкального искусства.

**Ключевые слова:** теория музыкального содержания, музыкальное содержание, базовые категории, интеграция, музыкально-смысловой слух

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Кандидат педагогических наук, заведующая теоретическим отделом ГБУДО г. Москвы «Детская школа искусств имени Н. Г. Рубинштейна», член Совета Общества теории музыки. Научная деятельность: выступления в 35 городах России и постсоветского пространства – Санкт-Петербурге, Минске, Екатеринбурге, Череповце, Липецке, Твери, Харькове, Брянске, Сургуте, Воркуте и др. Автор более 50 научных публикаций, в том числе после участия в Международных конгрессах Общества теории музыки – в Санкт-Петербургской, Московской и Казанской консерваториях и Европейских конгрессах по музыкальному анализу: «Евромак–VIII» – Лёвен, Бельгия (2014) и «Евромак–IX» – Страсбург, Франция (2017).

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## **The Three Symbiotic Systems of Leitmotivic Technique: An Integrated Perspective on Concept and Usage**

From Wagner’s lifetime to the present, a lack of precision in defining the term leitmotiv and a lack of consensus on its ramifications have hampered investigations of its usage in Wagner’s own music and countless claims for its influence on his contemporaries and followers.

Wagner’s conceptualization of the compositional device now labelled leitmotiv and my analysis of his own usage of the device support the claim that the leitmotiv functions in three simultaneous and symbiotic systems:

1. A system of associations between short musical motives and the evolving connotations of main motives from the drama
2. A system of tonality, wherein all the leitmotifs function as unstable and “unresolved” elements, conducive to transformation and development
3. A system of indexical signs associated with a broad array of human emotions, distinguished (or marked) on first appearance by each leitmotiv’s distinctive pairing of timbre and range, which can later be manipulated so as to connote an emotional shift

The analytical project of extracting leitmotifs (Georg Federlein’s term) or “thematische Leitfaden” (Hans von Wolzogen’s initial term) predates the 1876 premiere of Wagner’s “Ring”. Later writers have either favored labelling of leitmotifs

(System 1, supra) as did Wolzogen or grappled with their melodic, harmonic, and rhythmic malleability (System 2), an approach most recently and effectively taken up by Matthew Bribitzer-Stull (Bribitzer-Stull 2015). The question of if, where, and how tiny motives, typically of 5 to 7 pitches in length, can function as indexical signs for emotions (System 3), which was arguably Wagner's primary concern in Part 3/vi of "Oper und Drama" (Wagner 1851) has not been the subject of any systematic inquiry. The dismissal of the issues stemming from my System 3, coupled with the bifurcation of focus in extant studies of leitmotivic usage, has resulted in an accumulation of partial perspectives, none of which have sufficed to differentiate between instances of actual leitmotivic technique from the mere presence of recurring themes.

Analysis of leitmotivic usage that presumes their functioning as malleable elements in three systems is consistent with Wagner's usage, at least through the first two acts of "Siegfried". Once criteria are determined for establishing a leitmotiv's first appearance, its situation and status in each of the three systems can be evaluated. On its first appearance, the Rheingold Motiv, for example, is both diatonic and triadic, yet avoids tonal stability as it arpeggiates a G triad within a C-major harmonic field and cadences on the fifth of the chord. Key, timbre, range, mode, and rhythmic values of this leitmotiv will shift over the course of the "Ring" Cycle, and so will the connotations and emotions attached to it. A charting of widely displaced leitmotivic recurrences drawing attention to variations in stylistic parameters can provide evidence for changes of affect that are consistent with new dramatic situations.

Further examples from Wagner as well as probable leitmotivic usages (i.e., meeting all or most of the criteria above) from Schönberg's "Verklärte Nacht" and from Rachmaninov's 2nd Symphony will provide opportunities for observing shared traits in varied genres and styles, leading to new insights about the dissemination of the technique among the first generation of Wagner's successors.

**Keywords:** *leitmotiv, Wagner, Schönberg, Rachmaninov, musical meaning, affect*

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David Haas holds a bachelor's degree in horn performance from the Cincinnati Conservatory and two degrees in historical musicology from the University of Michigan. He joined the faculty of the Hodgson School of Music at the University of Georgia in 1989 and now holds the rank of professor. Professor Haas's first book ("Leningrad's Modernists", 1998) was the first English-language study to focus on that city's modernist music and aesthetics from 1917 to 1932. His translation with commentary of Boris

Asafyev's "Symphonic Etudes" (2007) introduced a Western readership to a classic of Russian criticism. His current projects include an anthology of Russian-language writing on Shostakovich and a series of articles outlining the dissemination of Wagner's leitmotivic technique.

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## **Способы передачи смыслов в мелодизированном чтении Корана**

Практика мелодизированного чтения Корана крайне многообразна. Кораническое чтение в исламе, ориентированное на арабскую классическую стилистику, получает одновременно и иные, локальные этнические формы.

Специфика чтения Корана священнослужителями, как и рядовыми чтецами, определяется уровнем профессионализма, различиями в ладоинтонационности, степени распевности, темпах импровизационного интонирования, соотношении речевого и музыкального начал. Выбор мелодических параметров коранической просодии диктуется сакральными смыслами, постигаемыми знатоками благодаря авторитетным богословским толкованиям.

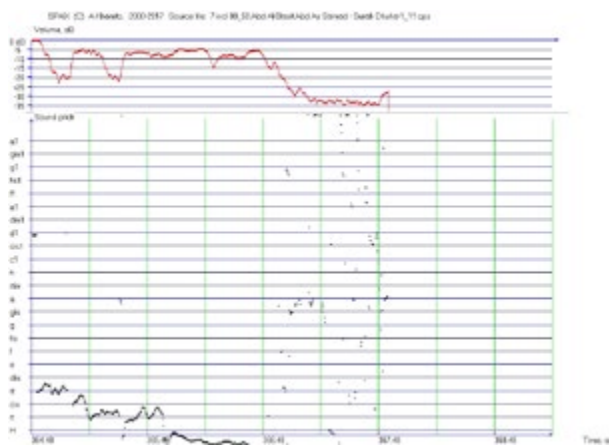
В зарубежных работах освещаются вопросы стилистики коранического чтения преимущественно в арабской традиции (Al-Farūqī 1948; Nelson 1985; Pacholczyk 1974), в отечественной науке – татарской и башкирской (Imamutdinova 2017). Проблема, вынесенная в название публикации, в научной практике не освещалась, представляя очередной этап в осмыслении феномена мелодизированного чтения Корана. В то же время научная и практическая значимость такого подхода очевидна.

В докладе решается задача анализа профессионального чтения Корана арабскими чтецами и, в сравнении, – мусульманами-татарами и башкирами, причем тут и там выявляется опора как на макаменные структуры, так и пентатонику. В центре внимания – средства и способы выражения коранических смыслов при различиях: 1) в функциях напевного чтения, 2) в стилевых установках и 3) в уровне профессионализма курра' (чтецов).

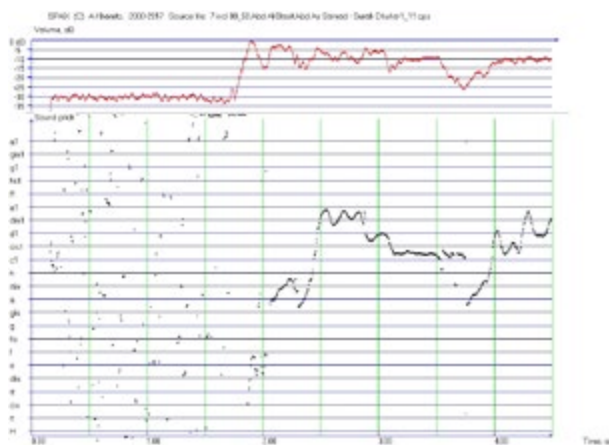
Это прослеживается в первую очередь на примере чтения тематически цельной 12-й суры (главы) «Йусуф (Иосиф)» Корана.

Чтению суры «Йусуф» египетского «чтеца столетия» 'Абд ал-Басыта 'Абд ас-Самада (1927–1988, Каир) максимальную выразительность придают крайне медленный темп с глубокими паузами, трехкратные повторы важнейших фраз в айатах (строфах) при вариантности мелодического развертывания, орнаментальные распевы при развитом импровизационном интонировании в стиле муджаввад в диапазоне двух и более октав, опора на макаменные модусы (по аналитике чтецов – прежде всего, байати) и нетемперированный строй, подпитываемый действием речевых импульсов. При мелодизации речения Корана превращаются в риторическое восклицание, риторическое размышление и риторическое утверждение, эмоциональность возрастает до яркой патетики, диктуя ситуацию катарсиса огромной аудитории.

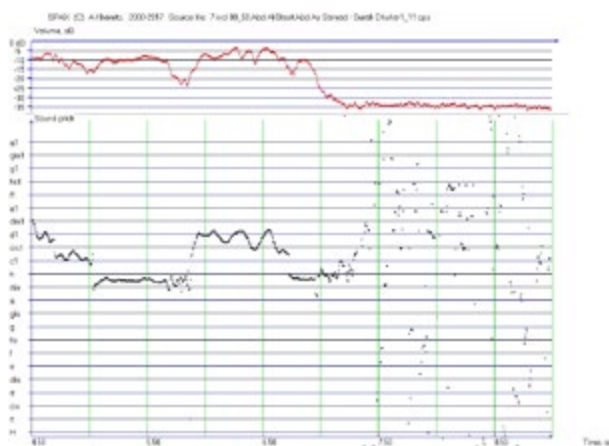
Мелограммы. Айаты суры «Йусуф». Шейх 'Абд ал-Басыт 'Абд ас-Самад  
Пример 1а



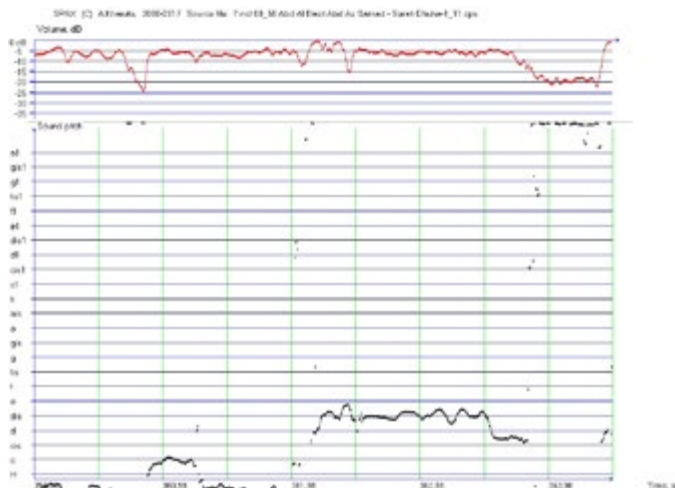
Пример 1 б



Пример 1с



## Пример 1 d



Чтение суры «Йусуф» Асхатом Гиматдиновым (1988 г.р., помощник имама в Мемориальной мечети на Поклонной горе в Москве, получивший профессиональную подготовку в Саудовской Аравии и Марокко) характеризуется ускоренным темпом, умеренной мелодизированностью в арабском стиле мураттал при высокой степени эмоциональной отдачи. Наиболее драматичен фрагмент на словах о печали и покрытых бельмами глазах Йакуба (Иакова), потерявшего своего сына. Интонирование этого айата вызывает у чтеца яркие эмоции, прорывающиеся в слезах, что согласуется не с собственно текстом Корана, а с современной арабской и старотатарской традициями его толкования, признанными у татар и башкир (Тафсиры Абдуррахмана ас-Саади, 1889–1957; Ну‘мана бин Сабита ас-Самани, перв. пол. XIX в.). Показательна также опора на макам ‘аджам, применяемый обычно, по словам самого чтеца, при упоминании картин рая, передающий здесь надежду Йакуба на счастливый исход ситуации.

Пример 2. Айаты 83–84 суры 12 «Йусуф». Чтец Асхат Гиматдинов.  
Нотная расшифровка автора

83  
Qoa - la bal saw-wa-lat la-kum 'a - n - fu - sa-kum 'am-ran fa - sa - b - ran

C EUSPICM  
ja - mi - lan 'a - sa Al-laa - hu 'an ya - li - ya-ni(u) bi-him ja - mi - 'an

84  
'is-na-hu I-hu-wa-al - 'a - li(i)-mu-al - hi - ki-m(u) Wa ta-wa-la 'an-lum wa-qa - la yaa - 'a - sa - fa 'a-la(a)Yu(n)fa

87  
wa qa(a)-la yaa - 'a-sa-fa 'a-laa Yu - su - fa wa ('a)-byu-dlat 'ay-ma-humi - nal(ju-n) fa-hu-wa la-zu-m(u)

Наконец, уникальность арабской традиции чтения суры «Йусуф» знаменитым североафриканским чтецом Нурина Мохаммеда Сиддика (1982–2020, Хартум) придает опора на суданский макам «хумаси» (от араб. «пять»), в котором органично соединяются нетемперированность макамого мышления и пентатоника. Выбор ускоренного темпа, типичного для месяца поста (в эти дни прочитывается по одной тридцатой части Корана), ведет к привнесению мельчайших интонационно-агогических штрихов для выражения состояния печали (на словах об отношении отца к Йусуфу).

В урало-поволжской тюркской традиции своеобразие использования пентатоники прослеживается на примере чтения суры 93 «Ад-Духа» («Утро») имамом Захитом Казехановым (1977 г. р., Пермь). Сопоставление этой мелодизации с чтением суры арабскими чтецами обнаруживает иные способы и диапазоны выразительности в мелодико-речевом преломлении текста, посвященного теме сироты — одной из рефранных в Коране.

Нотные расшифровки аудиозаписей, дополняемые компьютерными программами (в программе SPAX; разработана зав. кафедрой музыкально-информационных технологий Московской консерватории А. В. Харуто), открывают дополнительные возможности для интонационно-смыслового анализа и формулирования фундаментальных выводов.

**Ключевые слова:** Коран, профессиональное мелодизированное чтение, арабы, урало-поволжские тюрки (татары, башкиры), способы передачи сакральных смыслов, макамы, модусы, пентатоника

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Образование — факультет музыковедения Уфимского государственного института искусств (специальность: музыковедение, 1984, диплом с отличием); аспирантура Государственного института искусствознания (1989–1991, научный руководитель — д-р иск. М.Е. Тараканов); защита диссертации на соискание степени кандидата

искусствоведения «Развитие культуры башкирского народа и его устные музыкальные традиции» (1997). Научные интересы – исламская культура и искусство, музыка (чтение Корана, музыка Востока, башкирский и татарский музыкальный фольклор), регион: Урало-Поволжье (в контексте исламского мира)

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## **How Do Musical-Rhetorical Figures Sound? On Reconstruction of a Sounding Image of Some Baroque Theoretic Texts**

In the musical theory and practice studies of the Baroque period performed in the 20th – 21st century an important position was occupied by the theories on musical rhetoric figures. However, musicologists in their musical-rhetorical analyses tend to apply *Figurenlehre* as an attractive hermeneutical model appealing to a small number of figures representing intonations-symbols. At the current stage of development within this context we feel a stronger need to return to the theorists' initial individual ideas to the 17th – the first half of the 18th centuries on the phenomenon of lists of musical figures intended as similar to rhetoric.

An important and not yet investigated problematic area is a ‘sounding’ side of figures, namely musical examples, which are suggested as models by the Baroque authors of theoretical papers (J. G. Ahle, Chr. Bernhard, J. Burmeister, A. Kircher, J. Nucius, M. Spiess, J. Chr. Stierlein, J. Thuringus, M. Vogt, J. G. Walther). From the point of view of composition theories musical examples are connecting elements between matter-of-fact cold rules and real practice of creating music. Considering their significance, musical rhetoric figures are no longer a list of rules, but a total of sample fragments of works applicable for imitating.

Indications to sounding of figures are represented in the mass of treatises in multiple ways – from verbal descriptions, letter symbols of notes offering giving ideas of the sound hierarchy, references to incipit, up to the examples represented in five-line notations. What is implied here is both ‘aids for study’ and citations from cantatas, masses, motets, etc. Copying of examples frequently leads to the same fragments of some note text found in several treatises. In the paper “*Præcepta der Musicalischen Composition*” (Walther 1708) Walther, for instance, turns to Bernhard's figures from “*Ausführlicher Bericht*” (Bernhard s.a., 1926) and Stierlein's from “*Trifolium Musicale*” (Stierlein 1691) as samples, while himself Bernhard illustrates figure *subsumptio* by fragment from Carissimi's cantata “*Occhi che m'uccidete*”. The most problematic is the issue of the note fragments attribution, as a portion of heritage of the composers mentioned in the description of figures (as well as that of the authors of the figures lists – of Nucius, Ahle, Spiess, etc.) was lost.



Based on the trends of the contemporary musicology looking for some convincing approaches to the correlation of studies on composition, methods of composing and performing music, recreation of the panorama of the note examples of musical-rhetorical figures plays a significant methodological role. The approach focused on contextualization and reconstruction of the initial views of authors of the figures' lists by analyzing the note examples gives better understanding of diverse concepts of the theorists and, additionally, focuses on the repertoire used to illustrate figures concentrating on sounds and not on the theoretical dogmas, which are in many cases controversial and obscure.

Investigation of the represented aspect results in clarification of views on the controversial methodological issue of musical-rhetorical analysis of the Baroque music and highlights the need to intensify the historically supported analytics.

Note. This paper is based on some results of the project "Untersuchung der Notenbeispiele musikalisch-rhetorischer Figuren in ausgewählten Musiktraktaten des Barock" supported by Gerda Henkel Foundation.

**Keywords:** *Baroque, musical rhetoric, musical-rhetorical figures, musical examples, catalogue of musical figures, Figurenlehren*

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#### **Топосы и нарратив в классической инструментальной музыке: «Ideen» и «filo» в клавирной сонате В. А. Моцарта KV 311/284c**

Тематизм и тематическое развитие традиционно составляют один из центральных объектов в исследовании музыки венских классиков. С 1980-х годов

сочинения именно этой эпохи стали импульсом для разработки теории топов музыкального языка (L. Ratner, W. J. Allanbrook, K. Agawu, D. Mirka, Л. В. Кириллина).

Доклад посвящен рассмотрению корреляции современного и исторического подходов к анализу тематических процессов в инструментальной композиции. В докладе рассмотрены: 1) соотношение музыкально-теоретических понятий, входивших в лексикон Вольфганга Амадея и Леопольда Моцартов, с комплексом музыкально-аналитических терминов нашего времени, сформированных как в русле исторически информированной теории, так и в контексте общей теории музыкальной композиции и формы; 2) сопоставление методов исследования музыкально-тематического плана в англо-американском и российском музыковедении последнего полувека. Эти принципы реализованы в конкретных аналитических процедурах.

Пересечение разных теоретических концепций будет продемонстрировано на материале первой части клавирной сонаты Моцарта KV 311/284c (1777, Аугсбург, Мангейм). Обычно эту сонату принято упоминать как пример использования в ее первом Allegro сонатной формы с зеркальной репризой (Herokosky, Darsy 2006). Она не входит в число тех моцартовских сонат, которые становились объектом «топологического» анализа (см., например, разбор KV 332, 333 в статье Allanbrook 1992; KV 284 – Ratner 1991); нет ссылок на нее в объемном издании «Oxford Handbook of Topic Theory» (2014). Количество топов и их плотность в музыкальной ткани по горизонтали и вертикали здесь меньше, чем в моцартовских опусах того же времени, что, по-видимому, делает ее менее показательным примером для анализа. Однако именно этот фактор может придать проблеме, заявленной в названии доклада, остроту, а выводам – дискуссионность.

Анализ первого Allegro KV 311 будет построен, во-первых, на определении топов и их характеристики в контексте клавирного письма Моцарта и инструментальной музыки его времени, во-вторых, на обнаружении логики сцепления этих топов в единую линию мотивно-тематических преобразований. Эти операции корреспондируют с двумя понятиями, которые Моцарт часто употреблял в письмах к отцу, говоря об *Ideen* (нем. идеи, мысли) и *filo (um)* (ит. нить) как об условиях хорошо сделанной композиции. Последнее из них понималось Моцартом весьма широко, но имело при этом явно выраженные точки соприкосновения с тематическим планом музыкального сочинения.

В музыковедении последней трети XX – XXI вв. подобие «сюжета», складывающегося из соотношения элементов музыкального текста (тональных, гармонических, мелодических, фактурных, динамических и пр.), начало рассматриваться с привлечением концепции нарративного анализа (L. Kramer, B. Almén), сформированного в литературоведении. Такой сюжет в сонате Моцарта разворачивается на двух уровнях: 1) типичная для сонатной формы «выводимость» всех тем из главной темы, то есть некая «облигатная фабула» сонатной композиции (термин Р. Берберова); 2) наличие самостоятельной интонационной фабулы (термин И. Барсовой), реализующейся на уровне соотношения мотивов.

Анализ сонаты Моцарта позволяет сделать вывод о правомерности и перспективности нарративного анализа инструментальной музыки венских клас-

сиков, а также о возможности сочетания исторического и современного подходов к интерпретации тематического плана музыкальной композиции.

**Ключевые слова:** *инструментальная музыка венских классиков, музыкальный нарратив, клavierная соната Моцарта, музыкальная тема и тематическое развитие, сонатная форма*

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### **Topoi and Transformation in the Music of Maurice Ravel**

Much of the musicological and analytical literature on the music of Ravel points to his appropriation of historical models, especially in his treatment of form (Kaminsky 2011a, Heinzelmann 2011). However, I contend that the complex relationships between models and Ravel’s musical language are, in fact, at the core of his compositional stance. In other words, his work can only be fully understood if we examine — through close analysis — how exactly he invokes, yet distances himself from all kinds of historical models. Taking recent topic theory as point of departure (Mirka 2014 and others), this paper will demonstrate how the interplay of topoi and transformation permeates Ravel’s work.

By invoking past models as templates to be transformed, Ravel creates new topoi so specific to his own musical language that the principle of transformation itself becomes a topos; in other words, the transformation of topoi eventually yields a topos of transformation.

According to the kind of models Ravel invokes, I organize the topoi and their transformations into families. Perhaps the most encompassing family of topoi Ravel references are “tonal topoi.” Ravel loves to transform tonal paradigms by placing them into different collectional contexts. For example, he turns the simple familiar 1-5-1 bass pattern into a 1-#4-1 relationship by placing it in a whole-tone context. Even at deeper structural levels, a Schenkerian fifth-divider may appear as a tritone-divider in Ravel’s music. Similarly, diatonic motives often return in octatonic transformations. These transformations appear especially where Ravel wants to depict something that is out of the ordinary. Analytical examples from Ravel’s songs

(e.g., “Sur l’herbe,” “Le Cygne”), his two operas and instrumental works (e.g., “Ondine” from “Gaspard de la nuit”) reveal how they are typically associated with irony or the uncanny (Cohn 2004). In their consistent usage, they become topoi of their own – although this use of whole-tone and octatonic collections relates to Russian opera. A second topical family, transformations of formal models, includes topoi of distortion (akin to Hepokoski/Darcy’s sonata-form deformations) that serve discursive functions (e.g., the abandoned recapitulation of “Ondine”).

Of course, Ravel employs transformation also as a compositional tool within single works. Motivic transformation may serve as a vehicle for formal processes, the development of narrative strands, or even to portray psychological undercurrents (Kaminsky 2011b). Both the transformations of historical topoi and intra-work motivic transformations derive their meaning from their particular otherness from the underlying model.

Based on my analytical findings, I argue that transformation is the central topos of Ravel’s compositional stance. He asserts his place in music history by mapping his own position in relation to existing paradigms (topoi); thus, his music ultimately resides in the space between the topical models and their transformations.

**Keywords:** *Ravel, analysis, topoi, topic theory, transformation, form, motive, tonality, meaning*

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*giansakell@gmail.com***The Concept of Quotation within the Framework of Postmodernism:  
Analysis of Alfred Schnittke's String Quartet No. 3**

The concept of quotation plays a fundamental role in the composing structure throughout the history of music, either by paraphrasing, or transforming each quote. This concept is further integrated and developed within the framework of postmodernism.

Alfred Schnittke's 3rd String Quartet is considered as a classical postmodern piece and the current study challenges this characterisation, through an overview of the fundamentals of postmodernism. Schnittke, throughout his composing process, takes influences from traditional forms and integrates them to his own personal style with creative elaborations. The 3rd String Quartet exhibits "imitation, emulation and stylistic repacking" – techniques which are "as much modernist as quintessentially postmodern" (de la Fuente). Although the Quartet has been studied using various analytical approaches, a complete study of its tonal analysis has not taken place before. In this study, instead of overlooking the answers to Schnittke's stylistic contradictions, the meaning of "polystylism" is examined. The prevailing view of the quartet as polystylistic has already been challenged by Christopher Segall, based on the differentiation between "allusion" and "quotation", that Schnittke himself first invoked, in his article "Polystylistic Tendencies in modern music" (1971). In the current analysis, elaborating this idea further, various analytical mechanisms are used, and in the same way the Quartet's settled characterisation as a typical postmodern work is also examined. The cellular structure of the Quartet, which is displayed mainly with the pitch-class theory, is demonstrated to follow by elements that are presented on the first page of the Quartet. As Harmut Schick has shown (2002), the quotations of Beethoven and Di Lasso are followed through pitch-cipher monograms using German pitch nomenclature. Going further, in this analysis, multidimensional references to J. S. Bach, Shostakovich and even Bartok are shown to come up later. This cellular organisation prevails not only in the development, but also in the entire macrodomic structure of the Quartet.

This analysis will also show that the macrodomic structure of the Quartet implies a sonata form, where the second part (Agitato), as a development, resembles the whole structure of the three-part Quartet. However, different dialectical interpretations arise, defining the Agitato's form as either bilateral or trilateral. The thematic juxtaposition, during the 19th century, became the sole determinant of the sonata form. For 18th century theorists, however, the sonata form, which had not yet taken on that name, was mainly a two-part structure shaped by contrasting different harmonic areas (Straus). This analysis, so, could be construed in a way of intertextual interpretation. References to Beethoven and Di Lasso serve as an intersection between the Agitato's first and second part (mm. 172), forming organisational cells with the preexistent material. Schnittke, on this aspect, follows a pattern of traditional musical forms, which are modified and integrated in the modern environment.

This study shall trigger a discussion over the principles of quotation, finally presenting small samples of pop art and critically questioning whether the existence of allusions is sufficient for characterising excerpts as “quotes”, reconsidering the boundaries of creativity.

**Keywords:** *quotation, postmodern music, dialecticals, Alfred Schnittke, cellural organization*

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His musicological research reflects his interest in the postmodern musical landscape worldwide and in the analysis of its consequent dialects, through wide analytical approaches.

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### **Analyse formelle et processus rhétoriques: le legs analytique de la sémiologie européenne**

Cette communication aura pour objet de présenter la mise en œuvre du legs théorique de la linguistique et de la sémiologie européennes du XXe siècle. L'exposé sera conduit parallèlement à une analyse du Nocturne op. 27 n°1 de F. Chopin. Les données établies par les typologies de la «tradition scolaire» de la forme musicale [matériaux mélodiques, séquences harmoniques, contrastes de textures, structure tripartite, etc.] et par les diverses analyses existantes de l'œuvre (Schlœzer 1947, Salzer 1970, Deliege 1984, Rink 1994, Boucourechliev 1996, Hood 2010), pour intéressantes qu'elles soient à divers titres, ne permettent pas de rendre compte de l'unité singulière et problématique du nocturne de Chopin.

La nécessité d'analyser la construction formelle particulière de l'œuvre nous amènera à mettre en œuvre certains concepts théoriques empruntés à la linguistique structurale (segmentation en unités pertinentes, niveaux formels d'intégration des séquences; Benveniste 1966). Quand à la poétique propre de l'œuvre (Todorov), seront convoqués la notion de «figure» (Genette) et celle de «réévaluation isotopique» (Groupe  $\mu$ ), processus par lequel certaines incongruités du texte de Chopin, localement «perçues» comme inexplicables, sont «conçues» comme musicalement signifiantes à un niveau formel supérieur.

Il apparaît ainsi que le nocturne de Chopin se situe entre deux modèles structurels (structure tripartite/structure strophique). La prise en compte, dans la «forme concrète» de l'œuvre (Souris 1976), de certaines des composantes du nocturne – non systématisées par la théorie musicale, mais à partir de concepts exogènes à l'analyse strictement musicale – peut conduire à une analyse de cette esthétique de l'ambiguïté. Cette démarche, centrée sur la notion de figure, fait entrer l'analyse dans le domaine de la rhétorique musicale et permet de tracer les perspectives d'une analyse de la poétique des œuvres. À ce point de l'analyse, sera posée la question du bien fondé de l'investissement sémantique auquel une telle configuration à pu donner lieu (Liszt 1842).

**Keywords:** *semiologie musicale, rhétorique musicale, Chopin*

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## 34. Philosophy, Aesthetics and Musical Criticism

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### О статусе и функциях анализа музыки

Музыкальный анализ отличается особой многоплановостью: вероятно, это самая дифференцированная область музыкознания.

В современном понимании он достаточно молод — как известно, анализ возник в XIX веке, был направлен прежде всего на профессиональную академическую музыку и связан с нормами буржуазной концертной жизни. Становление анализа (прежде всего — в России) тесно связано с критической и публицистической деятельностью: отсюда — его часто проявляющийся «боевой», активно-доказательный характер, допускающий полемику с идейными противниками.

Анализ многообразно и глубоко связан со словом; в этом смысле он есть «оречевление» музыки, возможное, однако, до известных пределов. Эволюция анализа выявляет смену его адресата: от композитора — к теоретику, педагогу и просвещенному любителю музыки. Возникновение анализа показывает своеобразную «модуляцию»: направленный первоначально на программную и вокальную музыку, он позже распространился и на музыку непрограммную инструментальную (что демонстрирует деятельность А. Н. Серова).

Активно-доказательный характер анализа влечет за собой его способность дать установку, определить эталон восприятия музыки. Это может предполагать как педагогическую, так и идеологическую составляющую; яркий пример — «Болеро» М. Равеля, которое в бывшем СССР могло предполагать как «лояльное», так и «крамольное» понимание (Альшванг 1963, 159, *сн. 1*). Таким образом, анализ способен дать представление об истории рецепции произведения, о том, как эволюционировали его трактовки, комментарии, разборы. Здесь же вырисовывается герменевтическая составляющая, нередко присутствующая в нем.

Важная функция анализа состоит в исправлении ошибок в определении формы, гармонии и других сторон произведения (в данном плане он — свидетельство эрудиции, интеллекта, профессионализма). Та или иная аналитическая трактовка может быть поводом к размышлению (напр., авторское определение формы финала Пятой симфонии Н. Я. Мясковского как рондосонаты).

Анализ часто бывает призван обосновать эстетическую ценность произведения, подтвердить ощущаемое интуитивно. В этой связи можно напомнить о его способности распознать подделку (Двадцать первая симфония Н. Д. Овсяннико-Куликовского), стилизацию (подобную «Ave Maria» Дж. Каччини, написанной лютнистом В. Ф. Вавиловым), что может представлять значительную трудность.

Анализ в состоянии предложить новые ракурсы в постижении смысла произведения, будучи в этом смысле подобным исполнительской трактовке; он способен не только убедить, но и настроить на иное восприятие музыки.



Эволюция анализа в СССР и постсоветской России показывает важность и актуальность методики целостного анализа (В. А. Цуккерман и его последователи), обнаруживающей, в частности, сочетаемость с разбором музыки авангарда (А. С. Соколов). Анализ может быть ориентирован на психологию восприятия (Е. В. Назайкинский), на широкое общегуманитарное развитие идей Асафьева (В. В. Медушевский), на усиление внимания к музыкальной форме в ее обновленном понимании и стремление возродить традиции немецкой теории прошлого (Ю. Н. Холопов, Т. С. Кюрегян), на сближение с семиотикой, структурной лингвистикой (М. Г. Арановский), на интертекстуальность, апелляцию к глубинным ассоциативно-семантическим слоям опуса (Г. В. Григорьева, М. Г. Раку). Ценность анализа связана с репрезентацией как тенденций в эволюции музыкальной науки, так и индивидуальности конкретного педагога, музыканта, ученого, его излагающего.

Сказанным во многом подтверждается особый статус и ранг анализа, который, по мнению ряда музыковедов, выше, чем у других областей науки о музыке и учебных дисциплин. В известном смысле анализ есть олицетворение теории и эстетики музыки.

**Ключевые слова:** *музыкальный анализ, теория музыки, свойства и функции музыкального анализа*

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Михаил Евгеньевич Пылаев – доктор искусствоведения, профессор, член Союза композиторов РФ, член Общества теории музыки. В 1986 году окончил историко-теоретический факультет Московской государственной консерватории им. П. И. Чайковского. Преподает в Пермском государственном гуманитарно-педагогическом университете на факультете музыки. Автор более 80 научных и научно-методических работ, опубликованных в России и за рубежом, переводов с немецкого языка научных статей и рецензий. Автор научной монографии «Проблемы анализа музыки в трудах Карла Дальхауза» (2012).

Принимал участие во многих всероссийских и международных научных конференциях, семинарах, конгрессах, проходивших в Москве, Санкт-Петербурге, Казани, Курске, Вологде, Новгороде, Екатеринбурге. Направления научно-исследовательской работы: музыкальная эстетика, музыкальная герменевтика, музыкальный анализ, немецкоязычная музыкальная теория, научное наследие Карла Дальхауза.

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### **Music Criticism and Public Sphere in Eighteenth-Century Berlin: The Emergence of the Modern Discipline of Music Analysis**

Music criticism has long held a tenacious relationship with music analysis. As Ian Bent notes, writings intended as music criticism often verge on the analytical

side, in their description of musical details. With the development of the modern concept of aesthetics in the early eighteenth century, criticism became a staple of philosophical thinking. It is generally acknowledged that the modern discipline of music criticism emerged in the writings of Johann Mattheson (1681–1764) in Hamburg in the early eighteenth century. Mattheson's *Critica musica* (1722–25) counts as the first periodical devoted entirely to music criticism in Europe.

By the mid-eighteenth century, Berlin emerged as the leading center for criticism, largely due to the journals of Friedrich Wilhelm Marpurg (1718–1795) whose first periodical “*Der critische Musicus an der Spree*” (1749–50) was a direct descendant of Mattheson's music criticism. Marpurg soon published two other periodicals: “*Historisch-kritische Beyträge zur Aufnahme der Musik*” (1754–78) and “*Kritische Briefe über die Tonkunst*” (1760–64). However, this transition involved a major change – whereas the precedent journals were all written by the same authors, Marpurg's journals featured contributions by other theorists as well. Thus, Marpurg's journals created a platform for disputations among music theorists who would often criticize music of fellow composers under pseudonyms, resulting in lively debates concerning different aspects of music. Music analysis then, as I show, emerged in the context of argument and polemics.

As an example, when an anonymous author published a critique of a then-unpublished two-voice fugue by a certain Peter Kleinlieb in the sixth letter in Marpurg's famed “*Kritische Briefe*” (July 28, 1759), nobody expected an embittered debate to follow. The anonymous critic accused Kleinlieb of not fully understanding the rules of harmony and double counterpoint. But later that year, Johann Philipp Kirnberger (1721–1783) published a pamphlet titled “*Allegro für das Clavier alleine*”, in which he claimed authorship for the critiqued fugue, published it, and defended it against those criticisms. In his defense, Kirnberger quoted passages by J. S. Bach, Handel, and Graun. Kirnberger's defense, in turn, received a series of responses in Marpurg's journal later. Yet, this was but one debate among many others that took place in Berlin. Similar debates transpired between Marpurg and Agricola (respective values of French versus Italian music) or C. P. E. Bach and Nichelmann (harmonic theory) among others.

In this paper, I argue that the vibrant and polemical public sphere for music theory in Berlin, facilitated primarily by Marpurg's journals, provided a fertile ground for the growth of the modern discipline of music analysis, as we know it today. Using examples from this period, I show how criticisms often highlighted specific aspects of music as we identify with music analysis. This, in turn, lead to defenses by composers and/or theorists who responded with their own account of music analyses, often of their own works.

**Keywords:** *music criticism, history of music theory, music analysis, Berlin music theory tradition, Eighteenth-century music, music journalism*

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## Ambivalence as (Psycho-)Analytical Category in 19th Century Music and Music Theory

The German term “Mehrdeutigkeit,” often translated as “ambiguity,” was popularized by Gottfried Weber in the early 19th century and became a central concept in the theory of harmony. In my talk, I compare “ambiguity” with the psychoanalytical concept of “ambivalence,” developed in the early 20th century by Swiss psychologist Eugen Bleuler, who conducted important research on schizophrenia. Bleuler considers ambivalence to be one of its main symptoms: “Hatred and love could live in the same chest, but not together with indifference.” Also the Oxford English Dictionary traces the term back to Bleuler. Nowadays, ambivalence is both used in psychological and psychoanalytical as well as in everyday language.

After some terminological reflections, I propose that “ambivalence,” understood as clearly defined coexistence of opposing attitudes, feelings or structural features means something different than “ambiguity.” After its early popularity in the first half of the 19th century, ambiguity experienced a revival in the 20th and early 21st century, especially for the analysis of 19th century music. It was Carl Dahlhaus who claims in his *19th Century Music*, that Wagner discovered in his *Tristan* one of the “most fundamental categories of modern aesthetics — ambiguity”.

But there are also critics of the “politics” of ambiguity. Kofi Agawu (1994) is convinced “that the concept of ambiguity is meaningless within the confines of an explicit music theory”. According to Agawu’s straightforward definition “a musical situation is ambiguous if it gives rise to two or more meanings”. But for Agawu, “theory-based analysis necessarily includes a mechanism for resolving ambiguities at all levels of structure“. As Agawu is certainly aware of musical situations with more than one meaning, his claim won’t be as dogmatic as it seems. Rather, according to Agawu, serious music theoretical work requires to make decisions, so that in “situations of competing meanings, the alternatives are always formed hierarchical-

ly, making all such situations decidable without denying the existence of multiple meanings“.

Against this background, I'll show how and explain why “ambiguous” musical examples from the 19th century may be more fruitfully understood as examples of ambivalence. Different from ambiguity or multiple meaning, there are almost no studies in musicology or music theory that deal explicitly with the concept of ambivalence. I do not present ambivalence as a rival concept to ambiguity but as a special kind of ambiguity, which is not only a structural category, but a category, in which structural aspects and aspects of meaning or hermeneutic interpretation can be combined. The question therefore is not to decide, which hearing of a specific passage seems to be more plausible, but rather to decide, whether a specific passage is ambivalent or not.

I will discuss three musical examples by Beethoven (“Waldstein-Sonata”), Schubert (Impromptu c-minor D899) and Schumann (“Dichterliebe”), which are all characterized by means of the constant fluctuation of two emotional or structural features. All examples are also discussed in relation to late 19th century / early 20th century music theoretical thinking, mainly Riemann and Schenker.

**Keywords:** *ambivalence; ambiguity; analysis; musical meaning*

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### **The Third Dimension of Adorno's Landscape Metaphor**

In 1928, to commemorate the 100th anniversary of the composer's death, Adorno published a short essay entitled "Schubert" in the Berlin periodical *Die Musik*. 77 years later, in 2005, it was retranslated by Jonathan Dunsby and Beate Perrey, who noted that until that time it had "gone virtually without mention and certainly without sustained discussion in the vast secondary literature on the composer." Fourteen years later, now in an Adorno anniversary year, the situation is slightly different. Though now it is *de rigueur* to read Adorno's gnomic little essay, we have had difficulty understanding how it fits into modern Schubert scholarship, not to mention how it connects to Adorno's philosophy after 1928. The current paper seeks to redress this lack of understanding through a new reading of the Schubert essay that is informed by Adorno's larger philosophical goals. My primary claim is that it principally serves, not as a description of Schubert or an analysis of his music, but as an early attempt to articulate a moment in the historical dialectic of musical material.

In support of this claim, I excavate the Schubert essay's best-known and most lasting image — that of "landscape." Though the notion of landscape has become all but inescapable in Schubert scholarship, its complexity and resonance have been lost on readers unfamiliar with Adorno's vocabulary and philosophical commitments, and its current status as a catchword obscures the fact that Adorno used it in ways that reflected a coherent philosophical position. The neglected historical dimension of Schubert's landscape, I argue, inheres in a neglected physical dimension: the vertical one. Adorno's musical landscape has a rich vertical component, from heavenly stars to chthonic depths. And Schubert's music, which brings the "organic, upper world" associated with the Beethovenian sonata into contact with the "inorganic" underworld associated with concatenations of song themes, creates a dialectical friction that results in an irrevocable historical change in the principle of musical-formal construction.

Just how this "architectonic" tension interacts with the dialectic of history may be grasped by considering the image of the volcanic eruption that opens the Schubert essay. What the volcano teaches us is that it is not merely that Schubert's music inhabits the chthonic depths (or even that it ushers the listener, Orpheus-like, into them). It is, rather, that his music mobilizes those depths, starts them gurgling and spewing, allowing them to interact with the organic upper world. The eruption is a stunning metaphor for the revolution that Schubert's music ushers as it is for the dialectic of material *per se*. For the magma that the volcano emits has its origin in the (Schubertian) subterranean, but it bursts through fissures in the crust, eventually itself to become crust. (To succeeding generations, this earth appears as "natural" as did the Beethovenian one to Schubert's generation). The third dimension of landscape, then, highlights the fundamentally historical character of "Schubert, leading to a more complete understanding, both of the reigning metaphor in Schubert studies and of the position Schubert holds in Adorno's philosophy of history.

**Keywords:** *Adorno, Schubert, musical form, philosophy, dialectics*

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## 35. Methodology of Analysis

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### **Методологические проблемы жанрового анализа музыки**

Жанровый анализ занимает важное место в общей аналитической деятельности — как в научной сфере, так и в области музыкального образования. Необходимо разграничивать *жанровый анализ* и *анализ жанра*. Последний связан с атрибуцией самого жанра, исследованием его целостного характера, генезиса, истории. Тогда как жанровый анализ имеет дело с конкретным музыкальным произведением и является одним из подходов в его изучении. Несмотря на ценность этого подхода, методология жанрового анализа еще не получила должного осмысления и разработки в музыкознании.

Действенность названного подхода обусловлена значением жанровости как важного параметра композиции и средства конкретизации содержания произведения — через реализацию «памяти жанра», его ассоциативного потенциала.

Жанровый анализ имеет два основных аспекта: а) жанровый анализ *произведения в целом* (опираясь на выявление общей жанровой модели, исследуется индивидуальность произведения посредством соотнесения его с типовой моделью, определения характера ее интерпретации); б) жанровый анализ процесса *интонационного развертывания произведения* (опираясь на выявление жанровых истоков тематизма, исследуется прежде всего образно-содержательный план сочинения посредством определения характера интерпретации жанровой семантики). Именно этот второй аспект жанрового анализа требует особого внимания и является основным предметом рассмотрения в докладе.

Выявление жанровых прообразов музыкального материала — существенный и прочно вошедший в аналитическую практику способ постижения произведения, направленный на раскрытие его замысла. Недостаточно, однако, ограничиваться лишь констатацией самого факта жанровых истоков — следует рассматривать также характер их функционирования в тексте произведения. Предлагается различать три основных содержательных функции «отображаемых» жанров: обобщение через жанр (термин А. А. Альшванга), изображение через жанр, искажение через жанр (комического и некомического характера). Содержательные функции отображенных жанров в произведении могут быть как стабильны, так и переменчивы: переходить одна в другую, а также совмещаться. Эти процессы наряду с жанровой трансформацией тематизма, разнообразными взаимодействиями жанровых элементов и т. п. образуют *жанровое развитие* как особый план образно-композиционного развертывания. Подобное развитие в конкретном произведении иногда может отличаться весьма интенсивным характером.

В рамках доклада представлена разработанная автором *методика жанрового анализа*, предполагающая последовательность аналитических процедур, как то: дифференциация жанрового типа всего произведения (внешний жан-

ровый слой сочинения) — и жанровых истоков тематизма (внутренний жанровый слой); характеристика отображенных жанров по определенным параметрам; выявление функционирования отображенных жанров в тематизме и общей композиции произведения; определение содержательных функций отображенных жанров и т. д.

При исследовании музыки в единстве ее формально-содержательных сторон важное место занимают поиски объективных основ, одной из которых как раз и являются закономерности функционирования жанрового содержания в художественном контексте музыкального сочинения. Объективной основой жанрового анализа произведения являются сами жанры с их внутренней корреляцией стилистических и содержательных признаков. Поэтому необходимая база жанрового анализа — знакомство с самими жанрами и способность их непосредственного распознавания. Музыкальный язык обладает обширными и непрерывно обновляющимися фондами жанровой лексики, богатство которой обусловлено не только собственно жанровым многообразием музыки, но и многообразием форм воплощения жанровости в композиторском творчестве. Выявление этих форм и общего характера функционирования жанровости в конкретном музыкальном произведении, направленное на осмысление устройства его художественного мира, — вот главная цель жанрового анализа.

**Ключевые слова:** анализ музыкальных произведений, жанры, содержательные функции «отображённых» жанров, методика жанрового анализа

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Профессор, доктор искусствоведения, профессор кафедры теории музыки Уральской консерватории, заслуженный работник культуры РФ. В 2010–2015 годы работала в должности проректора по научной работе вуза. Выпускница Уральской консерватории, затем аспирантуры по кафедре теории музыки Московской консерватории. Основная сфера научных интересов — теория жанров, старинная и современная музыка, музыкальная пасторалистика. Автор более 150 научных публикаций, среди которых три монографии, одна из них («Теория жанров в музыкальной науке: история и современность») издана за рубежом, а также ряда учебных пособий. Принимает участие в международных, всероссийских и региональных конференциях (более 60 выступлений). Систематически привлекается к экспертной работе, в том числе в сфере диссертационной деятельности и при подготовке научных публикаций. Является членом двух диссертационных советов (Казанская и Магнитогорская консерватории). Входит в редколлегию нескольких российских научных специализированных журналов.



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### **Repenser l'analyse formelle du poème symphonique: un dialogue entre théorie et pratique**

Evoquant le rapport texte-musique dans le poème symphonique, Richard Strauss s'exprime de la manière suivante: «un programme poétique donne l'impulsion à la création de nouvelles formes, mais là où la musique ne se développe pas selon une logique qui lui est propre, elle devient de la 'musique littéraire'». Le compositeur explique alors que le genre résulte d'un croisement entre deux formes d'expression artistiques conduisant à un renouveau des formes musicales. La spécificité du poème symphonique est d'intégrer et de superposer des stratégies d'organisation proprement musicales et des logiques structurelles qui proviennent du texte support, réflexion amplement défendue dans l'ouvrage consacré de Chion (1993).

Pourtant, la majorité des travaux menés sur le genre se fondent sur des théories issues de la musique pure, ne prenant nullement en considération le poème associé. Ainsi l'illustrent Kaplan (1984) ou plus récemment Hepokoski (2006), qui choisissent d'expliquer les poèmes symphoniques romantiques par le biais des cadres structurels de la forme sonate classique. Bien qu'intéressantes, ces études occultent toute explication par le recours au programme, préférant offrir une description basée sur le respect relatif de modèles théoriques classiques. En effet, ces bases analytiques se révèlent être en inadéquation avec la réalité sonore des œuvres: la terminologie classique ne permet ni d'apprécier la nouvelle conscience spatiale du son, ni les effets acoustiques réels, ni encore les variations de caractères dont relèvent le genre.

Réintégrer l'élément poétique s'avère alors nécessaire pour aborder les pièces de manière plus complète ainsi que pour permettre l'explication d'organisations sonores inédites, que la forme sonate reste impuissante à clarifier.

Dans la lignée de Grabocz, qui réconcilie logique poétique et musicale au moyen de la narratologie, l'objectif de ce travail est de présenter un ensemble d'outils analytiques — imaginés à partir de l'étude pratique d'un corpus de neuf poèmes symphoniques, permettant de compléter une analyse classique par le recours au programme. Partant de l'hypothèse que la rencontre entre poème et musique peut être envisagée au prisme de catégories générales, opérantes pour l'analyse des deux médiums, ma méthodologie consiste à décrire de manière analogique, les trajectoires textuelle et musicale. En s'inspirant de l'Aural Sonology de Thoresen, des Unités Sémiotiques Temporelles du MIM ainsi que des catégories «ferme» et «lâche» de Caplin, les organisations poétiques et sonores seront toutes deux confrontées sous les angles inédits de:

- La hiérarchie et la place des effets contrastants
- La temporalité
- La stabilité relative des sections

Après avoir exploré les possibilités théoriques de ces nouveaux outils, nous mènerons un exemple concret d'analyse comparative des structures littéraires et musicales de *L'Apprenti sorcier* de Dukas.

En établissant une méthodologie d'analyse formelle du poème symphonique fondée sur un dialogue permanent entre théorie analytique et réalité sonore, ce travail permettra d'approfondir la connaissance du genre, mais également de penser de nouvelles manières d'appréhender l'étude des rapports texte-musique.

**Keywords:** *poème symphonique, analyse musicale, rapport texte-musique programme, Paul Dukas*

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Manon Decroix est en première année de doctorat au sein du laboratoire Centre Transdisciplinaire d'Épistémologie de la Littérature et des arts vivants (CTEL) de l'Université Côte D'Azur, sous la direction de Pascal Decroupet. A travers sa thèse, elle s'attache à mieux définir et à approfondir la connaissance du poème symphonique, par l'étude de sa structure musicale. Elle cherche alors à créer des outils analytiques adaptés, qui prennent en compte l'influence du programme extérieur sans oublier que le poème symphonique est un objet musical avant tout. Elle travaille également sur différents projets visant à initier des collégiens à l'écoute et à l'analyse d'œuvres musicales contemporaines.

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## **Création/Musique/Culture: Approche psychologique et ethnomusicologique du phénomène de l'écoute**

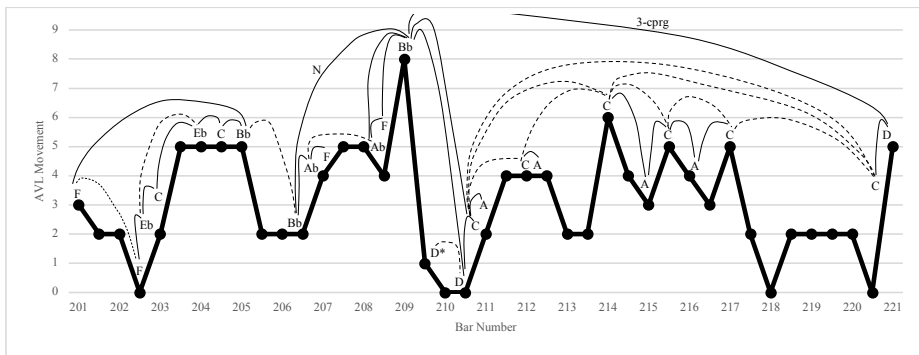
Les ethnomusicologues, dans la ligne des explications culturelles, considèrent la musique comme un objet immergé dans le vécu humain. Ils tentent de mettre en rapport systématique les éléments de la forme avec le réseau de significations sémantiques et psychologiques définie comme un vecteur de sens qui influe de façon décisive sur la forme musicale. Par exemple, le souvenir d'un vécu particulier ou l'imagination de la présence du zikr (rituel religieux qui a une importance particulière dans le soufisme) ouvrent des perspectives d'interprétation qui vont influencer sur la manière de produire ou d'entendre la musique. La musicologie ce n'est pas donc, uniquement, une affaire d'analyse de traces de l'œuvre à partir de la partition ou du signal acoustique, mais aussi tout ce que représente la musique: l'univers du sens.

L'une des questions essentielles qui se posent à l'« ethnomusicologie cognitive » est d'établir un lien permettant de relier, sur le plan cognitif, la grammaire (ou la théorie) musicale ainsi reconstituée avec la pensée des musiciens eux-mêmes, et ainsi d'éclairer, à travers leurs propres conceptions les propriétés formelles que l'analyste dégage de la musique (Chemillier 2008). Et l'un des principaux problèmes que l'on rencontre sur le terrain en ethnomusicologie ou dans le laboratoire en psychologie expérimentale consiste à accéder aux différentes formes d'expertise qui, dans certaines sociétés ou milieux traditionnels, ne passent pas par une théorisation explicite. Il n'est pas tout à fait évident d'approcher ce savoir implicite sans recourir à des expérimentations humaines dans un contexte où la logique de structuration de la musique n'existe pas en tant que niveau de discours autonome, comme c'est le cas dans la musique savante occidentale (Ibid.).

Nos enquêtes de terrain en Méditerranée montrent que les musiciens partagent un fond de connaissances et des forces créatives communes. Ils écoutent de la musique d'une façon particularisée: une espèce de conditionnement physique et psychologique du corps et de l'âme qui s'opèrent principalement dans des pratiques sociales spécifiques. La question centrale est de savoir, d'un côté, comment fonctionne l'intelligence musicale dans sa plasticité par la pratique et l'apprentissage, et, de l'autre côté, comment une communauté se donne des règles d'organisation et des cadres pour penser la musique particularisée (Lortat-Jacob 1998).

Nos expériences psychologiques sur la perception interculturelle, menées à l'Ircam-Cnrs depuis 1996, s'appuient donc sur une prise en compte combinée des conduites de production et de réception du fait musical, pour une analyse de sa trace mémorielle et pour une connaissance des processus perceptifs mis en œuvre par sa pratique et son écoute. Notre intérêt est porté sur le vécu et la profondeur sémantique de tout ce que le musicien peut dire sur son art; formulations métaphoriques, verbalisations diverses, etc. Ce sont les expériences des sujets-acteurs et les stratégies performatives et cognitives actées qui retiennent notre attention. Voilà, autant de références symboliques, esthétiques et culturelles à recueillir sur le terrain, à analyser et à rendre compte dans notre modèle cognitif.

Figure 1. VL Reduction/AVL Movement Graph, Vaughan Williams, Violin Concerto in D Minor, First Movement, Bars 201–221





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## **Theoretical Hybridity and Post-tonal Tension**

How should analysis deal with the interaction of tonal and post-tonal elements in neo-classical music?

This paper explores theoretical hybridity as a means of addressing this question, by amalgamating elements from Schenkerian, neo-Riemannian and pitch-class set theories, and speculates about its empirical applications. It will firstly demonstrate this hybrid model in analyses of music by Vaughan Williams, Martinu and Enescu before considering its empirical implications in a case study of Hindemith's Second Piano Sonata. The model comprises: a voice-leading (VL) analysis; a collection-based harmonic analysis, which also calculates linear movement; and an analysis employing the concept of beat class (bc), to assess rhythm's relationship to grouping and metre, and its interaction with the voice-leading and harmonic analyses. These components are represented as three diagrams: one which overlays three systems — melodic, bass and pitch collections; a series of line graphs that chart the voice-leading movement between pitch collections against the melodic analysis; and a chart that integrates the rhythmic-phrase analysis with the results from the voice-leading and harmonic analysis. The empirical study then consists of a perception test — applying the collection-based harmonic analysis — for listeners to rate the amount of tension in extracts from Hindemith, Ravel and Stravinsky.

This model responds to the lack of a single theory that accounts for neoclassical harmonic practices: Schenkerian methods prove useful in drawing out different structural levels whilst Neo-Riemannian theory recognises non-traditional chordal relationships, and the application of set theory can fill the gaps where none of the aforementioned methods are applicable. Although some have responded to this problem by extending the individual methods' application (e.g. Baker, 1990) or by simultaneously using more than one analytical approach (e.g. Cinnamon, 1993; Pople, 1989), none of these authors have fully integrated the methods into one unified approach. And despite the large body of research that has examined perceptions of tension in tonal (Lerdahl and Jackendoff 1983) and atonal (Dibben 1999) harmonies, there is no work that explores the perception of post-tonal harmonies.

The results on the whole allow us to understand better the music's compositional techniques, by revealing the correlation between middleground layers and phrase design and between rhythmic features and other musical parameters. Current findings indicate that these graphical representations account for all types of chords as pitch collections and illustrate the relationship between each vertical sonority; that the aggregated voice-leading movement (AVL) — the total amount of voice-leading movement — can better account for the identification of post-tonal closure; and the results from the empirical study suggest that external factors need to be accounted for along with the AVL in order to relate theoretical to perceived tension.

This research will therefore not only contribute to post-tonal theory and analysis but also to music perception, to understand better how we conceive harmonic tension in music that embodies tonal and atonal elements.

**Keywords:** *post-tonal music, music and mathematics, music perception, neoclassical music*

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Yvonne is a doctoral candidate at Durham University, under the supervision of Julian Horton and Tuomas Eerola. Her research investigates the amalgamation of three distinct theories – Schenkerian Method, Neo-Riemannian Theory and Set Theory – to analyse early twentieth-century works. She is also working towards bridging the divide between performance and music analysis through an investigation into music perception and cognition.

Hailing from Australia, Yvonne holds a first-class honours MMus in Musicology (2017), from the University of Melbourne, a first class honours BMus in Musicology (2014) and GDipEd (2015) from the University of Queensland. She has participated in national and international conferences, such as the 9th EuroMAC (2017), IMS Intercongressional Symposium (July 2019), SotonMAC (July 2019), and SysMus (September 2019).

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## Традиционные категории формообразования в музыке Юго-Восточной Азии

Возрастающий интерес исследователей к традиционной культуре Юго-Восточной Азии во многом обусловлен особым пониманием необходимости сохранения, развития и передачи своеобразия культурных ценностей различных народов, из которых и складывается мировая цивилизация. Музыкальная культура Юго-Восточной Азии является одной из уникальных составляющих этой целостности и принадлежит к числу древнейших районов мира.

Учитывая принадлежность традиционной культуры Юго-Восточной Азии к культурам, типологически ориентированным на мифологический тип мышления (согласно идее Ю. М. Лотмана и Б. А. Успенского), ее изучение связано с применением методологии, разрабатываемой в русле новой научной парадигмы музыкознания, которая связана именно с проблемой мифологическое/

внемифологическое в музыкальном мышлении (Сапонов 2004; Юнусова, Харуто 2016; Лупинос 2013; Алкон 1999). Такой подход открывает широкую перспективу в плане осмысления категорий формообразования, свойственных традиционной музыкальной культуре данного региона.

Материалом исследования послужили экспедиционные записи известных зарубежных ученых (М. Худ, К. Макфи, М. Картоми и др.), а также личные впечатления и экспедиционная коллекция автора. Уникальные феномены традиционной музыкальной культуры Юго-Восточной Азии: индонезийский театр ваянг, гамеланная традиция, трансовые драмы (Рейог Понорого, Джаран кепанг, Праджаритан и др.), рассматриваются в контексте основных категорий формообразования: музыкальные и вербальные (согласно Г. Ф. Рымко); тождество/контраст (Г. В. Григорьева).

Ведущей чертой в процессе структурирования времени-пространства в названных образцах традиционной инструментальной индонезийской практики на уровне музыкальных параметров (склад, ритмика, лад, строй, система настройки и др.) является феномен диффузного взаимопроникновения средств музыкальной выразительности с невербальными средствами (Галицкая, Плахова 2013) в контексте проблемы синестетичности музыкально-художественного сознания. Рассмотренные в контексте мифопоэтических представлений системы темперации (*pelog*, *slendro* и их разновидности), с одной стороны, во многом обусловлены диффузным характером взаимоотношений между ладо-, ритмо- и формообразованием в монодической музыке, с другой стороны, могут сами определять и координировать внутреннее наполнение звуковысотного и ритмического параметра в гамеланных композициях.

Значение тембра для культур, ориентированных на мифологический тип мышления, не подлежит сомнению. Поэтому особая роль в процессе формообразования принадлежит категории тембра (темброформы). Феномен темброформы позволяет акцентировать внимание прежде всего на качестве звука — важнейшем параметре для носителей традиционной культуры. Темброформа может включать в себя: тембр, артикуляцию, динамику, регистр, высоту и ритм. В широком смысле этот термин, учитывая диффузную сущность «парада всех знаковых систем» (В. Н. Топоров) в ритуале, может трактоваться в качестве объединяющего, синтезирующего начала, включающего в себя, помимо средств музыкальной выразительности, и другие возможные средства воздействия, например параметр цвета.

Особая роль темброформы в условиях гетерофонии гамеланного музицирования заключается в моделировании определенной функциональной структуры, которая предполагает взаимодействие темброформы практически со всеми элементами театрального, трансового действия и выводит в сферу сущностных мифопоэтических параметров произведения, способствуя раскрытию «информационного кода безграничного мира» (Ю. М. Лотман).

В процессе формообразования категории тождество/контраст имеют также свою специфику и особенности воплощения в традиционной музыкальной культуре региона. Прежде всего следует подчеркнуть амбивалентный характер отмеченных категорий (зависит от контекста), что соответствует принципу моделирования времени-пространства в двух-трехчленной картине мира, характерной для Юго-Восточной Азии.

Закономерности структурирования ритуального времени-пространства, отмеченные на уровне темброформы (тембро-цветовые, тембро-ритмические и тембро-интонационные соотношения), вполне могут быть экстраполированы на конкретные произведения европейских композиторов, в первую очередь в условиях гетерофонной фактуры, что может способствовать раскрытию их глубинной мифопоэтической основы.

**Ключевые слова:** традиционная музыкальная культура Юго-Восточной Азии, формообразование, темброформа, гетерофония, лад, система темперации

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Ежегодно участвует в международных конгрессах, симпозиумах и конференциях (Москва, Санкт-Петербург, Казань, Новосибирск, Владивосток, Петрозаводск, Краснодар, Германия, Норвегия, Болгария, Турция, Индонезия, Алмата). Область научных интересов: музыкальное востоковедение, музыкальная педагогика, современное композиторское творчество.

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## Специфика традиционного инструмента и проблемы анализа традиционной и современной музыки Азии

Начиная с середины XX века, в музыкальной науке обсуждается проблема соотношения категорий и терминов академической европейской музыки и на-



циональных культур Азии. Исследование национальной специфики музыки Азии сопряжено с обращением к глубинным пластам культуры, мировоззрению, философии, что отражается в терминологии, категориях формы, жанра, без привлечения которых невозможен всесторонний анализ традиционной и композиторской академической музыки.

В этномузыкознании и музыкальном востоковедении наряду с категориями академической европейской музыки используется исполнительская и трактатная терминология. Так в определении классических макаменных жанров Ближнего и Среднего Востока наряду с понятиями цикла, контрастно-составной формы широко применяются специальные термины: макам (маком, мукам) дастгах, шобе и другие, обозначающие циклическую форму в целом и отдельные ее составляющие. Многие понятия, соотносясь с частями музыкальных инструментов, закрепляют положение раздела формы за определенной частью шейки или грифа. Примером может служить обозначение разделов-звеньев казахского домбрового кюя, согласно начальной высоте звена: бас буын (у головки инструмента, главный, начальный), орта буын (средний), бірінші сага (первый сага), екінші сага (второй сага у границы шейки и корпуса), где сага означает также иное качество музыкального материала и серединное положение в звуковом пространстве кюя. В азербайджанском мугаме разделы цикла дестгах располагаются в соответствии с расположением на шейке тара. Великий знаток мугама Бахрам Мансуров (1911–1985) подчеркивал, что форма дестгах получается только при охвате всех основных ладков инструмента: вниз, вверх и обратно. Показательны названия ладков: шах-перде — главный ладок, средний ладок — мийане, на котором исполняются каденции (аят). Пространственные ориентиры традиционной музыки обычно связаны с представлении о модели мира данной культуры и выводят анализ формы на мировоззренческий и религиозно-философский уровень. Простое уподобление структур трехчастной, рондообразной, контрастно-составной и другим формам не раскрывает сущности этой музыки.

В современной музыке в рамках синтеза национальных традиций и современных композиторских техник также проявляется влияние специфики традиционных инструментов на форму, гармонию, фактуру и другие особенности музыкального произведения. К примеру, можно наблюдать совпадение органичных пунктов и аккордов со звуками открытых струн, которые звучат громче. Этот же принцип используется в каденциях. Получаемые кварто-квинтовые созвучия, напоминающие музыкальный язык Бартока, определяются спецификой настройки национальных инструментов. В области формы можно отметить одновременную ориентацию на европейскую и национальные формы: бейта и строфическая у З. Миршакар; кунь цюй и симфоническая поэма у Чжу Цзянэра и др. Композиторы сознательно ищут подобный синтез.

В этномузыкознании и музыкальном востоковедении влияние технико-акустической специфики музыкального инструмента на форму, гармонию и фактуру исполняемой музыки исследовано в ряде работ (Мациевский 2007; Садыкова [Юнусова] 1982; Аманов 2002, Мухамбетова 2002).

В отношении композиторского творчества данный аспект мало исследован. Он открывает широкие возможности изучения взаимодействия традиционной и академической музыки в странах современной Азии.

**Ключевые слова:** *традиционный музыкальный инструмент, музыка Азии, музыкальное востоковедение, музыкальная форма, специфика традиционного инструмента и терминология, синтез методов анализа традиционной и академической музыки Азии*

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Организатор восьми международных конференций «Музыка народов мира: проблемы изучения», проведенных в Московской консерватории. Член Международного совета по традиционной музыке ICTM. Автор более 150 научных трудов. Сфера научных интересов: музыкальные культуры мира, музыкальное востоковедение, этномузыказнание, современная музыка Азии.

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### Analyser George Benjamin: la question de la polymusique

Dans les années 1990, au sein d'un catalogue que marque alors la composition de Sudden Time (1993), le compositeur britannique George Benjamin (né en 1960) entreprend d'explorer une forme d'écriture, souvent qualifiée de «polymusique», et qui culmine dans «Three Inventions» (1995) et Palimpsests (2000–2002), atteignant occasionnellement la superposition de huit couches de textures fondées sur des principes d'écriture et de perception distincts.

Comment élaborer une taxinomie de descripteurs articulée selon la logique interne de chaque couche de polymusique, la dimension sémantique des renvois de

chaque mode d'écriture, et les lois de leurs superpositions, concernant tant l'espace que le timbre, la temporalité ou la dynamique?

George Benjamin ne s'étant que peu exprimé sur son travail, l'approche reposera essentiellement sur une approche de type poïétique inductive, dégageant les principes compositionnels à partir de l'analyse même des œuvres, esthétique inductive, extrapolant des associations sémantiques en partant des topiques présents et, enfin, herméneutique, tentant de proposer une vision globale des projets.

Les outils dégagés pourront être généralisés afin d'être utilisés dans l'optique d'analyser d'autres corpus aux préoccupations parfois voisines (Ives, Messiaen, Rautavaara, etc.).

**Keywords:** *George Benjamin, polymusique, sémantique, taxinomie*

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## Проблемы методологии анализа современной духовной музыки православной традиции

Методология исследования духовной музыки до сих пор еще в полной мере не разработана. Это связано прежде всего с изменением понимания духовности. Многочисленные определения духовности в XX веке дают представление о широком понимании самого термина, часто не связанном не только с определенной конфессией, но и с религиозностью вообще.

В XX веке значительно изменяется подход к воплощению духовных образов и текстов. Текст (как литературный, так и музыкальный) молитвы или духовного стиха подвергается композитором детальной переработке (повто-

ряются и пропускаются отдельные слова, фразы), не допустимой в рамках религиозного канона, используются весьма заметные отступления от религиозных традиций.

Кроме того, духовная музыка во все времена была чрезвычайно сложной по структуре содержания и требовала иного, в сравнении со светской, аналитического инструментария. Здесь должны быть задействованы как традиционные подходы — например, жанровый анализ, стилевой анализ, анализ вокальных произведений, — так и достаточно специфические методы. В одном случае потребуется владение методами исследования знаменного распева, то есть знание кокиз, основных гласовых строк. В другом случае — изучение современной традиции осмогласия, ее отдельных разновидностей (московской, петербургской). Поэтому принципиально невозможно составить единый план анализа, ввиду имманентных свойств каждого духовного сочинения, требующего индивидуального подхода. Но самое главное — анализ духовных произведений требует не просто привлечения суммы различных методов, но и переосмысления каждого из них с точки зрения феномена духовной составляющей.

Духовная музыка представляет собой уникальный тип музыкальной культуры, особым является и понимание прекрасного. Из области эстетической оно перенесено в онтологическую. В этом смысле духовную музыку всегда можно было воспринимать как особый вид проповеди.

Отправной точкой для анализа духовной музыки является определение предназначения сочинения (литургическое, концертное, либо возможность их соединения).

Анализируется богослужебный текст — роль заданного текста и сюжета в творчестве композитора; первоисточник текста, в случае необходимости — иных текстов, их взаимоотношений; происхождение текста, его место в богослужении; местоположение в той или иной богослужебной книге; догматический смысл богослужебного текста; сравнительный анализ оригинального богослужебного текста и его композиторского претворения, выявление уровней редакторской правки (при наличии).

Следующая линия анализа непосредственно связана с предназначением и определяется составом исполнителей: его изменения на протяжении сочинения; аналогии с богослужебными прототипами; особые фактурные приемы.

Необходимо выявить наличие или отсутствие определенного литургического жанра (например: стихира, тропарь, кондак, славник, задостойник), тип образности, характерный для данного жанра (жанровое содержание). Анализируется система выразительных средств, присущих данному жанру (жанровый стиль); внешний и внутренний жанровый слои произведения, степень полноты воспроизведения жанров, характер их взаимодействия и содержательная функция каждого жанра: опора на тот или иной певческий стиль и соотношение с древнерусской моделью.

Весьма существенно для анализа наличие или отсутствие канонических распевов, осмогласия, средневековых церковных ладов.

Определяется наличие или отсутствие ориентации на определенный певческий стиль: например, в православной традиции — знаменный распев, строчное пение, обиход, партесное пение, «новое направление» и проч.

Отдельное направление анализа касается степени каноничности сочинения. При этом анализ любого музыкального произведения должен предполагать восхождение к его цельности. Целостность же духовного сочинения необычайно сложна, так как включает, помимо собственно музыкальной составляющей, богословские, догматические, философско-этические и иные стороны, раскрытие которых значительно расширяет горизонты познания духовной музыки.

**Ключевые слова:** методология анализа, духовная музыка, православная традиция, жанрово-стилевой анализ, план анализа произведения.

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Выпускница музыкальной школы-десятилетки г. Свердловска, Оксана Евгеньевна Шелудякова с отличием окончила историко-теоретический факультет Уральской консерватории в 1986 году, с 1988 по 1991 годы обучалась в Москве в очной аспирантуре Государственного института искусствознания. В 1996 году успешно защитила кандидатскую диссертацию «Мелодика позднего романтизма: стилевые аспекты», в 2006 – докторскую диссертацию «Феномен мелодики в музыке позднего романтизма». Значительное место в научно-исследовательской деятельности занимает изучение русской духовной культуры. Шелудякова является автором монографий и учебных пособий по древнерусской тематике, общее количество публикаций превышает 130. Руководит Студией для одаренных детей «Лествица», ансамблем древнерусской музыки «Согласие», которые многократно становились лауреатами международных и всероссийских конкурсов. Подготовила восемь учеников – кандидатов искусствоведения. Член редколлегии журналов «Проблемы музыкальной науки», «Искусствознание: теория, история, практика».

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## Денисов и Холопов анализируют прелюдии Дебюсси

Своеобразие музыкального языка Дебюсси привлекало внимание разных исследователей. В 1980-е годы в Москве были написаны сразу две выдающиеся статьи, посвященные Прелюдиям Дебюсси – композитором Эдисоном Денисовым и музыковедом Юрием Холоповым.

Несмотря на то, что оба исследователя учились и работали в Московской консерватории, их аналитические установки совершенно различны. Тем уди-

вительнее, что выводы исследователей оказываются достаточно близкими. Разница подходов видна уже при сравнении заглавий статей. В названии статьи Холопова — «Музыкальные формы в прелюдиях для фортепиано Дебюсси» — заявлено намерение исследователя представить всю систему музыкальных форм в данном цикле миниатюр. Название Денисова «О некоторых композиционных особенностях Прелюдий Дебюсси», напротив, не претендует на всеобъемлющий охват и обещает читателю лишь рассмотрение некоторых деталей в композиции этого цикла. Статья Холопова органично включается в ряд других его трудов и подчиняется главной задаче всей его научной деятельности — глобальному проекту по систематизации всей теории музыки, в рамках которого он еще и борется с ленностью сложившейся традиции объяснять «свободой» всё, что не удастся понять с помощью старых инструментов анализа. Поэтому Холопов представляет целую систему форм в Прелюдиях Дебюсси и для этого, в частности, занимается и характеристикой его гармонического языка. Денисов, как композитор, исследующий частный вопрос композиции Дебюсси, чувствует себя гораздо свободнее. Его статья скорее напоминает урок композиции, на котором он показывает удачные находки автора. Но поскольку в этой статье Денисов предстает не только как композитор, который обучает композиции на примере великих образцов, но еще и исследователь, то его, на первый взгляд, разрозненные наблюдения тоже оформляются в определенную систему. Холопов противостоит бытующему мнению, что импрессионизм — это свобода: понятие, которым прикрывают неспособность понять новый музыкальный язык. Его главная цель — систематизировать, объяснить и в конце концов развеять аналитический туман. У Денисова системность возникает сама по себе просто из большого количества сделанных им наблюдений.

Для понимания обеих работ важен контекст, в котором жили исследователи. Обвинения во вседозволенности, в отсутствии системы и логики то и дело звучали в адрес академической авангардной музыки, а значит, и в адрес Денисова, и в адрес той современной музыки, которая была постоянным предметом исследований Холопова. Появление этих статей было одним из этапов в борьбе за новое понимание современного искусства, за его право считаться таковым наравне с шедеврами прошлого.

Статьи Денисова и Холопова дают превосходную возможность сравнить на примере исследования одного и того же явления два подхода — композиторский (практический) и музыковедческий (теоретический), которые фактически оказываются взаимодополняющими.

**Ключевые слова:** *Клод Дебюсси, Эдисон Денисов, Юрий Холопов, музыкальная форма*

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Окончила Республиканский музыкальный лицей имени С. В. Рахманинова города Кишинёва. С 2006 по 2011 год обучалась на историко-теоретическом факультете Московской государственной консерватории имени П. И. Чайковского, который окон-

чила с отличием. В 2014 году окончила аспирантуру Московской консерватории. Тема кандидатской диссертации: «Оркестр в ранних симфониях Й. Гайдна (1757–1774 годы)» (научный руководитель – доцент Г. И. Лыжов). В настоящее время – научный сотрудник Научно-творческого центра современной музыки Московской консерватории (с 2011 года) и преподаватель кафедры теории музыки (с 2012 года).

### **Philipp Sobecki**

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## **Analyzing Ambiguities in Scriabin's op. 51, No. 2**

Although musicians, theorists, and musicologists agree that there is no “one” perspective on music, descriptions of several competing aspects of a music view are not the norm, but the exception. One reason for this could be that hardly any theories or tools are known that could directly help in dealing with ambiguities.

In this lecture, Scriabin's underestimated op. 51/2 will be used to propose a method on how to analyse, present and discuss various ambiguities of music in such a way that recipients can place themselves individually in them and communicate their own perspective precisely.

The ambiguities in Scriabin's piece include aspects of enharmonic, prolongation and meter, as well as a rare kind of polytonality.

This polytonality — or better said: poly-tonality — does not consist, as usual, in placing contrasting scales or chords side by side at the same time (e. g. C major and F# major with clear separation of registers), but in the perceptibility of different tonics within a single chord, alternating in the course of the piece. It is also interesting that this ambiguity does not appear merely through the projection of various theoretical systematics (such as the question of the fundamental in the chord <f-a-c-d>), but is actually made audible by the musical context of the piece.

If time remains, a kind of meta-ambiguity is then discussed, namely to what extent a functional harmonic analysis of the piece can be meaningful at all, in contrast to the analysis of independent, unfunctionalized chords.

The analysis and presentation of ambiguities will be done with a method that is related to preference rule theories (Temperley, Lerdahl/Jackendoff): different perspectives are recognized, named and arguments for them listed. One is supported by principles that describe how these arguments interact with each other and with different recipients.

In doing so, one does not have to submit to either a single most-stable analysis, nor to existing rule catalogues of the relevant authors, but can derive them from other areas of music theory.

Probably the most frequent and most serious objection to preference rule theories is that they show no ambiguities, but the opposite: a single, most-stable analysis that “the experienced musician” prefers to hear against all “disturbing” evidence.

The origin of this objection is understandable, because practically every analysis process of the relevant authors only ends when the most-stable analysis is reached. Nevertheless, it can be proven that they repeatedly present and discuss ambiguities “on the way”. Little is known about the fact that preference rule theo-

ries work without most stable analyses and then show something completely different, namely ambiguities.

The field of ambiguity analysis has received little attention so far but is musically highly relevant, because it has the potential to reduce the apparent contradiction between clear, technical means of description and the diversity of art reception.

**Prélude**

Op. 51 Nr. 2

Lugubre

25 *pp* *sotto voce*

35 *cresc.* *dim.* *pp*

45 *ppoco*

55

65

75

85

**Keywords:** ambiguity, polytonality, enharmonic, prolongation, meter, preference rules, scriabin, morceaux



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**Sergej Tchirkov**

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### **Post Internet Art – Issues of Analysis in the Works by Jennifer Walshe**

In the last decade, there has been an increased interest in conceptual composition, specifically in the Post Internet Art practices by Jennifer Walshe. An analysis of her works created in the era of social media, of communication platforms and video hosting, in which the music material interacts with, and sometimes is displaced by social, psychogeographic and media elements, requires a complex methodology of several disciplines.

To which extent and how do the existing analytical tools of music theory contribute to the new knowledge on conceptual composition? The crucial importance of the context in the process of work creation and presentation has often been underlined by the composer herself and poses a challenge for the researcher. Another difficulty results out the conceptualist approach to the material which is seen at the end of its progress.

In relation to the material and the context there are two basic types of analytical studies that can be identified. The first type draws from the primary music material and suggests consecutive linear analysis of all the structural layers, followed by the contextualisation of these layers and the holistic structure (Moran 2016). The notion of music material here may presume the agency of sonic material in the broadest sense and its projection into visual, performative and physical actions (Walshe 2015).

The other analytical approach emphasises the primacy of context over the material and the resulting structure. It places focus upon aesthetic, social, technolo-

gical and other circumstances that create the context, which is not limited to the author's use of material found in the web, nor to her awareness that the composition may be shared online (the two aspects that characterise the aesthetic of Post Internet Art (McHugh 2011). It informs the author's reflective practice in terms of structure, philosophy, ethics and potential of digital communication.

Both these analytical strategies investigate not only the text which is understood hermeneutically but also the processes of communication and reception, which are partly pre-set at the stage of preliminary work. The original tweets, text and voice messages, blogs, non-professional videos are per se meant to transfer information, but their original meaning is distorted as the material is being developed into a composition. The development creates a new meaning which emerges in the act of performance and active reception of the work. Communication creates communication loaded with new meaning. The formal structure of these compositions emerges during the work's presentation, thus, the reciprocal influence of medium (loosely coupled elements) and form (tight coupled elements), using Luhmann's vocabulary, unfolds in real time and can hardly be analysed in the text instructions or in the score. Therefore, studying video- and audio-materials, digital sources is an essential condition of analytic work.

The paper investigates two above mentioned approaches to the analysis of Jennifer Walshe's music, considering the specificity of interpretative text reading. It further discusses the applicability of the media studies' methodology (Luhmann 2001) as a tool for music theoretical analysis (Kreidler 2012) of conceptual works written in the post digital era.

**Keywords:** *post internet art, Jennifer Walshe, media studies analysis, post digital music, Johannes Kreidler*

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As an accordion performer he has premiered more than 250 works and has collaborated with composers such as Thomas Kessler, Pierluigi Billone, Ivan Fedele, Dieter Schnebel among others. Sergej Tchirkov performs as a guest musician with major European ensembles for contemporary music and has been engaged in many multidisciplinary artistic projects.

**Matthew Arndt**

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### “K’ilo is Everything”: On Ornamentation in Georgian Chant

It has been said that in the distinctively polyphonic, three-voice chant from the Republic of Georgia, “k’ilo” (or mode) “is everything”, and that it is the basis for ornamentation, but there is no agreement on how many k’iloebi there are, and proposed models of ornamentation do not account exhaustively for the phenomenon. Some claim that there are two modes, a basic one and a simpler one (Ekvtime n.d.), some that there are the basic one and a more elaborate one (Shugliashvili 2014), and some that there are all three (Erkvanidze 2006). If we cannot even agree on how many modes there are, then there is clearly a research problem. What is k’ilo, what is ornamentation in Georgian chant, and how are they related?

This study adopts the premise that k’ilo and ornamentation are determined in connection with two particular kinds of Gestalten called mukhlebi, which are mentioned but not distinguished or explained in the sole historical theoretical discussion of k’ilo (St. Ekvtime n.d.); these kinds I call motives and clauses. Attempting to get at the “everything” that is k’ilo, then, I transcribed 90 Gelati-school chants claimed to be examples of the three increasingly ornamented kinds of chant (Ekvtime n.d.; Chkhikvishvili and Razmadze 2010), I analyzed their meter and clause structure, I measured all the melodic intervals, harmonic progressions, and motive statements using the computer-aided musicology toolkit music21, and I tested all correlations between these data for significance.

The findings suggest that each claim about the number of k’iloebi attends to different aspects of the three kinds of chant: one claim attends more to certain stylistic similarities, another to certain differences. Further, I argue — with examples — that ornamentation consists in overlays and substitutions of certain motives in all of the voices of a clause. Regardless of whether one calls the kinds of chant differentiated through this ornamentation separate k’iloebi, they are all canonical in that they are permeated with traditional motives, and canonicity is a shared concern behind different conceptions of k’ilo. Ornamentation can be decomposed through contemplation to where an entire clause can appear as a single pair of motive statements; that may be why the same word, mukhli, can refer to both clause and motive. This understanding may aid in effective editing, performance, and composition of chant.

**Keywords:** *analysis of world music, computer-aided musicology, corpus study, Georgian chant, musical form*

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Example 1. Elaboration of clauses (bold) as elaboration of joints (italics). Vertical lines pick out corresponding notes in different chants. Chant melodies adapted from Chkhikvishvili and Razmadze 2010, 41, 50 and 71.

*a*: neighbor figure

*b*<sup>1</sup>: inverse "cross"

*b*<sup>2</sup>: prime "cross"

*c*<sup>1</sup>: prime narrow "cross," starts strong

*c*<sup>2</sup>: prime narrow "cross," ends strong

*c*<sup>3</sup>: inverse narrow "cross," ends strong

*c*<sup>4</sup>: retrograde inverse narrow "cross"

*c*<sup>5</sup>: inverse narrow "cross," starts strong

*d*<sup>1</sup>: ascending line

*d*<sup>2</sup>: descending line

*e*: descending triad

Matthew Arndt, Associate Professor of Music Theory at the University of Iowa, holds a Ph.D. from the University of Wisconsin–Madison. Professor Arndt studies the application of insights from the history of music theory to music theory pedagogy, analysis, and criticism. He also studies structural aspects of three-voiced chant from the Republic of Georgia and other instances of spirituality in music. He is the author of "The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg" (Routledge, 2018). His articles appear in the "Journal of Music Theory," "Journal of Schenkerian Studies," "Music Theory and Analysis," "Music Theory Spectrum," "Proceedings of the Eighth International Symposium on Traditional Polyphony," "Theoria," "Theory and Practice," and "Zeitschrift der Gesellschaft für Musiktheorie".

## 36. Analysis of Vocal Music

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### **The Model of Vocal Style as a Tool for Analyzing Contemporary Vocal Music**

In vocal music the musical content and expression of the soloist's part have a great impact on how the meanings of the text are mediated to the listener. In an operatic context the character's musical portrayal is a result of specific, combined features in his or her vocal part, realized in the limits of a certain voice category and its properties.

Despite mutual understanding of this phenomenon, analysts have seldom approached the vocal part as a compound object in which various aspects together create a characteristic vocal expression. My model of vocal style is a flexible, yet exact analytical tool, which approaches the soloist's part as a combination of its components, such as the pitch structure, the rhythmic content, the linear aspect as well as the expressive and vocal qualities. My model of vocal style was developed on the basis of Peter Stacey's view of text-music relationships in contemporary vocal music (Stacey 1987; 1989). This model can be applied to diverse musical materials in both tonal and non-tonal contexts. In particular, it is suitable for observing contemporary vocal music with extended vocal techniques.

My paper focuses on how specific vocal styles are used as a dramatic device in Paavo Heininen's post-serial opera *Silkkirumpu* ("The Damask Drum," 1983). Musical examples from Heininen's work show how the characters' portrayals are expressed through their distinctive vocal styles and how these vocal styles are transformed as the drama proceeds. The examples introduce two musical narratives that are primarily created by the characters' transforming vocal styles. The local process reflects the significant changes in the main character's mental state during his mad scene. The other appears on a larger scale, and it symbolizes the opera's overall trajectory and its abstract themes.

Examining the individual components and their compound effect on a soloist's vocal style gives exact and versatile information on how the structures and meanings of the text are reflected in the musical contents and meanings of the vocal parts. Comparing the soloists' vocal styles in different phases of the composition may reveal directed transformations that can be interpreted as musical narratives. The model of vocal style opens for analytical discussion a practice that has been tacitly acknowledged among composers yet here is verbalized and conceptualized.

**Keywords:** *text-music relationship, narrative, vocal style, opera, music analysis*

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Paavo Heininen, *Silkkirumpu*, number XII: The multi-layered text and pseudo-polyphony in the soloist's vocal style reflects split mind in his mad scene.

**Molto mosso (cadenza)**

907 Voi sie tää täLL - L ai kuin  
MI pi mi KSI mi e - tä pä MI ksi nun sta-NUN lä  
*f* *pp* *f* *pp* *f* *pp* *f* *pp*

mi e lä PI TÄI SI kuin lai tää pi  
*f* *f* *f* *pp*

SIE TÄÄ  
*f* *f*

mi ksi pi täi si e lää  
*mp*

Inkeri Jaakkola is a doctoral student at the Sibelius Academy of the University of the Arts Helsinki. Her dissertation on Paavo Heininen's opera *Silkkirumpu* will be published in near future. Jaakkola teaches music theory and aural training at the Sibelius Academy and at Lahti Conservatory. Jaakkola is also a composer, and her published works include both orchestral and chamber music as well as vocal works.

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## Une nouvelle lecture de Goethe: Les Lieder de Louis Spohr

Né en 1784 et mort en 1859, Louis Spohr fut acclamé en son temps avant d'être relégué au rang de compositeur mineur par les générations suivantes. Contemporain de Schubert, mais aussi de Schumann, il revint régulièrement au genre du Lied au cours de sa longue carrière.

Cette analyse des six Lieder composés sur des poèmes de Goethe vise à mettre en lumière l'interprétation que Spohr fait des textes du poète.

La place des Lieder de Spohr reste aujourd'hui modeste dans les études sur ce genre ou sur la musique romantique en général. Parmi les quelque 90 œuvres, ses mises en musique de Goethe forment un groupe témoin: la version du Gretchen de Spohr (1809) précède de quelques années celle de Schubert, tandis que Erlkönig (1856) fait partie de ses toutes dernières œuvres et présente la particularité d'inclure une partie obligée de violon. Dans l'article du «Grove Music Online» consacré à Spohr, Clive Brown salue la portée émotionnelle et la variété des trois premiers recueils – notamment les opus 37 et 41 qu'il qualifie d'inventifs – et décèle dans les suivants des traits stylistiques associés par la suite à Mendelssohn, Schumann

puis Brahms. Le Lied est pour Spohr le lieu d'affirmation de son style et un véritable terrain d'explorations: nouvelles sonorités avec des accompagnements associant la clarinette, le violon ou encore pour piano quatre mains, expérimentations multiples avec la métrique, un chromatisme omniprésent, des modulations ou progressions harmoniques parfois surprenantes, comme dans son «Lied de Mignon» (voir exemple).

Brown voit une certaine exagération dans l'originalité que Spohr lui-même revendiquait au sujet de ses Lieder op. 25 et attribue leur intérêt harmonique à un chromatisme exacerbé plutôt qu'aux progressions harmoniques dont il découle. Dès les années 1830, des critiques surgirent, dénonçant son incapacité à se renouveler en tant que compositeur. Brown voit d'ailleurs une erreur de jugement dans les choix opérés pour «Erlkönig», la référence à Schubert étant inévitable concernant cette œuvre.

Le positionnement envisagé ici diffère de celui de Brown en mettant en avant le regard du compositeur aguerri offrant sa propre lecture du «Erlkönig»: il sera particulièrement intéressant de reconsidérer les stratégies de Spohr face à un texte déjà maintes fois mis en musique et dont la version éminemment célèbre dès sa création et tout au long du XIXe siècle fut celle de Schubert. À l'instar de la récente analyse de Nancy Rogers sur le «Erlkönig» de Loewe, celle de ces six Lieder fera ressortir les caractéristiques formelles et harmoniques, et plus globalement le langage du compositeur, autant d'éléments qui viendront éclairer sa vision des textes de Goethe. Celle de «Erlkönig» permettra en outre d'observer l'évolution du style de Spohr dans ce genre spécifique. À plus grande échelle, ces analyses contribueront à définir ou réévaluer les spécificités de son langage harmonique et à mieux situer sa production de Lieder entre les deux monuments que constituent les œuvres de Schubert et Schumann.

**Mots clés:** *chromatisme, progressions harmoniques, métrique, analyse stylistique, relation texte-musique*

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français de musique de chambre vocale et instrumentale. Elle a publié des articles sur l'accompagnement dans la romance française vers 1800 et les ouvrages français sur l'harmonie entre 1750 et 1850.

Exemple musical:

Début du Lied de Mignon, «Kennst du das Land?», op. 37 n° 1, m. 1–17.

## Mignon's Lied

Opus 37 n° 1

L. Spohr

Kennst du das Land? Wo die Zi-tro-nen blühen, im dun-keln

Laub die Gold-o-ran-gen glühen, ein sanf-ter Wind vom blau-en Him-mel weht, die Myr-the

still und hoch der Lor-beer steht. Kennst du es wohl? Da-

hin! da-hin! möcht ich mit dir, o mein Ge-lieb-ter ziehn.

FA:I V/V V I (V)

FA:V DO:I vi ii V/vi vi ii V/V V I IAC SOL: vi ii

SOL: V/vi ii V/V V I PAC FA:I vi la:iv V/V V V V/Vi HC

FA:I la:VI IV V V/vi vi ii V I PAC



**Marina Mezzina**

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*mezzina2014@gmail.com***As a Mirror of Misty Water: “Diverted” Structures  
in Nineteenth-Century Lied**

When one tries to define what “Lied” is, at least a series of problematic arise all due to the coexistence of two different semiotic system: the one bounds to the text, the other relates to music.

In spite of the difficulties that scholars seem to encounter when confronting with a broader and systematical approach to the relationship between music and text, Lieder and Art song have never ended to enchant and to emotionally involve the listeners.

The fact that musical thought in a Lied is tied unequivocally to poetry is undeniable, notwithstanding some analytical attempts to free music from that apparent burden — thinking the music almost could be in some way diminished by the presence of the poetry.

One should admit with (Agawu 1992) that Lied is not a mere product, but a process, an ‘open gambit’, so to speak, between the two semiotic system, where the poetry is already established, while the music one is to be formed more or less from the text’s framework.

It’s quite an obviousness to affirm that one cannot expect that all the Lieder catch in their inner musical thought a particular way to embody musically the kernel or the stream of the poetry; but we have to attest numerous cases that reveal a special rendition of text in music, when music adheres to poetry in such a beautiful ways, that something happens in musical structure that departs from what one can expect, departing from the “norm”.

In this paper I will show some special cases in which not only the foreground but also the background can be ‘affected’ from slight or more evident departure from normal linear and harmonic conduct, due evidently to the presence of the text, and I will try to outline a sort of ‘schenkerian poetic’ of the Lied, where to a similar alteration of the musical conduct correspond a similar poetic content or syntactic structure.

I will exemplify four groups of musical conducts (with their boundaries not so strictly outlined, but capable of merging in each other) that can be related directly with a particular textual situation:

- 1) Departing from the norm at the beginning — no opening tonic;
- 2) Departing from the norm at the beginning — a most delayed arrive of Kopftton;
- 3) Departing from the norm at the end — lack of completion of a musical idea;
- 4) Departing from the norm in structure — suppression of structural notes.

These musical conducts are not at all oddities, and they show how adhesion of music to text is eventually not only a matter of foreground but of crucial, structural events.

It will be interesting to investigate further in search of other relevant structural departures related to poetic inflections, and to verify the match between the given musical “diverted” structure and the possible consistent poetic model or meaning.

**Keywords:** *text and music, schenkerian poetic, Lieder*

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Marina Mezzina is professor of Music Theory and Music Perception at the Conservatorio di Musica in Salerno. She graduated in Piano and Vocal chamber music and she holds a post graduate Master in Music Theory and Analysis with a thesis on Schenker's early studies on the German Lied. As musicologist and performer her main research interests are in Lieder, Art songs and Musical theatre. Her publications include essays on Britten's theatre, Lieder, as well as Ear training and Music perception. She has additional research interests in early eighteenth-century's compositional practice.

She took part in analytical conferences in Italy and Europe and from 2018 she's a member of the GATM's Scientific committee and collaborates in the editing of RATM (Rivista di Analisi e Teoria musicale).

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### **From Redemption to Despondency: Britten's Song Cycles on the Poetry of Donne, Hardy, and Blake**

Discussions of the poems that compose Britten's Donne, Hardy, and Blake cycles have favored intra- rather than inter-textural approaches, concentrating, that is, almost exclusively on qualities of individual poems rather than on those of the complete cycles. A number of scholars have taken up these works, but virtually nothing has been said about their overarching designs — their selection from larger collections, their sequencing, their internal clustering. And yet, Britten's selection and arrangement of nine of the nineteen of Donne's Holy Sonnets available to him, of eight verses from the enormous Collected Works of Thomas Hardy, and fourteen texts from Williams Blake's "Songs of Experience, Auguries of Innocence", and "Proverbs of Hell" from *The Marriage of Heaven and Hell*, is in fact the key to understanding these cycles' extra-musical communication.

These three works form a compelling unit for two reasons. First, of Britten's enormous catalogue in this genre — he wrote nine voice and piano cycles alone; as many as seventeen if those with accompanying instrument other than piano, as well

as the orchestral cycles, are included — only these three comprise settings of poems by individual English poets<sup>1</sup>. Second, The Donne, Hardy, and Blake cycles, composed in 1945, 1953, and 1965, respectively, trace an increasingly bleak view of humanity's essential nature. Though a response to the Nazi crime, the Donne songs conclude with an offer of redemption, even an expression of religious ecstasy. The underlying conviction of the Hardy set is essentially fatalistic, perhaps nihilistic. The Blake cycle, with its searing derision of institutions of power, strikes a tone of utter hopelessness. Does this broad narrative reflect Britten's evolving philosophical position?

An overview of the Donne cycle provides a sense of my approach. Britten's selection and arrangement of nine of Donne's Holy Sonnets weave narrative threads that move through processes of guilt, deliberation, and affirmation at two levels of organization — within three successive groupings of three songs, and across the design as a whole (ex1). This architecture also manifests in the musical settings. Britten clarifies the bi-level organization with a key scheme that traverses three parallel three-song designs, the whole connecting the b minor of the opening song to the B major of the closing song (ex2). Within each three-song sub- group, tonal and motivic processes unfold their own narratives to mirror the dramatic narratives of the sonnets.

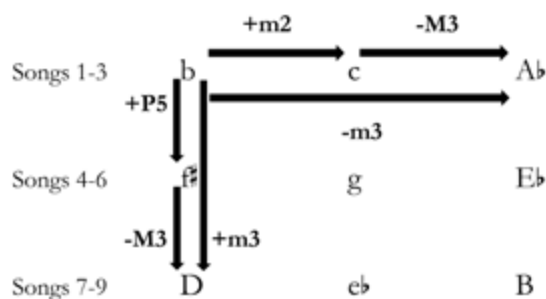
Though a twenty-minute presentation on these three substantial works will necessitate a bird's-eye view, I hope to show how their poetic and musical designs convey the essential philosophical stance of each cycle.

***From Redemption to Despondency:  
Britten's Song Cycles on the Poetry of Donne, Hardy, and Blake***

Example 1. Two-Level Narrative Design of the Donne Cycle



Example 2. Key Design of the Donne Cycle



<sup>1</sup> On this Island, an early setting of texts by Wystan Auden, is best excluded from this group since it is better understood as a "collection" than a "cycle".

**Keywords:** *song cycles; intra- vs inter-textural approaches; poetic and musical architectures; bi-level design; key schemes*

Gordon Sly is Associate Professor at Michigan State University. His work has focused on the pedagogy of analysis and Schubert's evolving sonata form. He edited the 2009 Ashgate collection *Keys to the Drama: Nine Perspectives on Sonata Forms*. His recent work concentrates on Britten. He contributed a chapter on the *Serenade* for tenor, horn, and strings to the 2017 publication *Essays on Benjamin Britten* from a Centenary Symposium, and a chapter on *The Holy Sonnets of John Donne* to "20th- and 21st-Century Song Cycles: Analytical Pathways Toward Performance", a volume that he co-edited with colleague Michael Callahan for Routledge (forthcoming, 2020). His current project is a book on Britten's *The Holy Sonnets of John Donne*, op. 35, *Winter Words: Lyrics and Ballads of Thomas Hardy*, op. 52, and *Songs and Proverbs of William Blake*, op. 74.

### **Cecilia Oinas**

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## **Sonic Bridges between singer and pianist in Kaija Saariaho's "Parfum de l'instant" and "Rauha"**

While Kaija Saariaho (b. 1952) is particularly well-known of her operas, she has also composed several works for voice and piano, including "Il pleut" (1985), "Quatre instants" (2002), "Leino Songs" (*Leinolaulut*) (2007), and "Luonnon kasvot" (2013). "Quatre instants" and "Leino Songs" have been widely performed in recent years — both in their orchestral and piano versions — yet research on these works is still sparse (see however Klein 2015).

This paper discusses Saariaho's distinct compositional style in her songs with piano accompaniment, focusing especially on two, "Parfum de l'instant" from "Quatre instants" and "Rauha" from "Leino Songs". I will consider issues of performance by combining autoethnographic, phenomenological, and music analytical approaches. More precisely, I examine the ways in which Saariaho creates moments that I call "sonic bridges" between the singer and the pianist. These bridges are especially abundant in both "Parfum de l'instant" and "Rauha," where the music features delicate intimacy created through joint pitches, pitch collections and sonorities. This musical intimacy creates an effect, named previously by Robert Vignoles when talking about performing song in general, "invisible connections between the pianist's fingers and the singer's voice".

Interestingly, while both songs address issues of loneliness and yearning, the sonic bonding between the singer and pianist might suggest togetherness instead: in "Parfum de l'instant", nearly all material between the singer and the pianist begin from the same pitch, while in "Rauha" the singer is embraced by the sonic cloud of the pianist that also includes the singer's pitches in an imitative echo style. In performance, this creates many challenges: how exactly should the timbres of two very different instrument blend together in an aurally pleasing way — a voice with text and the piano? Where does the one begin and the other end? Are there different types of bridges? Can we analyse the resulting "sonic bridges" with a particu-

lar analytical method? How does the performers' tacit knowledge help to bring out these issues in a more concrete way?

The paper proposes that these questions raised by Saariaho's voice and piano music can be most fruitfully answered within the current performance research tradition – one that seeks to “incorporate [...] the contributions of the performing body and its ways of knowing music”, and “the effects of the dynamics between the performer [s] and the audience into their explanatory structures” as recently suggested by Mine Doğantan-Dack (2017). Thus issues of performance and performativity are presented side by side with the analytical methods, thereby creating a holistic view of these two works.

**Keywords:** *Saariaho, analysis and performance, 21st century Lied, performance research, phenomenology*

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Cecilia Oinas is a Finnish-Hungarian music theory lecturer, music scholar and classical pianist from the Sibelius Academy, Helsinki. She has also been a visiting scholar at the Orpheus Institute in Ghent and at the CUNY Graduate Center in New York. During 2018 she worked as a post doc/senior scientist at the University of Music and Performing Arts Graz. Her current research focuses on several diverse areas: on music analysis, performance and performativity in four-handed piano music, on Kaija Saariaho's songs for voice and piano, and on Sibelius's incidental music with theatre scholar Jukka von Boehm. She has published peer-reviewed articles in “Music & Practice”, “SMT-V”, and “Music Performance Research” and actively given presentations and lecture recitals in various international seminars and conferences.

## 37. Theories and Analyses of Performance, Interpretation and Pedagogy

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### **How a Theorist and a Performer Follow Different Goals: The Problem of Holistic Interpretation of Music**

According to T. Tcherednichenko, performance is the main form of music existence today, while W. Furtwangler claims that interpretation plays the role of “the connector between the past and the present”. Although there are numerous methods of musicological analysis, they cannot generate the impetus for holistic interpretation of composition by a pianist. The performer thinks in the categories of synthesis rather than analysis and needs a single vision of a musical piece conception. His work is akin to that of a director of a one-man show. This paper is conceived by the author as a construction of the model of understanding a musical piece by a performer. The difference between the work of a theorist and a performer is viewed, in this respect, as the difference between thinking about music and thinking by means of music (by M. Aranovsky).

The author sees the art of a performer as a product of a communicative system of piano culture. Its evolution accelerated at the turn towards Romanticism when there appeared the notion of interpretation. Its first stage is based on Beethoven’s instrumental compositions perceived by the contemporaries as “instrumental dramas” and “dramatic dialogues”. The flourishing of interpretation is represented by Liszt in ideas of “Recital” and “synthesis of arts”, monothematism, unity of program and sujet. Finally, Rachmaninoff crowns the process introducing the notion of individual conception (inner programme) of a composition, underlying the importance of intertextual connections for its formation.

Rachmaninoff’s notion of conception allows to make a transition to modern humanitarian studies. The shift from a musical piece as an object for analysis to its performer’s interpretation is based on postulates of musical theory and general theory of art. Primarily, idea of the text in the widest sense was developed by M. Aranovsky (theory of music), and R. Barthes and M. Mamardashvili (linguistics). Besides, the paper is inscribed into, perhaps, the most powerful modern theory of conceptual integration, or conceptual blending of Turner and Fauconnier that appeared in the field of cognitive linguistics and now is seen as a general methodology of cognition.

The pianist uses five types of musical piece perception (acoustic, visual, haptic, intertextual and mental) that operate their own sign systems; however, all the means of the conception realization should be selected right at the piano keyboard. Scholars and performers adopt different attitudes towards the provocative issue of sign semantics. Theorists study a frozen musical language, whereas performers turn it into a living musical speech. The result of integration and interpenetration of impulses of all types of texts is a motive-plastic sign. The final theatricalised text presents chains of personifications and transformations of motive-plastic signs similar to characters of a theatrical play. Performer’s interpretation cannot be

reduced to a set of simplified principles, but it demands wide cultural thesaurus and richness of associations.



**Keywords:** *theory of performance, conceptual integration, conceptual blending, motive-plastic sign.*

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Родился в Одессе в 1947 году. Профессиональное образование: Академия музыки, театра и изобразительных искусств (АМТАР), Кишинёв (1965–1970), аспирантура Российской академии музыки им. Гнесиных Москва (1973–1976), творческий руководитель – Мария Гринберг, научный руководитель – А.Д. Алексеев. Профессор кафедры специального фортепиано Саратовской консерватории (с 1976 г. по настоящее время). Ведет специальный класс, подготовил 100 пианистов, среди них лауреаты конкурсов. Член жюри конкурсов пианистов.

#### Ivan Penev

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### Methods of Analysis and Performance to the Generic Hybridity in Franz Liszt's "Après une Lecture du Dante"

As a prominent 19th Century creative device, generic hybridity should not be addressed only as a progressive compositional procedure, but more so as an ideological attitude, designed to undermine in Hepokoski-Darcy's terms the

‘mutual generic expectations’ between author and recipients. In that respect, ‘generic hybridity’ operates as a dynamic process, because at the hands of composer, performer and listener it affords music’s performative diversification and evolution.

With this paper I present two methods to analysis and performance of Liszt’s “Après une Lecture du Dante” generic hybridity. Specifically, philosophical and empirical one. My discussion has two main parts, each corresponding to the proposed methods.

The philosophical side of my paper merges two contrasting generic theories. One explicates genre as relatively fixed, the other — as constantly mutable phenomenon. I argue that both concepts complement, rather than contradict each other to shape the aggregate musical form. This position is best illustrated through Georg Hegel’s notion of ‘aufheben’ or ‘process of Becoming’, investigated further by Janet Schmalfeldt. The reciprocity between genre and form has significant implications for distinct approaches to musical performance: one, which grasps the piece as ‘text’ (its fixed notational properties) and another, which perceives it as ‘work’ (its reinterpretative expressivity). This opposition between ‘Texttreue’ and ‘Werktreue’ as recognized in a David Trippett’s article is central to Liszt, who has described it best with his terms ‘Letter’ and ‘Spirit’. A number of key musical examples demonstrate this synthesis and reveal its pivotal role for analysing and performing the inherent ‘generic hybridity’.

The second part of my paper exploits Jim Samson’s concept of ‘generic markers’. I propose certain, identifiable ‘Sonata’ and ‘Fantasia’ traits, which inevitably influence the resultant performance. To expose ‘generic hybridity’ through analytic means I resort to Vande Moortele’s ‘two-dimensionality’ and to Boris Asafiev’s view of ‘intonation’ as the driving force of musical form. Former method interprets the structural superimposition of sonata-fantasia, while the latter offers performative strategies for their practical on-stage re-creation.

In end, as a counter-argument to purely analytical or purely performative perspectives, my research offers a balanced synthesis between ostensibly disputed categories of genre-form and analysis-performance. As a result, it calls for a reconciliation between long-standing sharp musicological polemics in the fields of theory and practice, while it also aims to interlink Western and Eastern European outlooks, which largely due to language barriers or escapism appear to have operated independently of one another for far too long.

#### Example 1. Philosophical Approach to the Generic Hybridity

/Letter – Spirit ‘Antithetic Synthesis’/  
 /Execution of Morphological Vs Execution of Lexicological Elements/  
 /Score markings Vs Beyond-the-Score interpretation/

The image shows a musical score for Liszt's "Après une Lecture du Dante". The score is written for piano and features a transition from a slow, grand tempo to a more restrained one. The tempo markings are "Andante maestoso" at the beginning, "pesante" in the middle, and "poco riten." at the end. The score includes various musical notations such as chords, arpeggios, and dynamic markings.





Example 2. Empirical Approach to the Generic Hybridity

/Sonata – Fantasia ‘Generic Markers’/  
 /Sonata + Fantasia Superimposition/  
 /Intonation of the Generic Hybridity → phrasing, rubato, underlying dramaturgy/

 Musical score for Example 2, showing a piano piece. The score is in G major and 3/4 time. It features an 'Andante (quasi improvvisato)' marking at the beginning. The tempo is marked 'dolcissimo con intimo sentimento'. There is a 'simile' marking over a series of chords in the right hand. There is also a 'pesante' marking over a series of chords in the right hand. There are various phrasing and dynamics markings throughout the piece.
 

\*Das Zeichen  bedeutet gleichsam thematische Hervorhebung der betreffenden Notengruppe.

\*) The sign  indicates what amounts to an emphasis on the thematic nature of the group of notes concerned.

**Keywords:** *philosophical & empirical methods, generic hybridity, antithetic synthesis, text-work opposition, intonation*

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Currently, Ivan Penev is a 3rd-year Ph.D. student at City, University of London. His research expertise is centred primarily upon the piano music of the late Romantic era, with strong emphasis upon the work of Franz Liszt. His dissertation unites theoretical with performance analyses and features his own interpretation of Liszt's Dante Sonata.

Ivan Penev has taken an active part of the academic life in his University, giving a number of internal presentations and acting as a General Teaching Assistant. Most recently he has presented his research at the international conferences JAM 19 (Paris, November 2019), Sotonmac (Southampton, July 2019) and Musica Analitica (Porto, March 2019).

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**Архетипы К. Г. Юнга  
в контексте исполнительского искусства:  
к вопросу о методе анализа музыкальной интерпретации**

Теория архетипов Карла Густава Юнга не раз являлась предметом интереса как в музыкознании, так и исполнительском искусстве. В ряде работ российских и зарубежных исследователей (Kozel 2016, Brauneiss 2012, Burrows 2006, Верба 2013, Самсонова 2007) под углом зрения архетипов анализируется музыка разных жанров от фольклора до оперы 19 века. На архетипических принципах основаны и многие концепции современных арт-практик (вокальная коллективная импровизация Джарета Б. Барроуза, джаз-рок-фьюжн Алекса Силла, композиции в стиле нью-эйдж Эмануэля Шульца и др.). В сфере науки об академической музыкальной интерпретации юнгианская концепция архетипов еще не была востребована.

Между тем введение в музыкально-научный обиход идей, связанных с ключевыми юнгианскими архетипами, позволяет расширить исследовательское поле искусства интерпретации, углубляя аспект толкования ряда исполнительских феноменов.

В сообщении предпринята попытка экстраполяции юнгианских архетипов на фортепианное исполнительское искусство. Причем архетипы понимаются в обобщенных, условных значениях. Так, Эго в нашем случае не что иное, как бесспорная очевидность пианистических выразительных средств, определяющих «лексикон» любого индивидуального исполнительского стиля; Персона — отстраненная, поверхностная «маска», благодаря которой пианист вполне может ограничиться демонстрацией своего мастерства, и в этом смысле Эго, по сути, совпадает с Персоной. Иной, зачастую спорный и неоднозначный аспект интерпретации возникает, когда заявляет о себе Анима, субъективная «душа» интерпретатора. Как известно, Юнг противопоставляет Персону Аниме. В нашем случае можно говорить о различии внешней конвенциональности сценических псевдо-чувствований (Персона) и эмоциональной субъективности интерпретаторских прочтений (Анима). Сценическая типология, как и слушательские оценочные критерии здесь кажутся безграничными, хотя в обоих случаях принципы интерпретации основаны на вполне сознательном выборе исполнительских средств, соответствующих артистическим целям. Сложнее обстоит дело с архетипом Тени, по Юнгу, манифестирующей подсознательные и темные глубины личности, равно как и негативные стороны социальных реалий. Однако в аспекте интерпретации именно Тень становится наиболее интересным феноменом, если учесть, что «теневые» источники способны сублимироваться, входя в общий смысловой контекст исполнительской интерпретации: в артистической концепции возникает «второй смысл», может быть, главный, объясняющий актуальность выбора того или иного хорошо известного сочинения.

Так, в прочтении С. Рахманиновым «Карнавала» Шумана смысловым центром стала пьеса «Сфинксы», где специально подчеркнутые Рахманиновым

«теневые» настроения радикально меняют смысловую концепцию всего цикла. Или интерпретация М. Плетнёвым пьес Листа, где архетипы Анимы и Тени нашли адекватное выражение в особых решениях сонорики, агогики и интонирования. Показательны его интерпретации листовских пьес «Funéraille», «Unstern! Sinistre, disastro», «Траурный марш». Характерно, что индивидуальные артистические Эго Рахманинова и Плетнева принципиально отличны от привычных исполнительских клише.

Однако концепции Рахманинова и Плетнёва не были бы столь значимы, если бы их искусство не символизировало собой Самость — по Юнгу, верховный архетип абсолютного синтеза Эго, Персоны, Анимы, Тени. В исполнительском искусстве Самость можно трактовать как артистическое совершенство, когда τέχνη (весь комплекс исполнительских средств) и ἰδέα (артистическая концепция) образуют нерасторжимое художественное единство. Важно, что этот синтез не самоцелен, а направлен на артистическое выражение глубинных этических смыслов.

**Ключевые слова:** архетип, Карл Густав Юнг, исполнительское искусство, Сергей Рахманинов, Михаил Плетнев

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## **The Asafiev's and J. Rink's Reflections about Musical Form and Performance: Conceiving the Performance of Villa-Lobos' Ciranda for Piano – "Xô, Xô Passarinho"**

This paper proposes an analytical conception to the performance of Villa-Lobos' Ciranda "Xô, Xô, Passarinho" for piano, in the context of the Boris Asafiev's "Intonation Theory and Musical Form as Process" and also considering the J. Rink's reflections about the relation between musical analysis and performance.

According to Rink's (2002) understanding, five principles can be outlined in the performer's analysis: 1) temporality; 2) discover of the shape of the piece to be performed; 3) The score is not the music; 4) Any analytical element will be incorporated with considerations about style, genre, performance traditions, technique, performer's individual prerogatives; 5) Informed intuition guides performer's analysis.

The choice of Asafiev's works, is in view of the search for principles that would encompass the semantics and syntax expressed in the act of musical performance. According to Asafiev's understanding, music is the "art of intoned meaning" (1971).

According to Holopova (2000, 2), the historical novelty of Asafiev's "intonation" is the introduction of this concept into musical theory, which pertained not to the "sphere" of composition, but to a broader field, which coordinates music with life. According to Eero Tarasti (1994, 98), the Intonation Theory may be considered as implicit musical semiotics.

Musical performance, integrated with the Theory of Intonation, is understood as the intonation of music, thus, the manifestation of sound originated in the hands and voices of the interpreters, which communicates their psychological/intellectual/emotional/semantic state in a social, historical and cultural context.

In the proposed analytical conception for the performance of the Villa-Lobos Ciranda "Xô, Xô Passarinho", the following items were treated:

- 1) Musical components with their features and functions:
  - a) Notes, intervals, melodies, homophonic textures, polyphonic, harmonic;
  - b) Short and long musical structures understood as temporal sound processes, with parts, and subparts (musical phrases, musical segments), related to the phases of the musical movement.
- 2) Asafiev's concepts of impulse, movement, energy, melos.
- 3) Systems of relationships and connections of the sounds, (tonal, modal, polytonal), which also affect the elements and processes described in the above items.
- 4) Perception and development of semantic/emotional/intellectual /artistic contents of sound sequences to be performed, according to Asafiev, always developed through:

a) the mobilization of artist's theoretical-musical, historical, aesthetic, philosophical, and cultural knowledge.

b) the imagination and emotional experimentation of sounds.

5) The material, psychological, physiological, and social conditions of the performance.

The above items are related directly to the Rink's principles of performer's analysis.

Villa-Lobos, in touch with his contemporaneity, intones in his *Cirandas* a cultural universe through historically crystallized intonations of the Brazilian social consciousness.

**Keywords:** *musical performance, musical analysis, Villa-Lobos, J. Rink, B. Asafiev*

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Professor of piano, camera music and musical analysis at the University of Brasília since 1996. He develops intense artistic, pedagogical and research activities. He has been performing in solo piano and camera music recitals, and performed with Brazilian Orchestras. His students have developed artistic and pedagogical careers in different countries as well as being awarded in national and international competitions. Daniel Tarquinio has presented scientific papers at congresses in Brazil and Portugal.

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## **The Influence of Performers' Real-Time Analytical Capacity on Listeners' Appraisal of Performances**

In my paper, I attempt to shed light on particular cases of how performers' intuitive analytical capacity, brought into play in real time during performance, can influence listeners' appraisal of performances. Through results from an experiment and an analytical case study I intend to discuss the possible influence of performers' implicit analytical knowledge and skills on the expressivity and engagingness of their performances. In our experiment, computer-assisted analysis of microtiming

patterns of representative recording samples showed a tight connection of performers' rubato patterns with structural importance and predictability: performances' expressivity and engaging quality was found to be correlated with the mainly unintentional slowing down at structurally relatively important or surprising moments and the speeding up of relatively unimportant or highly predictable moments (cf. Stachó 2012). In our case study, performers' capability of directing attention simultaneously to the superordinate levels of the musical structure and to the most embedded ones was found to be correlated with the engaging quality of a performance. In this study, in search of an explanation of the individuality and spontaneity in performances, a 'close-listening analysis' of microtiming data was carried out with linear mathematical methods on two carefully pre-selected recordings of Beethoven's 'Kreutzer' sonata (Op. 47) from around 1940, pre-rated by a large pool of listeners (both musicians and non-musicians) with respect to expressivity and engagingness. This yielded intriguing results regarding variability, predictability, and architectural thinking: through a principal component analysis of the microtiming data we were able to show that while the most 'captivating' and 'expressive' execution of one of the four performers (two violinists and two pianists on the record) was more unpredictable on a short time scale (e.g., within two-bar phrases), he was able to over-arch larger time spans with his attention. He seems to have had sufficient cognitive capacity for longer-range planning of the work's temporal structure, unlike one of the other three performers, rated by listeners as significantly 'less engaging', whose anticipating attention embraced only one or two bars' time.

**Keywords:** *performance analysis, close listening (microtiming analysis), expressivity, structural importance, predictability, attention*

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László Stachó is a musicologist, psychologist and musician lecturing and researching at the Liszt Academy of Music, Budapest. His research in historical musicology focuses on early 20th-century performance practice and Bartók analysis, in music psychology on emotional communication in music performance, and in music pedagogy on developing effective and creative working and instrumental practice methods. As a pianist and chamber musician, he has performed in several European countries and the US, and conducts attentional skills training ('Practice Methodology') workshops and chamber music coaching sessions at international masterclasses at renowned conservatoires and music festivals in Europe, US, and Israel. He was Visiting Fellow at the University of Cambridge (twice, 2014 & 2017).

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### **Beethoven’s Exercises: Understanding the Piano Technique Features of the 32 Sonatas**

The analysis of finger exercises extracted from the Nottenbohm notebook (1887), and from the Wielhorsky’s following notes disclose Beethoven’s mindfulness toward details, gestures, experimentation and new sounds.

The scarce number of these exercises certainly doesn’t allow us to retrieve Beethoven’s opinions about piano gestures in full. However, if conceived as the creative source of a sound and gestural representation, they are an analytical tool for us to focus on the timbre as well as on the technical aspects that were the most relevant for him. Therefore, these sketches become a key to access a generally considered unexplored area, which can be considered revolutionary, especially with respect to a cycle of compositions, like his Sonatas, involving his entire life.

The study of Beethoven’s exercises can lead us to understand better how to play Beethoven’s Sonatas in a perspective that first of all underlines the gestural relationship with the piano, the sound and the necessary technical means to convey the perfect architecture of Beethoven’s masterpieces.

On the basis of the exercises themselves, we have explored their possible implementation within the Sonatas focusing on:

- a) the type of technical-gestural difficulties
- b) the kind of sound which is generally expected
- c) the references to problems in phrasing, relief and expressiveness.

Starting from the exercises we have identified their use within the Sonatas from op. 2 to 111, searching for compositive parameters whose similarity with one or more than one exercises was relevant. We have highlighted the occurrence of the exercises in a single movement, and their structural function, when clearly identifiable. This analysis has been carried out examining Urtexts and critical editions in parallel, the ABRSM Edition and the Wiener Urtext Edition. It has considered the fundamental parameters from an analytical and performative point of view: i. e. the kind of pianos played by Beethoven, rhythmic pulse management, articulation and ornamentation, use of the pedal and touch.

Finally, we have pointed out three functional areas that represent the type of relationship between the exercises taken into consideration and the compositional structure: a) the proposed technical and gestural difficulties, b) the expected timbre, c) phrasing issues, relief, and expressiveness. In limited cases, our research has been extended to the Variations and the Piano and Orchestra Concertos to highlight the relevance of the technical-gestural models in an extended creative context. This study investigates Beethoven’s profile as a pianist and teacher highlighting the aspects he considered the most important, necessary or simply the newest ones according to his own needs both as pianist and teacher, or in order to achieve the highest performative level in his Sonatas. The aim of this study is to identify a col-

lection of gestural and timbre models representing an effective understanding and deepening means for scholars and performers of the 32 Beethovenian masterpieces.

**Keywords:** *Beethoven's exercises, technical/gestural aspects, timbre, piano sonatas*

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## **Piano Sonatas of Nikolai Medtner: Genre-Compositional Characteristics and Problems of Interpretation**

The works of Nikolai Medtner, a composer and performer in equal measure, are largely related to the piano to which "he trusted his inspiration, and helped reveal new capabilities of piano sound so different from the sounds of other authors" (Vasilyev, 1962). The majority of Medtner's piano sonatas belong to his most notable works, constituting a significant part of the composer's creative heritage and forming an important milestone in the history of Russian sonatas. Composer embodied in his piano sonatas of the entire spectrum of psychological depth of musical images, where the leading role is played by the expressive lyrical sphere in all its diversity.



A huge role in the works of Russian composer playing software start, which is reflected in the software titles sonatas and their parts. The main terms of the images in the sonatas is associated with lyrical, lyrical epic and lyric-dramatic spheres. Note also certain laws of its path, which is characterized by the alternation of dramatic and lyrical sonatas. Diverse genre slice of piano sonatas by the composer (ballad, elegy, tale), which, in turn, gives rise to the following conceptual model of dramaturgy: fairy, ballad-narrative, elegiac-lyrical, lyrical and dramatic.

The concept of “topos” is the most important category of rhetoric, the origins of which are diverted to ancient culture and art. Being a capacious and multifaceted phenomenon, the topic receives a polysemantic interpretation in the humanities. Analysis of all the N. Medtner’s piano sonatas makes it possible to distinguish three main spheres of his topic.

The narrativity of Medtner’s piano sonatas has a vivid literary nature, because the composer often referred to verbal elements both in his musical texts and when explaining his works. He thus gave some of his sonatas a descriptive title or subtitle as a sort of “compass”, revealing the verbal conception of certain works in his diaries and letters, and finally described the compositional and figurative toposes of his piano sonatas in his most detailed performance-related terms — indications which I have systemised in an “Author and Performance Score of Indications” (a notation which includes phrasing, articulation, dynamics, tempo, meter, rhythm, and figurative indications of Medtner’s scores). By an analysis of the indications present in the Sonata-Reminiscenza, one of his most popular and frequently-performed works, it is possible to visualise the most characteristic aspects of Medtner’s verbal imagery. As an instrument of analysis, the “Author and Performance Score of Indications” places all indications, verbal or graphical, in a four-line “score” in which each line is devoted to a certain expressive means.

Since it is based on an analysis of the composer’s instructions, and also on the performative interpretation of a broad range of indications (phrasing, dynamics, tempo, meter, rhythm, agogics, and articulation) which are “representatives of the style of verbal expression of the composer’s music” (Sokol 2007) the ‘Author and Performance Score of Indications’ not only helps to outline certain characteristics of Medtner’s style, but also to identify peculiarities of performative approaches to Medtner’s piano sonatas — of both the composer himself performing his works, and of a number of the most renowned pianists of the 20th century: Richter, Gilels, Maria Yudina, Geoffrey Tozer, Evgeny Kissin, Evgeny Svetlanov, and others).

The “Author and Performance Score of Indications” adds to the musical notation a visualisation of the transformational process of the work’s imagery in terms of phrasing, articulation, dynamics, tempo gradations, and pedal effects. It helps to distinguish the elements of musical narration from each other by separating the lyrical from the motoric aspects, the dramatic from the elegiac, and so on.

In the present work I intend to provide a performer’s view of the content of the Sonata-Reminiscenza, based on the comparison of the visual elements of the score and audio recordings, for the first time. Included in the analysis are certain peculiarities of performances of the work by a number of concert pianists.

**Keywords:** *type of imagery of Medtner piano sonatas, author and performing score of indications, sonata-reminiscenza*

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### **Метаинтерпретация в новейшей фортепианной музыке: аналитические подходы к исследованию**

Изучение фортепианной музыки композиторов второй половины XX–XXI веков и проблем ее исполнения выдвигает задачу целостного осмысления этого явления в пространстве современного мирового искусства. Очевидной представляется необходимость внедрения и систематизации новых понятий, разработка соответствующих методов анализа исполнительского искусства. Основное внимание в исследовании уделяется изучению проблемы расширения пределов исполнительских возможностей, кардинальных трансформаций в искусстве звукового воплощения, что находит отражение в обосновании актуальности разработки аналитических подходов к теории метаинтерпретации.

Трансцендентное преодоление композиторами авангарда гравитации «живительного традиционализма» (определение Л. Е. Гаккеля), стремление к «исследованию новых звуковых пространств и нового движения звука» (по К. Штокхаузену), создали глубокие изменения «самого существа того, что мы ощущаем, как музыку», как писал Ю. Н. Холопов. Это подтверждает логичность выводов о глубоких изменениях сущности исполнительского искусства. Б. Фернихуо отмечает, что сочиняет, постоянно учитывая, что «прежние исполнительские нормы больше не актуальны». Феноменальные открытия в области темброво-колористических ресурсов рояля, не уступающие своей фундаментальной значимостью бетховенским, листовским; глобальный уровень объединения творческой воли автора и пианиста, преображающий исполнительское искусство, по нашему мнению, еще недооценены в полной мере. Новые позиции для аналитического исследования артистических практик открывают феноменология музыкального жеста, исследуемая в зарубежном и отечественном музыкознании, и категория «метастиля», о чем писал Штокхаузен: «Композитор-“метастилист” опознается по жестам. Жестовый критерий превосходит стилистический» (по Т. В. Цареградской).

В качестве основного материала исследования избраны фортепианные сочинения К. Штокхаузена, Х. Лахенмана, Б. Фернихоу, С. Шаррино, Т. Адеса. Особое внимание уделяется изучению авторских указаний, рассчитанных не только на реальное воссоздание, но и обращенных к творческому воображению и внутреннему слуху пианиста (*unplayed melody*, постепенно возникающая в звуковом поле, которую должен слышать пианист в процессе исполнения во второй части композиции «Traced Overhead» Адеса, авторские ремарки «hear this — play this» в его же Второй мазурке; словесный диалог пианиста с фортепиано, на котором он в образе Джокера или Либераче одновременно создает «сюрреалистически упорядоченный беспорядок» в «Opus contra naturam» Фернихоу; градуированные графики или «интегральные» длительности, суммирующие в сознании пианиста более мелкие «частицы» музыкального ритма над нотаносцами в сочинениях Штокхаузена и др.).

Развитие композиторами виртуальной художественной системы, направленной на контроль сознания пианиста в исполнительском процессе, позволяет приблизиться к постижению авторских замыслов. Пространство метаинтерпретации предполагает выявление и интеграцию в исполнении имманентных многоуровневых взаимосвязей параметров музыкальной композиции, стремящихся к трансцендентным возможностям исполнителя и инструмента, осмысление и воссоздание единого «поэтического» временного поля композиции, объединение в звучащем континууме всех феноменов в одну художественную «конструкцию» в связи с тем, что создание исполнителем звучащей формы в ее «динамическом становлении» практически утрачивает свою актуальность. Развитие поэтики «silence» («тишины», по определению В. П. Чинаева), выраженной в ферматах, паузах, не имеющих точной продолжительности, динамических нюансах «quasi niente», педализации, улавливающей звук на грани исчезновения, многообразных сочетаниях беззвучного туше с эффектами обертонового письма создает атмосферу для творческого постижения неочевидных множественных смыслов, переключения сознания исполнителя в воображаемых туннелях «лабиринтов» композиций. Изменения взаимозависимости функций средств художественной выразительности — динамики, артикуляции, метроритма, — в новейшем фортепианном искусстве трансформируют ощущения того, что мы понимаем как «психологически постижимое, но не выполнимое реально» (что отмечал Гаккель в отношении динамики композиторов-сериалистов).

Исследование проблем метаинтерпретации в новейшей фортепианной музыке, возможно, будет способствовать появлению «благоприятнейших шансов к открытию новых горизонтов интерпретации» (цит. по Чинаеву).

**Ключевые слова:** *метаинтерпретация, исполнительское искусство, фортепиано, жестовый критерий, виртуальная полифония*

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Ольга Альбертовна Красногорова – пианистка, заведующая кафедрой инструментального исполнительства Института современного искусства, кандидат искусствоведения, профессор. До 2019 – зав. кафедрой, проректор по развитию Нижегородской государственной консерватории имени М. И. Глинки. Регулярно участвует в международных научных конференциях, конгрессах («Русско-британский культурный диалог: русская музыка в Великобритании, британская музыка в России», 2019; «Новые технологии в искусстве», 2019). В качестве исполнителя принимала участие в международных фестивалях: имени Николая Петрова (2016), «Щедрин-марафон» (2017); концертах «От модерна к футуризму: русский аспект» (2018), «Musika-Incognita» (2019) и др. В концертных программах исполняла такие сочинения, как Фуга П. И. Чайковского в транскрипции Г. Л. Катуара; Прелюдия и фуга *gis-moll* С. И. Танеева; Вариации на тему Корелли С. В. Рахманинова; Тридцать две вариации *c-moll*, сонаты соч. 57, 101 Л. ван Бетховена; Соната № 2 Ф. Шопена и др.

## 38. Rhythm

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### **Reshaping Rhythm: An Analysis of Prokofiev's Piano Sonata No. 4**

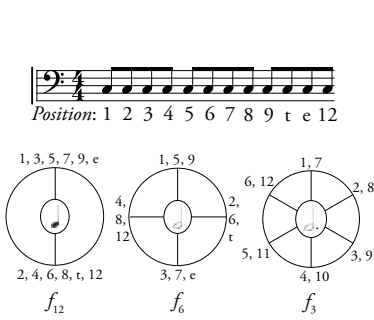
The majority of analyses in the rhythmic domain tend to start at the score and subsequently, based on evenly-spaced durational projections, infer a meter. Rather than construct periodic structures from the score, I introduce a novel coding procedure for rhythmic analysis, studying rhythms in relation to assumed periodic structures by using the discrete Fourier transform (henceforth DFT).

I show how modeling rhythm with the DFT mirrors previous cognitive theories of meter, such as oscillatory neural entrainment (Large and Jones 1999), and how the components also correspond with Richard Cohn's metric ski-hill graph (Example 2). The paper is organized into two large sections: 1) introduction and walk-through of the DFT; and 2) analysis of Prokofiev's Piano Sonata 4/I, op. 29. Prokofiev's music has been studied for its formal and harmonic oddities, but his rhythmic techniques are overlooked. I discuss how the rhythmic displacement at the incipit (Example 3) is a germinal motive which appears at different subdivisional levels and how the DFT shows this.

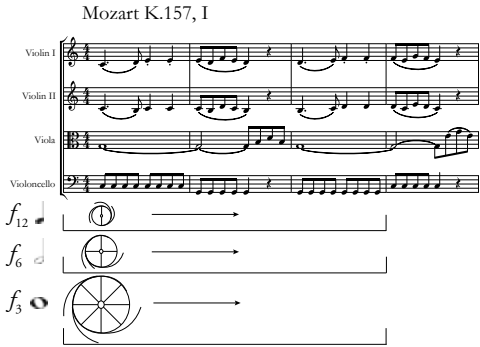
Rather than discuss the DFT's mathematical principles, I instead focus on interpretative takeaways, ensuring accessibility to all audiences. Throughout the paper, I argue that the goal of computer-aided analysis is not to eliminate the participation of human interpreters, but to develop these alternative analytical devices in order to further frame a hermeneutic pluralism.

Though the DFT was initially used for analyzing pitch classes in music theory (Quinn 2007), the concept of the equation — breaking down a signal into its constituent sinusoidal parts — is more appropriate in rhythm; because rhythm is often grouped by regularities, an analytical bias which favors this regularity (the DFT) would be best. Recently, Amiot (2016) has provided a theoretical framework for extending the DFT into the rhythmic domain, but there has yet to be a convincing implementation. Because rhythm is a temporal process in which subjects continually and phenomenologically predict the next event, analytical method should somehow emulate that; my coding procedure calculates the DFT on overlapping chunks of discrete musical data, called sliding windows, to emulate time.

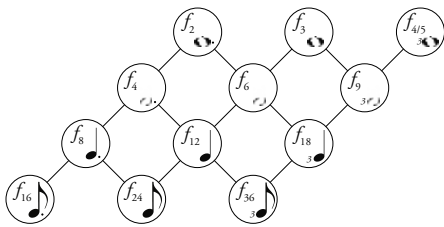
The calculation of the DFT on each sliding window of weighted, rhythmic-onset information (weighted by Lerdahl and Jackendoff's Metric Preference Rules) yields various components which correspond to the subdivisions of the window. Each component can be visualized as circles which spin at the frequency of that subdivision (Example 1); so the "12th component" notated  $f_{12}$  represents a subdivision of the music into quarter notes. Each component is comprised of magnitude and phase: magnitude is how prevalent that subdivision is and phase is how it is positioned within the barlines. These are directly relatable to Krebs's metrical dissonances (Krebs, 1999). If the magnitude for two relatively prime components are high, there is grouping dissonance and if the phases for nested rhythms are misaligned, there is displacement dissonance.



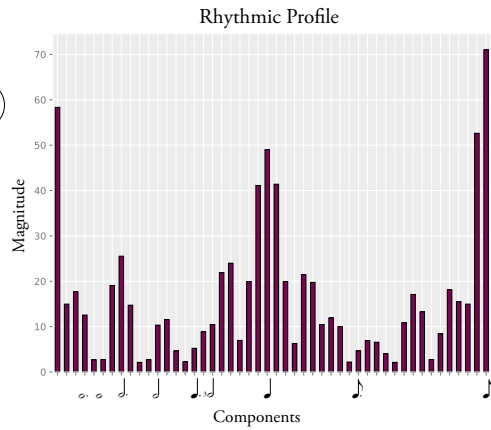
Example 1a



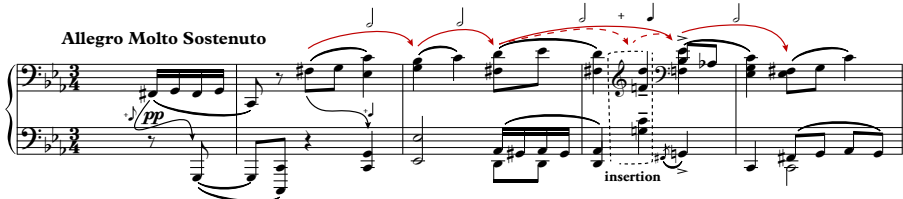
Example 1b



Example 2. Ski-Hill Graph with Fourier Components



Example 3. Rhythmic Profile



Example 4. Prokofiev Piano Sonata no 4, I (mm. 1-5)

**Keywords:** *rhythm, periodicity, Prokofiev, discrete Fourier transform, entrainment*

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Matt Chiu is a PhD student in music theory at the Eastman School of music. Prior to his enrollment at the Eastman School of Music, he earned a BM in Music Theory from the University of Connecticut (2016) and a MM in Music Theory from Boston University (2018). He has presented at national and international conferences with research concerning mathematical models, Lacanian psychoanalysis, macroharmony, and maximally-even rhythms. In 2019, he was awarded the Arthur J. Komar Student Award for his presentation on the discrete Fourier transform and Duruflé's Requiem. His current research interests involve models of rhythm/meter, math rock, and similarity chord spacing.

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## **Rubato Performed and Perceived: An Analytical Case Study**

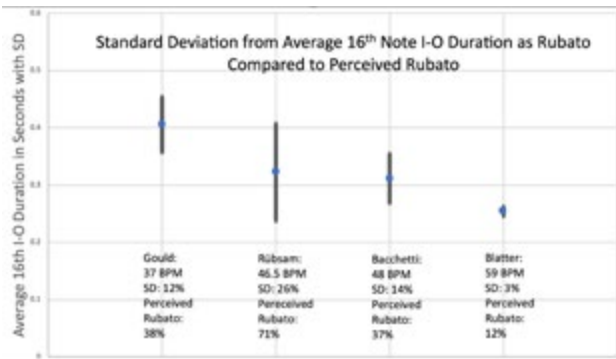
**Background.** Performance analysis became a major research area in the 1990s. Scholars such as Repp, Friberg, Johnson, Gabrielsson, Sundberg, Sloboda, Palmer, McPherson, Lehmann, Juslin studied various aspects of performances with a variety of methods. Timing was, e.g., investigated by Repp, Johnson, Sapp, Widmer; Sapp described comparing numerous performances of an identical selection of music. Rubato was, e.g., investigated by Geringer/Sasanfar, Temperley, Clarke/Baker-Short. However, no published research has focused on how tempo influences the degree of performed rubato and how such rubato is perceived by listeners.

**Methodology/Goals.** This paper will present a comparative analysis of timing in four performances (Gould, Rüksam, Bacchetti, Blatter) of Bach's Invention 9. The author used Sonic Visualiser (with VAMP Plugin "Note Onset Detector") and Audacity. A manual correction of plugin-calculated onsets resulted in an accuracy of +/- 0.01 seconds. We then calculated the average sixteenth-note inter-onset duration (Invention 9 contains almost entirely sixteenth-note onsets) and the standard deviation from the mean sixteenth-note inter-onset duration, to represent the average performed rubato. The perceived rubato was rated by musicians on a 0-to-10 Likert-type scale (comparable to the standard deviation). Goals were to answer these main questions: How do musicians perceive rubato in comparison to performed rubato? How does tempo correlate with perceived rubato? How are 16th notes on downbeats performed (main motive starts on downbeat)? How are other parts of the measure, on average, performed?

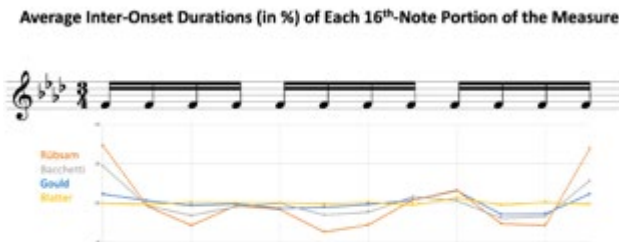
**Results.** While Blatter's performance (highest tempo: 59bpm) was almost mechanical (12% rubato), Rüksam (46.5bpm) performed the greatest rubato (26%). Both Gould (12%) and Bacchetti (14%) had a similar degree of rubato, but significantly different tempi (37bpm, 48bpm). Thus, the degree of rubato is independent from the tempo as a purely expressive, performative element. This is also supported by the observation that both Rüksam and Bacchetti performed at a similar tempo (46.5bpm, 48bpm), but with significantly different degrees of rubato (26%, 14%). Rubato was perceived proportionally similar as performed if, and only if, the per-

formed rubato was significantly different: Blatter’s rubato (calculated 3%) was perceived 12%, Gould’s rubato (calculated 12%) was perceived 38%, and Rübsum’s rubato (calculated 26%) was perceived 71%. Interestingly, Gould’s rubato (performed 12%; perceived 38%) compares to Bacchetti’s (performed 14%; perceived 37%) in that the performed rubato is slightly higher (+2%) in Bacchetti’s performance, but the perceived rubato is slightly lower (−1%). Since Bacchetti’s tempo is significantly higher than Gould’s, we seem to perceive the degree of rubato slightly higher when the tempo is lower, although the performed rubato is similar or even lower. — Other observations: not only the first sixteenth in each measure is, on average, prolonged, but also the last: to slow down before the main motive appears. When the main motive does not appear, inter-onset durations are not prolonged.

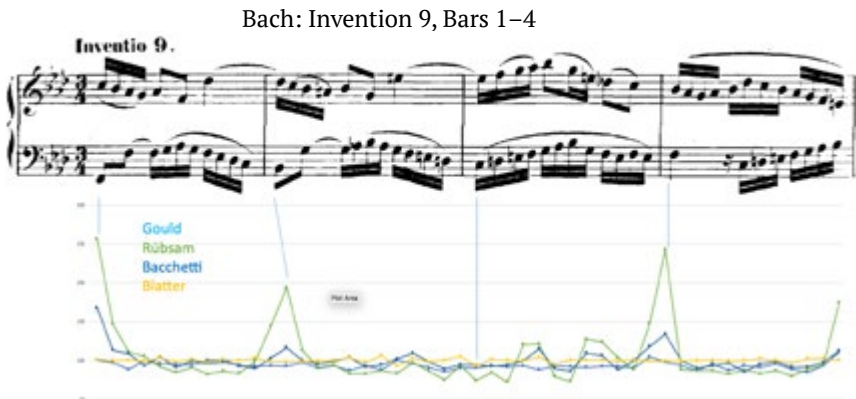
**Rubato Performed and Perceived: An Analytical Case Study**



Graph 1



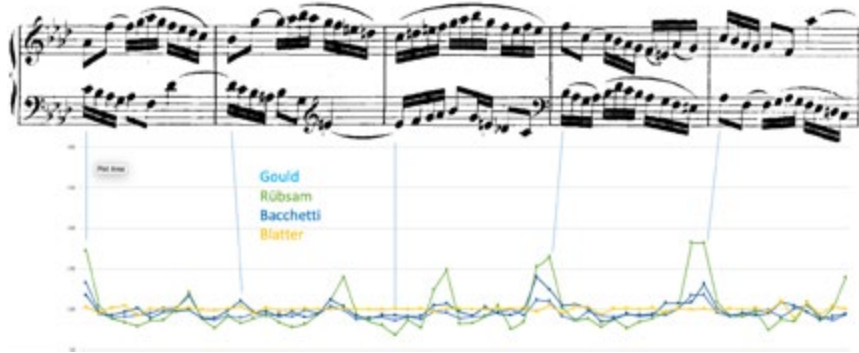
Graph 2



Graph 3

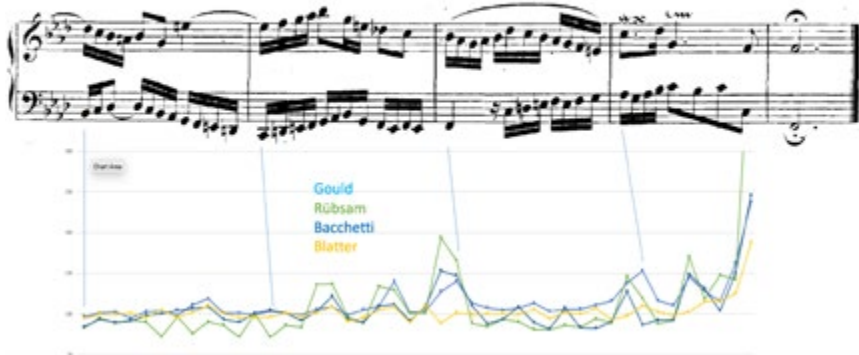


## Bach: Invention 9, Bars 5–9



Graph 4

## Bach: Invention 9, Bars 30–34



Graph 5

**Keywords:** performance analysis, expressive timing in music, rubato, tempo

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and / or editor of 21 books, and the author of more than 120 articles. Among his most recent books are *Musical Listening Habits of College Students* (2010) and *Computer-Assisted Music Analysis* (2014). Website: <http://www.nicoschuler.com>.

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## **Micro-Metrical Dissonance: Analytical and Theoretical Possibilities**

Metrical dissonance (Krebs 1999) is a widely present structural element in nineteenth-century compositions and is still found in many musical practices of the twentieth and twenty-first centuries, although albeit there are cases where it has undergone change.

Krebs notes that metrical dissonances can occur at high, medium or low levels. The principle of low-level dissonance includes situations of non-alignment between layers close to the pulse layer. Santa (2019) proposes the concept of subtactus-level dissonance, which is more precise and closer to what we present in this paper, but it should be noted that identifying the tactus in some musical excerpts is a subjective process and can vary according to the listener. Therefore, applying both concepts to the repertoire of the last 120 years has become less precise.

Our more specific proposal (Gumboski 2019) is the concept of micro-metrical dissonance, defined as: any structure that has some degree of non-alignment between metrical layers, whose resulting relationship makes the pulse layer itself — as the fastest pervasive layer in the musical context — one of the layers in conflict (the pulse layer also becomes interpretive). An implication of this conceptual proposal is diversification in the dissonance taxonomy. The grouping micro-metrical dissonance implies relationships represented by decimal numbers, because if we take the fastest layer as reference for unit 1, its relationship with the others is expressed by decimal numbers (e.g., a superposition of eighth-note quintuplets, eighth-notes, and dotted eighth-notes;  $G1.875/1.25/1$ ). Displacement micro-metrical dissonance implies a distance less than the reference unit of the pulse layer, i.e., by decimal values (e.g.,  $D1+0.75$ ). Such decimal factoring indicates the high rate of non-coincidental attacks.

We are not only proposing a different term to identify the same phenomenon, but we suggest a new level of analysis, i.e., from lowest to highest: micro-metrical, low-level, mid-level, and high-level or hypermetrical. We understand low-level dissonance as being characterized by non-alignment between layers immediately above the pulse layer. The first bars of Schuman's "Die Rose, Die Lilie" are analyzed by Krebs (1999) as low-level dissonance, which agrees with what we propose here. If we take "Eusebius" as an example — also cited by Krebs (1999) as low-level dissonance — we see that this passage is specifically different from others, as it is a grouping micro-metrical dissonance (eighth-note septuplets as the pulse layer;  $G3.5/1$ ).

In the twentieth century we find the most varied examples of micro-metrical dissonance. Almeida Prado's "Pórtico do Crepúsculo" is a typical case of grouping micro-metrical dissonance (G1.25/1) with much more textural sound (Moreira 2019). Ligeti's *Poème Symphonique* is another example of grouping micro-metrical dissonance, in this case much denser, configuring a compound dissonance. Variations for Trumpet by Don Ellis features a short length of displacement micro-metrical dissonance (13'30–13'35). There is also a specific category that broadens the taxonomy, i.e., tempo micro-metrical dissonance, identified in pieces such as Nancarrow's *Study No. 37*, and Reich's "Piano Phase" (in the transitions between one section and another) in which the layers move continuously due to very precise differences in tempo.

Therefore, the concept of micro-metrical dissonance opens a new set of analytical possibilities, especially for twentieth-century repertoire.

Musical Example 1. Hypothetical sections in grouping metrical dissonance (above) and micro-metrical dissonance (below)

The image displays two musical staves. The top staff shows a rhythmic pattern with three measures. The first two measures have a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (2 2 2 2). The third measure has a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (2 2 2 2). The bottom staff shows a rhythmic pattern with three measures. The first two measures have a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (1,25 1,25 1,25 1,25). The third measure has a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (1,25 1,25 1,25 1,25). The bottom staff shows a rhythmic pattern with three measures. The first two measures have a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (1,875 1,875 1,875 1,875). The third measure has a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (1,875 1,875 1,875 1,875).

Musical Example 2. Hypothetical sections in displacement metrical dissonance (above) and micro-metrical dissonance (below)

The image displays two musical staves. The top staff shows a rhythmic pattern with four measures. The first three measures have a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (2 2 2 2). The fourth measure has a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (2 2 2 2). The bottom staff shows a rhythmic pattern with four measures. The first three measures have a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (1,25 1,25 1,25 1,25). The fourth measure has a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (1,25 1,25 1,25 1,25). The bottom staff shows a rhythmic pattern with four measures. The first three measures have a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (0,5 0,5 0,5 0,5). The fourth measure has a top line with eighth notes (1 1 1 1 1 1) and a bottom line with quarter notes (0,75 0,75 0,75 0,75).

Musical Example 3. Eusebius (Schumann) analysis by the principle of micro-metrical dissonance

(Micro)pulso layer =  / 

Interpretative layers  $\geq$  

Musical Example 4. Grouping micro-metrical dissonance in *Pórtico do Crepúsculo*

(Micro)pulso layer =  / 

Interpretative layers  $\geq$  

**Keywords:** *metrical dissonance in 20th and 21st century music, analysis of micro-metrical dissonance, taxonomy of micro-metrical dissonance, tempo dissonance*

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### **Yik Long Lau**

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## **Stravinsky's Mask: Metrical Dissonances in "The Mummets" from "Petrushka"**

While issues of pitch organisation in "Petrushka" (1911) have been much researched (van den Toorn 1983 and Taruskin 1996), the rhythmic organisation in this ballet has received little scholarly attention.

This study investigates the use of metrical dissonance – the incongruity between metrical layers – in "Petrushka", emphasizing in particular on a passage that carries the stage direction "the masks and the mummets dance" (Rehearsal no. 122); the importance of which has hitherto been overlooked by scholars. This passage, which is from "The mummets" in the fourth tableau, is written in 5/8 meter. While quintuple time is prominently used in the ballet, this passage is an exception in that it alone superimposes the principal melody with ostinati of different cardinalities. Example 1 shows that while piccolo, 3rd flute and glockenspiel play the melody, the other instruments in the background are repeating fragments of different length. Since the length of different ostinati varies, and since the attack points of the melody and those of the ostinati do not align, the superimposition leads to an incongruity between metrical layer, which results in metrical dissonance.

Although the metrical design in question can be classifiable as van den Toorn's Rhythmic type 2 (van den Toorn 1987), his approach does not distinguish between what is heard and what is notated. In other words, the incongruities between our aural perception and the notated meter of the passage hence remains unexplored. In "the masks and the mummets dance," however, it is as if the notated meter acts as a mask that visually covers up the superimposed metrical and rhythmic layers. Such a hermeneutic reading draws a link between the music and the dramatic plot, in which it is the only passage that describes the action of the mummets in the Shrovetide fair.

Harald Krebs's theoretical concept of subliminal dissonance (Krebs 1999), which concerns the incongruency between metrical implication suggested by the notated meter and that suggested by the musical features (i.e. phenomenal accents), would be a suitable tool to address this "mask of notated meter". Together with Krebs's theoretical concept of direct metrical dissonance (Krebs 1987 and 1999), the uncanny superimposition of musical layers and their relationship to the notated meter in the excerpt can then be revealed further.

Following a critical review of the concept of metrical dissonance in light of approaches proposed by Krebs and van den Toorn, I trace how the principal melody featured in rehearsal no. 122 is transformed at different points of the ballet that

generate varying metrical implications. Through an in-depth examination of the metrical dissonance at work in rehearsal no. 122, I argue that the metrical dissonance and the questionable notation in 5/8 meter, which “masks” the much more complicated metrical features, hints at the special importance of “the masks and the mummers dance” in “Petrushka” as well as reveals Stravinsky’s rhythmic innovations in the early 1910s.

Example 1. Reduction Score of Rehearsal No. 122 in Stravinsky’s *Petrushka*

**Keywords:** *Petrushka*, Stravinsky, metrical dissonance, mask, superimpositions

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### **Christopher Bochmann**

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## **Some Rhythmic Techniques in Webern's Later Works**

Webern's generation made giant strides in the evolution and transformation of musical language in the first half of the 20th century, but the great majority of these are limited to pitch criteria, leaving other parameters to an almost implicit or intuitive principle.

Rhythm undergoes much less objective study than pitch and is often disregarded or left to criteria that are secondary to, or dependent on, those of pitch.

Traditionally — or tonally — the study of musical language was always limited to the study of harmony. Other aspects, even that of melody, are generally regarded as being implicit in, and secondary to, the study of harmony.

Webern's music moves away from the qualitative criteria of tonality or modality, using an ever more quantitative vision as a yardstick. In certain cases, however, there can be double interpretations, without the possibility of opting definitively for one or other — qualitative or quantitative. In this respect, the increasing use of canon towards the end of Webern's life, principally from Op. 26 onwards, helps us to clear up some of these doubts and to lay bare some of the rhythmic techniques used by the composer.

Interestingly, these techniques borrow from both qualitative and quantitative criteria and, in doing so, suggest that, as regards rhythm, Webern's attitude is typical of that of a more transitional phase rather than a fixed phase in the evolution of musical language — a period of transition that is wholly in keeping with the period, instead of the avant-garde status that is often attributed to him. Quantitative criteria like the use of retrograde transformations combine with qualitative criteria like staccato realizations of longer durations to produce mixed transformations that owe elements to both rhythmic concepts.

Techniques drawn from Op. 24 (non-canonic) and Op. 28 (canonic) in particular will help to clarify the situation.

These conclusions in turn also help us to formulate a more objective way of interpreting other cases that may initially be seen as unclear, both in Webern's own music as well as in that of others. They also help us to analyse rhythmic techniques of subsequent generations (Messiaen, Boulez, Stockhausen, etc.) with greater clarity and understanding.

In this way, Webern can be seen to be a living link between a previous and a subsequent generation.

**Keywords:** *canon, qualitative, quantitative, duration, bar*

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Christopher Bochmann studied at Oxford University (D.Mus.) and also privately with Nadia Boulanger and Richard Rodney Bennett. He has worked in Britain, Brazil and since 1980 in Portugal. He taught at the Instituto Gregoriano and the Conservatório Nacional, and later at the Escola Superior de Música de Lisboa (Director for 6 years, supervisor of the composition course for 16). He is a full professor of the University of Évora, where he was Dean of the Arts from 2009 to 2017. Conductor of the Orquestra Sinfónica Juvenil since 1984. He has a Medal of Cultural Merit (Portugal) and an O.B.E. (Great Britain). Compositions include music from solo to orchestral music, from chamber music to opera.

### **Kristina Knowles**

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## **Temporal Duality: Cyclical and Linear Features of Meter**

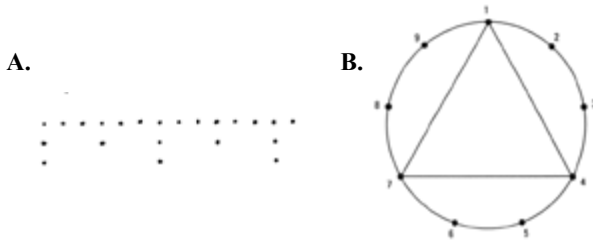
Discussions of time in music frequently invoke the distinction between cyclical and linear ideas of time, applying these temporal descriptors to music of differing cultures (Clayton 2000) and time periods (Berger 2007). These concepts also appear in discussions of meter and its role in music, representing the two sides of meter; a future-oriented attending generated by entrainment to approximately even durations, and the role of recurrence via repeating temporal patterns. While most scholars acknowledge both sides of meter, their subsequent discussion and analyses predominantly emphasize either the linear or cyclical aspects of meter; few explicitly treat meter as simultaneously linear and cyclical (Butler 2014). In this paper, I build on previous research to explicate how the combination of various musical elements contributes to a perception of meter as linear or cyclical within any one passage of music. In doing so, I seek to subvert traditional associations of classical and romantic music with predominantly linear temporality and popular music with predominantly cyclical temporality, and instead highlight how shifts in the expression of meter can enable music to fluidly slip from one temporality to the other.

The perception of meter as linear vs. cyclical depends upon differing expressions of the same general set of musical elements. These include harmony, specifically the rate of harmonic rhythm, the nature and immediacy of melodic, harmonic, and rhythmic repetition, and the use of anacrusic gestures. For instance, the use of short anacrusic gestures to emphasize the return of the downbeat shifts towards a perception of meter as cyclical. This trend towards cyclicity can then be strengthened via a similarity in how the downbeat is approached, drawing attention towards the recurring sense of return, or by the repetition of musical material within the measure or multi-measure unit, making the short anacrusis a type of autotelic gesture (Hughes 2003). Alternatively, any sense of cyclicity could be downplayed by the



avoidance of near repetition, an increase in harmonic rhythm, and shifting metric emphasis to the hypermetric level. As the example of anacrusis demonstrates, it is often in the convergence of multiple interacting musical parameters that meter is perceived as linear or cyclical, and a local shift in any one set of these parameters can swing the pendulum in the other direction. Since meter influences and interacts with both the local musical surface and larger structures at the phrase level and in the articulation of formal sections, I argue that meter contributes to cyclical and linear expressions of time that operate at different structural levels, resulting in what I call nested temporalities. In such cases, the level one is attending to influences the predominant temporality perceived, resulting in different possible perceptual experiences of the same piece. Understanding the mechanisms by which music expresses linear and cyclical time enables more nuanced analyses and brings insight to our perception and experience of time in music.

**Figure 1.** Visual representations of meter as A.) linear (Lerdahl and Jackendoff 1983) and B.) cyclical (London 2012)



**Figure 2.** A piano reduction of Beethoven's Symphony No. 5, mm. 129–147. The consistent eight note pulse generates increasingly larger metrical levels, enabling attending at the phrase level. An increase in harmonic rhythm in m. 138 and changes to the prevailing harmonies beginning in m. 143 coupled with an anacrusic gesture in the low strings combine to generate a linear progression towards the arrival of the new C-minor tonic in m. 146.

Figure 3. Chopin's Second Ballade, op. 38, mm. 1–14. Elements that contribute to the expression of cyclicity in mm. 6–6 include the repeating siciliano rhythm, repetitive melodic and harmonic material, harmonic stasis via a tonic pedal in an inner voice, and the presence of anacrusic eighths that emphasize the recurrence of scale degree 3 on the downbeats.

The image shows a musical score for Chopin's Second Ballade, op. 38, mm. 1–14. The score is in 3/4 time and marked 'Andantino'. It features a repeating siciliano rhythm in the right hand and a tonic pedal in the left hand. The score is annotated with Roman numerals and labels such as 'IAC', 'IV', 'I', 'PAC', and 'Tonic Pedal'. The score is divided into two systems, each with a treble and bass staff. The first system shows the beginning of the piece, and the second system shows the continuation. The annotations highlight specific harmonic and rhythmic elements that contribute to the cyclicity of the music.

**Keywords:** meter, linear, cyclical, time, perception

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Kristina Knowles is an Assistant Professor of Music Theory at Arizona State University, where she teaches undergraduate and graduate courses on music theory and cognition. An interdisciplinary scholar, her work combines research in music theory, philosophy, and psychology around questions of rhythm and meter in twentieth-century music, perception, and the relationship between time and music. She has presented research nationally and internationally at various conferences, including EuroMAC (2014), The Society for Music Perception and Cognition (2015, 2017), and The Society for Music Theory (2018), and has forthcoming publications in "The Oxford Handbook of Time in Music", "Engaging Students: Essays in Music Pedagogy", and "Contemporary Music Review".

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### Авторская метрономизация Девятой симфонии Бетховена с позиции сравнительного анализа

Бетховен указал скорости исполнения по метроному для всех частей и разделов своих симфоний. Его авторские метрономизации часто подвергаются критике; имеются и доводы в их защиту.

В докладе рассматривается темповая проблематика Девятой симфонии. Предмет дискуссий — существование двух авторских списков метрономизаций: первый для издательства «Шотт», второй для Лондонского филармонического общества. Антон Шиндлер утверждал, что между первым и вторым списками имелись расхождения «во всех частях» (Schindler 1970, 481). Это ложь. В действительности списки совпадают за одним исключением. Темп Presto, которым открывается финал, в старом Полном собрании сочинений (ему следуют все издания партитуры) обозначен по метроному:  $\downarrow = 96$ . Среди бетховеноведов преобладает мнение, что эта скорость — результат опечатки, допущенной Шоттом при публикации списка; тогда верное значение не 96, как в письме Бетховена Мошелесу в Лондон, а 66, как указано в письме Бетховена Шотту (см., например: L. van Beethovens *Konversationshefte*, 391. Anm. 680).

В таких спорных случаях целесообразен сравнительный анализ композиций. Финалу Девятой симфонии предшествовали третья часть Пятой симфонии, для которой Бетховен в 1817 году указал скорость 96, а также Presto Десятого струнного квартета (op. 74) в том же размере, но с еще более высокой скоростью — 100. М. Г. Харлап писал, что скорость 66 не соответствует характеру presto в размере 3/4 у Бетховена, а верное значение, согласно второму списку, 96 (Харлап 1971, 408–409). Результатами анализа подтверждается правота Харлапа.

Проблематика темпа выходит за рамки сугубо практического вопроса о скорости исполнения, будучи не только сферой компетенции исполнителей. Темп должен рассматриваться прежде всего как свойство музыкальной композиции. Последовательно проводимый сравнительный метод позволяет выстроить типологию темпов и в дальнейшем развить теорию темпа применительно к тактовой системе музыкального ритма. В практической плоскости сравнительный метод помогает минимизировать ошибки в определении скорости, от которых никто не застрахован.

**Ключевые слова:** Бетховен, метр в музыке, метроном, сравнительный анализ, темп

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Сферы интересов: теория и история музыки, музыкальный ритм, темп, историческое исполнительство, стиховедение.

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**Закон динамической прогрессии (дзё-ха-кю) и «пауза» (ма)  
в традиционном музыкальном театре, музыке  
и других временных искусствах Японии.  
Проблема аналитического подхода**

Доклад посвящен рассмотрению двух ключевых понятий в области пространственно-временного развертывания композиций японской традиционной музыки (танцевальной, театральной, вокальной, инструментальной), всё более привлекающих внимание современных композиторов и театральных режиссеров. Это – 1) дзё-ха-кю (очень условно понятие, которое можно передать как «медленное вступление – развитие – быстрый финал») и 2) ма («пауза/промежуток/пробел» и т. п.).

Конспективно изложим историю формирования (восходящую к китайским образцам эпохи Тан, 618–907) и эволюционный путь развития и теоретического осмысления данных понятий.

В придворной музыке и танцевальных представлениях (гагаку, бугаку) X–XI вв. и в буддийских песнопениях (сёмё) XIII в. понятие дзё-ха-кю трактовалось как трехчастность композиции. Переосмысление этого понятия как пространственно-временного (с последовательным ускорением к концу) произошло в искусстве музыкальной драмы Но, или Ногаку, обладающей уникальной, своеобразно синтезирующей предшествующие, музыкальной системой, выдвинувшей Японию в ряд высочайших мировых музыкально-театральных культур. В трактатах крупнейшего драматурга и теоретика театра Но Дзэами Мотокиё (ок. 1363 – ок. 1443) дзё-ха-кю философски осмысливается как вселенский закон мирового развития или движения, проецируемый на музыкальную и кинетическую составляющие музыкальной драмы. Создатели музыкальной кукольной драмы Дзёрури (Бунраку) напрямую заимствовали этот закон динамической прогрессии, а впоследствии произошло его укоренение в некоторых музыкальных жанрах, в танцевальном искусстве и в других временных искусствах Японии (например, чайной церемонии), а также в риторике и поэзии. Проекцию дзё-ха-кю можно обнаружить в живописи и каллиграфии.

Сложное (в том числе для самих японцев) и трудно формулируемое понятие «ма» как рудимент древнейшего принципа измерения пространства временем в эпоху японского средневековья было переосмыслено в русле дзэн-буддийских концепций (Пустоты, внезапного озарения и др.). Как некая универсалия понятие «ма» охватило не только музыкальную драму (а музыка

театра Но считается наиболее полным выражением духа дзэн-буддизма в японском музыкальном искусстве), вокально-инструментальную и инструментальную музыку, не только танец и некоторые виды боевых искусств, оно спроецировалось и в живописи и каллиграфии.

Несмотря на музыкальную вестернизацию Японии, древняя концепция музыки сохранилась и не утратила определяющего значения для творчества и поныне. Трудности аналитического выявления закономерностей организации композиционного процесса при работе европейского музыковеда-аналитика с традиционным японским музыкальным материалом обусловлены разными представлениями о времени и, в конечном счете, разными типами мышления, в том числе музыкального, — европейского и японского. Способ связи элементов музыкального языка при анализе процесса звучания Ногаку удивляет своей неопределенностью при наличии относительно четких 8-, иногда 6-, 4-, 2-дольных метрических структур инструментального пласта звучания, которым подчиняется и вокальный пласт (распевание или речитирование текста драмы). Их четкость размывается и как бы преодолевается ускорением к концу каждой формальной единицы на всех структурных уровнях композиции. Стандартная структура драмы (пять разделов — данов) также «преодолевается» параллельным действием трехфазного временного закона дзё-ха-кю, влияющего и на пространственную организацию. При этом такая неопределенность не влечет нарушения архитектурного равновесия целого.

При всей нестабильности «ма» (временной паузы/пробела), переводя понятие в европейскую ментальность, его можно сравнить с длительностью паузы, над которой стоит фермата, дающая абсолютную волю чувствованию исполнителя-интерпретатора в определении длительности «послезвучия». Но в японской традиции «ма» — это не только послезвучие, скорее «ма» обладает свойством некой энергетической концентрации.

Главная особенность, ставящая в тупик европейского аналитика, состоит в том, что эта неопределенность и интуитивность в японской музыкальной традиции кодифицированы как стандарт. «Правильное» позиционирование этой неопределенности в процессе развертывания композиции и «правильное» нахождение длительности «ма» (паузы) является высшим критерием оценки духовности и эстетического качества исполнения.

**Ключевые слова:** *дзё-ха-кю, ма (пауза), музыка драмы Но, японская традиционная музыка, пространственно-временное развертывание композиции*

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Сфера научных интересов: традиционная музыка Японии, органология, кампанология, музыкальная иконография. Автор монографии, ок. 70 научных публикаций и свыше 600 энциклопедических статей по музыке стран Восточной, Юго-Восточной и Центральной Азии. Руководитель ряда музыкально-энциклопедических проектов, в том числе первой отечественной энциклопедии музыкальных инструментов (*Музыкальные инструменты. Энциклопедия*. Гл. ред. М. В. Есипова. М.: Дека-ВС, 2008. 786 с.).

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## **Временная структура сериальных сочинений Карела Гуйвартса**

Карел Гуйвартс — бельгийский композитор, один из пионеров сериальной и электронной музыки, автор первой в Западной Европе сериальной композиции (Опус 2 для 13 инструментов, 1951). Его творчество получило глубокую и всестороннюю оценку в исследованиях Германа Саббе (Sabbe 1981; Sabbe 1994) и Марка Деларе (Delaere 1994; Delaere 1996; Delaere 1999), благодаря усилиям которых была восстановлена справедливость в отношении исторических заслуг музыканта.

В докладе анализируется ритмо-временная сторона сериальных сочинений Гуйвартса в ее эволюционной динамике. Материалом исследования послужили произведения, созданные в 1951–1952 годах: Соната для двух фортепиано, Опус 2 для 13 инструментов, Опус 3 с протянутыми и ударными звуками и электронная Композиция № 4 с мертвыми тонами.

Ни в одном из этих сочинений организация временного параметра не оказывается тождественной. В Сонате ритмическая структура еще не обладает серийными свойствами, но она автономна от высотности и упорядочивается одними и теми же принципами: шесть видов длительностей симметрично группируются вокруг седьмой, центральной, пронумеровываются и вписываются в сумму значений всех параметров (синтетическое число 7). Гуйвартс при этом рационализирует временной интервал вступления звуков, оставляя свободной от строгого контроля их собственную продолжительность. В Опусе 2 композитор объединяет принципы, реализованные в Сонате, с серийной системой организации. Ритмическая область регулируется пронумерованным хроматическим рядом длительностей (временных интервалов), содержащим 16 элементов (от 1 до 16 шестнадцатых). Центральной выступает половинная нота с показателем 8. В Опусе 2 ритмический и высотный параметры оказываются тесно взаимообусловленными, так что в одних случаях длительность

зависит от показателей высоты, а в других — наоборот, ритмическое значение «диктует» порядок последовательности звуков. В результате складывается как минимум двухслойная параллельная система организации. В Опусе 3 ритмическая система регулируется при помощи числовых рядов, которые развертываются в пяти различных временных полях, измеряемых тридцатьвторой, шестнадцатой, восьмой, четвертной и половинной нотами. У каждого инструмента числовой ряд состоит из 8 групп по три числа. В его устройстве сочетаются арифметическая и геометрическая прогрессии (1–2–1, 2–4–2, 3–6–3, 4–8–4, 5–10–5, 6–12–6, 7–14–7, 8–16–8). В Опусе 3 композитор распространяет числовой контроль не только на организацию длительностей, но и на паузы между ними. Временной параметр, по сути, начинает управлять всем композиционным процессом, формируя и структуру, и концепцию пьесы.

Преобразование музыки в чистую временную структуру осуществилось в электронной Композиции № 4. В ее основе лежат четыре звука одинаковой продолжительности, постоянно повторяющиеся. Поначалу звуки вступают одновременно, но промежутки между их повторениями имеют различную длину, так что вскоре происходит десинхронизация, достигающая пика в центре композиции, когда звуки появляются поочередно один за другим. После этого начинается обратный процесс, приводящий в конце пьесы к исходному состоянию синхронного звучания.

Таким образом, в сочинениях Гуйвартса, с одной стороны, обнаруживается отчетливая тенденция к усложнению способов ритмической организации, к охвату всё большего количества уровней, подверженных рациональному контролю (временные интервалы вступления, продолжительность звуков, паузы, пропорции формы), к расслоению ритмо-временного пространства. С другой стороны, поглощенность временной структурой стимулирует отход от сериализма и разработку новых композиционных стратегий, способных наиболее совершенно реализовать композиторские идеи.

В докладе также прослеживаются связи ритмических идей Гуйвартса с временными концепциями Мессиана и Штокхаузена. Делается вывод, что, несмотря на определенные точки соприкосновения, представления бельгийского композитора о времени и ритме оказываются оригинальными и независимыми от взглядов других композиторов.

**Ключевые слова:** музыка XX века, Карел Гуйвартс, сериализм, ритмо-временная структура, синтетическое число

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Екатерина Гурьевна Окунева работает на кафедре теории музыки и композиции Петрозаводской государственной консерватории имени А. К. Глазунова, с 2019 года исполняет обязанности проректора по научной и творческой работе. В 2006 году защитила кандидатскую диссертацию в Московской государственной консерватории имени П. И. Чайковского. Является лауреатом I всероссийского конкурса «Наука о музыке. Слово молодых ученых» (Казань, 2004), автором монографии «Эволюция стиля Эрkki Салменхаары в контексте европейской музыки второй половины XX века» (2011), учебных пособий «Анализ серийной и сериальной музыки» (2012), «Принципы организации ритмических структур в сериальной музыке» (2014). Регулярно участвует во всероссийских и международных конференциях. Область научных интересов связана с серийной и сериальной музыкой, современными техниками композиции, скандинавской и финской музыкой XX века.

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## **Техника свободной пульсации Лейфа Сегерстама: вопросы генезиса**

Творчество современного финского композитора Лейфа Сегерстама (род. 1944) поражает своими масштабами. На сегодняшний день ему принадлежит около 400 крупных сочинений, большая часть из которых симфонии (335 опусов по состоянию на сентябрь 2019 года). Поразительная продуктивность Сегерстама определяется выработанной им техникой, которую он назвал «свободной пульсацией». К настоящему моменту техника Сегерстама почти не изучалась подробно, вопросы ее генезиса в исследовательских источниках фактически не поднимались. Их выявлению посвящен настоящий доклад.

Техника свободной пульсации является одной из авторских версий алеаторики и имеет ряд характерных особенностей. В своем зрелом варианте она представлена в сочинениях, которые возникли с начала 1990-х, и реализуется в развернутых оркестровых композициях. Им, несмотря на неординарность устройства, композитор дает традиционное жанровое обозначение — «симфония». Симфонии Сегерстама исполняются без дирижера, они составлены из соноров разной природы, опираются на алеаторный контрапункт с нежестко синхронизированными между собою партиями, их форма образуется из нескольких разделов-страниц, чередующих блоки, более и менее контролируемые. Перечисленные свойства указывают на родство симфоний Сегерстама с алеаторными опусами американских авторов. Так, деление на разделы-страницы, сложение ткани из неритмизованных звуковых пятен заставляет вспомнить «Доступные формы» Эрла Брауна; принципы коорди-



нации исполнителей между собой напоминают о «методе подсказывания» Крисчена Вулфа.

Более ранние опусы Сегерстама позволяют говорить об иных влияниях. Начальные опыты в области свободной пульсации приходятся на 1970-е и связаны с квартетами композитора. В Пятом (1970) эта техника была опробована впервые, в Шестом (1974), Седьмом (1974–1975) и Восьмом (1975–1976) получила своеобразное развитие. Отдельные части этих трех сочинений обозначены как «свободно пульсирующие». Они не имеют привычной нотной записи и предполагают импровизацию музыкантов на основе авторских указаний. Поскольку эти опусы не изданы, судить о качествах вербальной нотации, примененной Сегерстамом сложно. Однако на протяжении многих лет у финского автора очевидна склонность к интуитивной музыке в том ее виде, который она получила в двух знаменитых циклах Штокхаузена — «Из семи дней» (1968) и «Из грядущих времен» (1968–1970), опирающихся на вербальную нотацию ассоциативного типа. В инструментальных сочинениях Сегерстама связи с этим типом нотации выразятся в поэтичных названиях, фиксирующих определенное психологическое состояние (Симфония № 18 «Один в лодке посреди озера...»), в многочисленных комментариях, касающихся особенностей исполнения музыки, которыми буквально испещрены партитуры композитора. Последовательней всего параллели с интуитивной музыкой проявляются в вокальных опусах Сегерстама. Среди них показательна Симфония № 14 для голоса и большого симфонического оркестра на тексты афоризмов Дж. Брауна, где звук гибко откликается на слово, раскрывает его в различных формах.

Разговор об истоках техники свободной пульсации будет неполным, если обойти стороной само звучание музыки финского композитора: экспрессивное, красочное, в котором массивные кульминации сменяются зонами лирического затишья. Нельзя забывать, что Сегерстам — один из крупнейших современных дирижеров, работавший со многими прославленными оркестрами, основу его репертуара в этой области составляют сочинения И. Брамса, Г. Малера, А. Скрябина, Я. Сибелиуса. По-видимому, звукоидеал Сегерстама связан с позднеромантической музыкой и сложился не без влияния дирижерской деятельности, долгое время доминировавшей в творческой практике финского автора.

Таким образом, обсуждение той почвы, которая породила «свободную пульсацию» Сегерстама, позволяет видеть эту технику органичным продуктом своего времени, сохраняющим при этом связи с прошлым.

**Ключевые слова:** *Лейф Сегерстам, симфония, алеаторика, техника свободной пульсации*

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## 39. Mode, Lad, Tonality

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### **Liquified Tonality in Ravel's "Ondine"**

The highly ornamental piano music of Maurice Ravel has often been scorned by scholars for being superficial, even flashy. But underneath is a wealth of advanced compositional techniques of which especially the enigmatic harmonic language invites closer inspection. In the current presentation we investigate the trajectories of the fundamental bass in Ravel's "Ondine". We present relevant new insights about the harmonic organization, and discuss connections to previous research into the topic.

Ravel's "Ondine" is characterized by the blurring of the contrast between chord-tones and non-chord-tones, something that could be described as the dissolution of chords into scales. This greatly challenges the applicability and the informative value of traditional harmonic analysis.

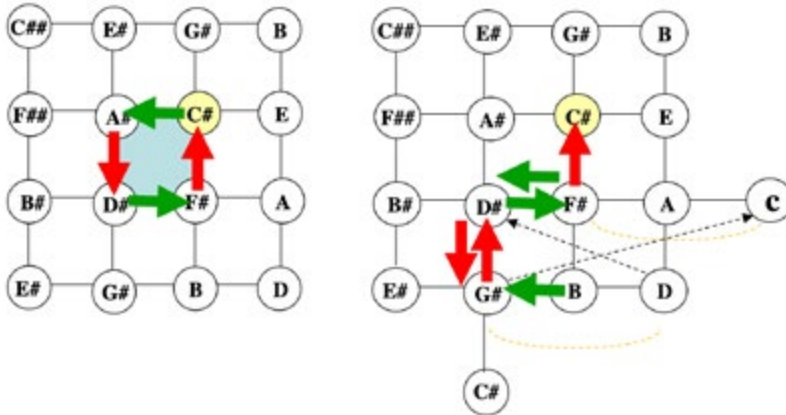
We may observe an interesting parallel process within music theory, namely the unified conceptualization of chords and scales in Jack Douthett's (2008) filtered point symmetries. The characteristics of parsimonious voice leading among third-generated chords and that of modulation between neighboring fifth-generated diatonic scales are based on the same underlying principles. In his investigation of the succession of diatonic and acoustic collections in "Ondine", Jason Yust (2013) takes advantage of this unified conceptual framework and provides a quite original solution in terms of a 7-note scale generated by a neutral third within an auxiliary 18-tone chromatic, which projects precisely to diatonic and acoustic collections in the familiar 12-tone universe.

Building further on previous research into patterns of the fundamental bass, the guiding question for this paper is whether in "Ondine" the consideration of fundamentals and their progressions has any value at all (for example Yust calls them elusive), or it can shed new light on the situation at hand? We adhere to a refined unified conceptualization of chord inversions and modes, which is offered by the concepts of well-formed and pairwise well-formed modes, and which has been applied to the realm of major/minor harmonic tonality in Noll & Clampitt (2019). This theory also embraces the level of structural modes (De Jong and Noll 2018), where the fundament progressions from common practice tonality can be suitably studied. The prominent modes in "Ondine" are major, minor and Hauptmann's so called *moll-dur* scale. The fact that these are connected through alterations of scale degrees 3<sup>^</sup>, 6<sup>^</sup>, and 7<sup>^</sup> corresponds to the role of the third-generated syntonic modes as a common ground. This is reminiscent of Yust's intermediate auxiliary scale. But the match is not complete and so the present proposal offers some competing nuances.

Our analysis associates segments from "Ondine" with modes of major, minor and *moll-dur*, and finds that suitable attributions of fundamentals reveal consistent

trajectories in the tonal space of the piece (lines and circles passing through elementary constellations in the simplified Weber-space). There is a clear link to traditional tonal organization, but with a considerable twist. Ravel searches for new and contemporary models, whereby non-classical constellations of fundamental bass collections challenge traditional ways of functional organization.

Pathways of the harmonic fundamentals in the theme and the final section of Ondine



**Keywords:** *impressionistic harmony, structural modes, Ravel, Weber-space, syntonic modes*

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Karst de Jong studied classical piano and music theory at the Royal Conservatoire of The Hague. Starting as a teacher of music theory at the conservatories of Amsterdam and The Hague, in 2003 he was appointed as professor of composition techniques and improvisation at the ESMUC (Escola Superior de Música de Catalunya) in Barcelona. Since 2019 he has been appointed recurring visiting professor at the Yong Siew Toh Conservatory of the National University of Singapore. His current research focusses on the spontaneous choice of harmony in tonal improvisation. The ongoing collaborative research with Thomas Noll aims to find meaningful interpretations of the patterns of

the fundamental bass in tonal music, which has resulted – among others – in the Arrow Symbol language and the so-called Functional Modes. Karst de Jong released two CDs with piano-solo improvisations, *Improdisiac I & II*. He currently lives in Barcelona.

Dr. Thomas Noll is a leading researcher in mathematical music theory. He teaches at the Escola Superior de Musica de Catalunya in Barcelona. In addition to his PhD from Technische Universität Berlin, he holds degrees in mathematics and semiotics. His 1995 dissertation, *Morphologische Grundlagen der abendländischen Harmonik* was subsequently published, followed by over 50 journal articles and book chapters. Co-editor of the *Journal of Mathematics and Music* from 2006–2012, and founding member of the Society for Mathematics and Computation in Music. His research is dedicated to the amplification of traditional music-theoretical knowledge through mathematization. An article, co-authored with David Clampitt and published 2011 in *MTO*, received the Society for Music Theory 2013 Outstanding Publication Award.

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## **Harmonic Qualities as Key to Scriabin's Late Harmonic Practice**

Scriabin developed a unique harmonic idiom in the early decades of the twentieth century, regarded by some (e.g., Baker 1986) as a distinct break with tonality, though described by Scriabin as a new kind of tonality, based on the six-note mystic chord. Theorists differ on how Scriabin's late style may derive from tonality: Dernova (1968) posits the "tritone link," a combination of polar dominants, but Eberle (1978) asserts that Scriabin treats the mystic chord as *Grundakkord*, criticizing the idea that its derivation as an altered dominant gives it dominant function. We propose an approach to this problem through Quinn's (2006) concept of harmonic quality, based on the discrete Fourier transform (DFT) on pitch-class sets, and Yust's (2016) application of this to various early twentieth century composers. The DFT isolates critical features of dominant chords shared by mystic chords: their emphasis on even-numbered over odd-numbered qualities, and position in tonal phase space. However, each dominant seventh is located in the same position in tonal space as a mystic chord that contains its resolution. These observations unite aspects of Dernova's theory (tritones are crucial to dominant quality) with an explanation of how the mystic chord can be dominant in quality without being dominant in function.

The DFT converts pitch-class distributions into six periodic components ( $f_1$ – $f_6$ ), whose magnitudes relate to intervallic information (Quinn's "qualities") and phases that are sensitive to transposition. Tonal music is based upon the principal qualities of triads,  $f_3$  and  $f_5$ , the triadic or hexatonic quality and diatonic quality. The mystic chord and other harmonies associated with Scriabin's late music lead emphasize instead  $f_4$  and  $f_6$ , octatonic and whole-tone qualities. We therefore expect Scriabin's late music to prioritize these even-numbered qualities.

As an initial investigation of this hypothesis, we applied windowed DFT analysis to the preludes of Op. 74, as shown in the attached analyses of Op. 74/1–2, and earlier preludes in a more traditionally tonal style. The harmony of Op. 74 is largely based on octatonicism, much in the way that tonal music is based on diatonicism: octatonic quality is consistently high, and its phase tends to fluctuate little. In Op. 74/1, for instance, the octatonic phase stays in a narrow range in the vicinity of Oct01 for the entire piece, except for a distinct local shift to Oct23 in mm. 5–6. Diatonic quality, contrastingly, is consistently low. The hexatonic and whole-tone qualities, on the other hand, are sometimes strong but not consistently so, and their phases are more variable.

Comparing Op. 74 with earlier preludes (Op. 35, Op. 59) we find some consistent features: a high magnitude of the fourth component, high phase activity in the fifth, and sporadic use of whole-tone quality. A distinctive feature of the late pieces is the phase consistency of the fourth component, resembling the role of the fifth component in traditional tonal music. This is suggestive of how Scriabin's new tonality replaces stable diatonicism with stable octatonicism, a feature of dominant quality.

**Keywords:** *Scriabin's preludes op. 74, discrete Fourier analysis of pitch classes, Quinn's Fourier qualities, octatonicism*

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Dr. Thomas Noll is a leading researcher in mathematical music theory. He teaches at the Escola Superior de Musica de Catalunya in Barcelona. In addition to his PhD from Technische Universität Berlin, he holds degrees in mathematics and semiotics. His 1995 dissertation, "Morphologische Grundlagen der abendländischen Harmonik" was subsequently published, followed by over 50 journal articles and book chapters. Co-editor of the *Journal of Mathematics and Music* from 2006–2012, and founding member of the Society for Mathematics and Computation in Music. His research is dedicated to the amplification of traditional music-theoretical knowledge through mathematization. An article, co-authored with David Clampitt and published 2011 in *MTO*, received the Society for Music Theory 2013 Outstanding Publication Award.

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### **Ладовые архетипы в традиционной музыке западных бурят**

Одной из ключевых проблем современного этномузыкознания является изучение звуковысотно-ладовой организации традиционной музыки любого этноса. В данном докладе рассматриваются ладовые архетипы в раннефольклорных жанрах традиционной музыки западных бурят как универсальные ладовые модели в контексте музыкального мышления мифологического типа.

На примере звуковысотно-ладового анализа шаманских песнопений дурдалгын и обрядовой песенной традиции западных бурят (родинных песен милаангын дуунууд, хотондоо хаагдахада дуунууд, застольных песен архиин дуунууд, похоронных үхэлэй дуунууд и песен ёохорой дуунууд, сопровождающих бурятский круговой танец ёохор) исследуются ладовые архетипы, представляющие собой узкообъемные ангемитонные лады (двух-, трех- и четырехступенные ладовые структуры).

Учитывая то, что традиционная музыка бурят представляет монодийное явление, анализ ладовых архетипов осуществлен на базе теоретических положений монодийной ладовой теории С. П. Галицкой (Галицкая 1981), С. П. Галицкой и А. Ю. Плаховой (Галицкая, Плахова 2013), Е. В. Герцмана (Герцман 1986), О. И. Куницына (Куницын 1999) и др. Подробный этномузыковедческий анализ обрядовой песенной традиции, в том числе ладовой системы традиционной музыки западных бурят, представлен в монографии автора (Дашиева 2017). Результаты проведенного анализа позволяют обозначить некоторые предположения относительно концепции исторического развития традиционного ладового мышления бурят.

На раннем этапе формирования традиционного ладового мышления бурят базу целостной ладовой системы составляла узкообъемная ангемитоника. В звуковысотно-ладовой системе ключевую позицию занимают несимметричные ладовые архетипы (ангемитонные трихордные и тетрахордные ладовые структуры), репрезентирующие раннефольклорный пласт бурятской традиционной музыки. Учитывая музыкально-диалектные различия, позволим себе предположение, что дальнейшее развитие ладового мышления западных и восточных бурят протекало в разных направлениях. В западнобурятской песенной традиции узкообъемная ангемитоника гибко и ярко сочеталась с гемитонными ладами. В восточной же хори-бурятской и южной селенгинской песенной традициях на основе ангемитонных ладов хорошо прижилась и достаточно активно функционирует ангемитонная пентатоника, тогда как гемитонные лады полностью отсутствуют.

В исследовании ладовых архетипов западнобурятской песенной традиции находят подтверждение и получают развитие научные идеи Е. М. Алкон (Алкон 2004), С. Б. Lupиноса (Lupinos 2013). Например, в предложенной Алкон классификации ладовых архетипов особое значение имеет ладовая модель «трихорд в кварте» (трихордный лад), которой адекватна сформулированная

автором трехзвучная ладозвукорядная модель (ЛЗМ IIб). Эта одна из базовых ладовых моделей продемонстрирована в нотном примере родинной обрядовой песни милаангын дуун, записанной и нотированной автором. Семантический анализ раннефольклорных жанров традиционной музыки западных бурят указывает на ритуальное происхождение данного ладового архетипа и его связи с коллективным бессознательным и магией плодородия.

Результаты исследования функциональных свойств трихордной ладовой структуры позволяют расширить представление об этой ладовой модели как об одном из универсальных и распространенных ладовых архетипов в традиционной музыкальной культуре народов мира. Актуальность такого исследования очевидна.

Безусловно, изучение ладовых архетипов в традиционной музыке бурят в этнолокальных группах восточных хори-бурят и южных селенгинцев необходимо продолжить в дальнейших исследованиях.

### Милаангын дуун

Зап. в селе Бугульдейка Ольхонского района Иркутской обл. в 2009 г. от Н.В. Гавриловой (1931 г.р.), род *алагуй*.

Запись и нотировка Л.Д. Дашиевой, расшифровка текста Л.Б. Бадмаевой.

Ай-ээ! Айсаа ялгын толгойдо гээшэ ким. Ай-ээ! В верховьях ущелья Айсаа.

Ай-ээ! Аша манһаа төө (баабай) гээшэ ким. Ай-ээ! Внук нашего деда.

Ай-ээ! Аша гушаяа үргэжэ байна гээд! Ай-ээ! Внуки, правнуки  
множатся!

Ай-ээ! Ай-ээ!

Ай-ээ! Гурбан шулуун гуламта гээшэ ким, Ай-ээ! Очаг на трех камнях,

Ай-ээ! Гуламта гээшэ ким. Ай-ээ! Очаг есть.

Ай-ээ! Гумтай, түнтэй ябахатаа гээшэ ким! Ай-ээ! Будь уважаемым,  
достойным!

Ай-ээ! Ай-ээ!

Ай-ээ! Гуламтын төөдэй гээшэ ким, Ай-ээ! Хозяйка очага,

Ай-ээ! Гуламта гээшэ ким. Ай-ээ! Очаг есть.

Ай-ээ! Хүнтэй, түнтэй ябахатаа гээшэ ким! Ай-ээ! Будь человеческим,  
достойным!

Ай-ээ! Ай-ээ!

**Ключевые слова:** ладовые архетипы, монодия, звуковысотно-ладовая система, узко-объемная ангеитоника, западные буряты



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Автор 82 научных работ, в том числе 4 монографий (3 авторских, 1 коллективной), 2 статей в журналах, индексируемых в Web of Science, 36 статей в журналах, индексируемых в РИНЦ (в том числе 17 статей в журналах из перечня ВАК). Из них в соавторстве опубликовано 2 научных работ, в том числе 1 монография.

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### **К вопросам звуковысотной организации протяжных песен калмыков и ойратов Синьцзяна**

Современные этномузыкологические исследования монгольской протяжной песни связаны преимущественно с вопросами адаптации традиционных форм, с «урбанизованными» или сценическими версиями, получившими широкое признание западной аудитории (Оюунцэцэг Дорволжингийн 2006; Yoon, Sunmin 2019). Локальные песенные традиции остаются малоизученными либо представленными филологическими публикациями. Причины такой ситуации связаны в том числе со сложностью формального описания мелодико-интонационного компонента, неразработанностью аналитических методов изучения звуковысотных параметров.

В своем докладе я предлагаю к обсуждению результаты изучения ладо-звукорядных систем ут дун калмыков и западных монголов. Представляемые подходы сформировались на основе структурно-типологических исследований, сложившихся при изучении восточнославянских песенных культур и с наибольшей последовательностью описанных в работах А. М. Мехнецова (1985; 2014), М. А. Енговатовой и Б. Б. Ефименковой (2008), И. А. Никитиной (2008).

В самом обобщенном виде песенную строфу ут дун можно представить как последовательность вербально-мелодических построений (чаще всего 4, 8, реже 2, 3, 6 мелодических фраз), согласованных с певческим дыханием. В протяжной песне нет жестко скоординированного слогоритмического или слогочислительного каркаса, но действуют особые принципы согласования слова и напева; свободная (нерегулярная) ритмическая пульсация рождает чувство спонтанности и импровизационности исполнения.

Архитектоника музыкальной композиции может быть определена параметрами лада. Ладовые свойства тонов проявляются при формировании мелодического контура, оппозиции мелодической вершины и нижнего опорного тона, взаимосвязи концевых опор отдельных построений и наиболее весомой завершающей ладовой опоры — финалиса. По типу ладовой организации наблюдаются две типологические группы напевов:

- напевы, в основе которых звуковысотная модель с одним главным опорным тоном и постоянством функций элементов лада («простая ладовая система»); выявлены ладовые структуры с квинтовой, секстовой и октавной оппозицией мелодической вершины и заключительного тона;

- напевы с более широким диапазоном, в основе которых несколько звуковысотных моделей с взаимодействием/переменностью нескольких опорных центров («составная ладовая система»); сопряжение ладовых звеньев опирается чаще всего на квартовые и квинтовые расстояния.

При аналитическом рассмотрении выделяются и ладовый, и звукорядный уровни напева (см. нотный пример). По характеру соотношения начального и заключительного звуковысотного уровня выявляются три типа напевов:

- напевы с одним и тем же начальным и заключительным звуковысотным уровнем;

- напевы, в которых финалис располагается на кварту ниже начального звуковысотного уровня;

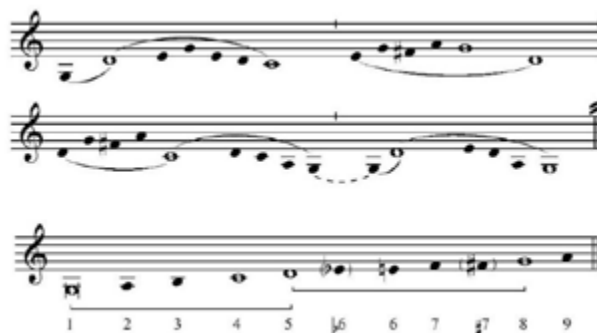
- напевы, в которых финалис располагается на квинту ниже начального звуковысотного уровня.

Звукорядная основа песен, как правило, состоящая из широких интервальных шагов в нижнем регистре (кварта, квинта) и более узких (терция, секунда) в верхнем, может быть соотнесена с натуральной шкалой призывков, которой наделен темброво-окрашенный тон. Чрезвычайно характерной является мобильность звуковой шкалы, высотная вариантность тонов.

Выявление структурных инвариантов на уровне синтаксических единиц напева (типизированные мелодические обороты, составляющие интонационный словарь) и композиции напева (мелодический тип) является перспективным направлением в изучении протяжных песен монгольских народов. Предложенный инструментарий и терминология апробированы при систематиза-

ции напевов калмыцких ут дун (Дорджиева 2018); сходные результаты анализа звуковысотных норм бурятских ута дуун опубликованы Л. Д. Дашиевой (Дашиева 2017). Рассматриваемый метод позволит интенсифицировать изучение специфики региональных и субэтнических традиций протяжных песен, особенностей формообразования, песенного стиля и жанрового состава.

Обобщенная модель протяжной песни дербетки Н. Л. Бураевой «Сайг сээхн саарл». В двух первых строках представлена составная ладовая система, в третьей — звукорядная шкала.



**Ключевые слова:** *Urtiin duu, Mongolian long song, analysis of scale and mode, melodic composition*

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### **The Role of Scalar Assimilation and Texture in the Perception of Bitonality**

Among the facets undermining tonality in the early 20th century, the combination of tonally resonant layers in a musical passage, commonly referred to as polytonality, gave rise to an interpretative debate regarding the term's explanatory power. While in the last decades there has been an increase in historically-based theoretical research in this topic (see for instance: Delaere 2012, Kaminsky 2004, Martins 2017, Médicis 2005, Pistone, D. and Fischer, M. 2005, Wheeldon 2012), the persistent lack of an appropriate definition or efficient analytical models bear witness to the still ongoing under-theorization of the phenomenon.

Recently Martins (2019) proposed an original interpretative analytical model of “scalar dissonance”, which aims at promoting a view of polytonality as interaction between scales or scale segments, encompassing both the compositional and the perceptual aspects of this conceptual problem. The two essential properties of the Martins's scalar dissonance model are mismatch (abbr. MISM: “friction” or “roughness” between layers, measured by the number of tones intersecting conflicting scale steps in another layer, divided by the number of layers conceived) and porosity (abbr. PORO: the degree of porosity or permeability of the layers, measured by the number of their common tones). An exploratory experimental study (Kiš Žuvela & Martins 2019) among BA and MA students of music showed positive correlation between the perceived degree of bitonality with the degrees of MISM and PORO obtained using the scalar dissonance analytical model. However, the study did not cover other important aspects of the scalar dissonance model such as the scalar assimilation (the perceptual assimilation/integration of tones from a conflicting layer into the larger intervals of another layer) or the role of texture in perceiving the degree of the scalar interaction in bitonal environments.

This paper will attempt to examine the effect of scalar assimilation on the perceived degree of bitonality and to explore the role of texture in integration and segregation of layers in polytonal music. A series of listening experiments will be conducted among cca 150 participants, students of music at BA and MA levels. The results of an analysis conducted using the scalar dissonance model (MISM, PORO and scalar assimilation) will be compared against the results of an aural test consisting of pairs of original and recomposed passages of piano pieces by Milhaud, Bartók and Casella. Furthermore, the role of texture in the perception of the degree of bitonality will be interpreted in relationship to the principles of auditory scene analysis (Bregman 1990, Huron 2016). Finally, the results will be compared with general variables (age, sex, major subject, duration of music edu-

cation, year of study, the most recent grade achieved in Aural Training courses, handedness and the possession of absolute pitch) in order to design a statistical model describing the relationship between the performance in aural tests and these variables.

The study will expectantly bring additional experimental insights in the nature of bitonality and open new avenues for future interdisciplinary research of polytonal/modal music.

**Keywords:** *polytonality, scalar dissonance, aural perception, auditory scene analysis*

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*e.j.venn@leeds.ac.uk***Tonality in the Operas of Thomas Adès**

Scholarship on the music of Thomas Adès (born 1971) has demonstrated the ways in which intervallic patterns are frequently employed to structure pitch organisation in small and medium-sized formal units (see, e.g., Roeder 2006, Stoecker 2014). Such patterns frequently evoke, but ultimately deny, the tonal gestures of common-practice tonal music (see Venn 2017). Nevertheless, interviews with Adès (most notably Adès and Service 2012) reveal the extent to which tonal centres and attraction play a role in the composer's thinking.

The relationship between tonal centres and structure is heightened in Adès's comments about his three operas. As one might expect from an operatic composer with an aesthetic predisposition towards tonality, there emerges in his thinking a dialectic between dramatic imperatives and musical logic. For his second opera, "The Tempest" (2004), Adès suggests that 'in theory the evening is driven by the musical logic at least as much as by the logic of the drama itself' (Adès, Service 2012, 128). Yet, as the local operatic situation dictates, there exists the potential for one or other of the driving impulses to dominate. Thus, '[t]he lighting and the direction have to follow the harmony too — to do what the music tells it, not the drama. Otherwise it's boring' (Ibid. p. 13, emphasis added). At other times, the relationship is inverted. In his discussion of the musical structure of his operas, Adès suggests that '[y]ou will find as an opera goes on that because of the demands the drama makes on the music, there will emerge relations between tonalities, or centres of magnetic polarity, whatever you want to call them, and that will affect the resolution, indeed the ending' (Ibid., p. 10, emphasis added). Thus, although in practice Adès's inclination (as evidenced by his operas) is to locate the centre of dramatic gravity within the music, this does not preclude moments in which this is no longer the case. At any given point in any given production the dynamics between these component parts may shift, prioritising one over the others, or perhaps holding them in a volatile equilibrium.

To date, scholarship has yet to give sufficient attention to the structural relationship (or lack thereof) between tonal centres in Adès's music, and less still how such relationships interact with the dramatic logic of the operas. In this paper, I will offer a preliminary guide to tonality in Adès's three operas ("Powder Her Face", 1994–5; "The Tempest"; "The Exterminating Angel" 2015–16) and explore the interdependence between tonality and drama.

**Keywords:** *tonality, opera, structure*

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Edward Venn is Professor of Music at the University of Leeds. His research focuses on the analysis and interpretation of twentieth-century and contemporary music. Recent projects include studies of the music of Julian Anderson and Michael Finnissy, and the documentaries of composers by the director Barrie Gavin. His current research, on the operas of Thomas Adès, is funded by an AHRC Leadership Fellowship. He is Editor of the journal *Music Analysis*, and is on the editorial board of the *Journal of Music and Meaning*. His monograph “Thomas Adès: Asyla” was published in 2017 by Routledge, who have also recently issued his “The Music of Hugh Wood” (Ashgate, 2008) in paperback.

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## **Полюсные ладовые системы**

Современная ладовая теория фокусируется на изучении двух основных аспектов: во-первых, исследования звукового состава лада — звукорядов, аккордов, важное здесь — выявление информативной единицы лада (Т. С. Бершадская) как основного действующего элемента этой системы; во-вторых, определения типа ладовой функциональности, связанной с психологическим переживанием музыкального времени, переживанием, выраженном в базовых категориях устойчивости/неустойчивости, опорности/неопорности; исследования эффектов тоникальности, тяготения, разрешения, в итоге раскрывающих понимание ладовой системы как системы, связанной с движением, переходом одних элементов в другие. Специфика ладовой функциональности заключается в дифференциации элементов по типу и форме их либо движущей, либо тормозящей роли. Стилистически ладовые системы могут быть как строго иерархичны, так и образовывать сложную, многозначную субординационную картину.

С большими сложностями ладовая теория сталкивается в тех случаях, когда музыкальная ткань имеет принципиально нетоновую организацию. Для ее обозначения в славянских языках применим термин сонористика (Хоминьский, Холопов), иначе — музыка тембров. Стилистически это понятие охватывает очень разные направления, такие как электронная музыка, конкретная музыка, музыка «звуковых масс», спектральная, «музыка шумов», и др.; творчество позднего А. Скрябина, Э. Вареза, Д. Лигети, К. Лютославского, К. Пендерецкого, Х. Лахенмана, Ж. Гризе, К. Саарьяхо, и множества других, включая современных нам, композиторов. Главным атрибутом сонористического текста является отказ от параметра звуковысотности как репрезентирующего звук фактора и включение этого параметра в обобщенную (для восприятия) тембровую конструкцию.

Анализ ладовой системы сонористической музыки, как и в других случаях, начинается с выявления информативной единицы. Современная теория описывает эти единицы в таких терминах как звуковой объект (П. Шеффер) или сонорный блок (Ю. Кудряшов).

Сложнее обстоит дело со спецификой функциональных отношений этих элементов. Как показано в определении момент-форм К. Штокхаузена, эти от-

ношения по своей природе стремятся к нулю, то есть к статике. Композиторами предпринято довольно много усилий по преодолению статики и созданию функциональности, связанной с движением звуковой материи. Описание этой функциональности в традиционных иерархических категориях по типу устойчивой/неустой (то есть устойчивой — значит в центре, а неустой — значит центронаправленный) зачастую противоречит логике развития тембровой композиции.

Идея децентрализации ладовых систем, наподобие того как она применялась к новой музыке первой половины XX века, возможно, себя не исчерпала, но представляется недостаточной.

Современная теория предпочитает другое описание типового движения в музыке тембров — как движение-скольжение, плавное течение-трансформация, дрейфование (заметим, как часто такие и подобные им названия становятся главным образом сонористической композиции: например, слово *Derives*). У него нет цели — разрешения. Оно интересно само по себе, здесь и сейчас (в данный момент, по Штокхаузену), и тем не менее звуковой материал находится в зависимости от точек притяжения и интересен градициями в усилении/ослаблении функционального напряжения. Такая система возможна, если действует не единый центр, а два (или, возможно, более) полюса притяжения. Впервые этот принцип был системно применен в позднем творчестве Скрябина. Он является одним из базовых в музыке тембров, что позволяет выделить его в особый тип, который предлагается определить как полюсный тип ладовой системы.

**Ключевые слова:** *лад, ладовая система, сонористика, музыка тембров, звуковой объект, сонорный блок*

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**Развитие китайской традиционной «тональности»  
в творчестве современных композиторов**

Главными видами в китайской традиционной ладовой системе юнь-гун-дяо являются пентатонические модусы. Ладовый устой в традиции китайской музыки нередко центрируется с помощью чередования одноименно-одноюневых ладов (пентатоники или гептатоники с пентатоновой основой), и так образуется китайская самобытная тональность. Китайская ладовая традиция в творчестве современных композиторов сохраняется, расширяется и развивается. В современной китайской музыке очень часто присутствуют девятиступенные лады (трехъюневые), а также восьми-, десяти-, одиннадцатиступенные лады. Начало их одно — квинтовая цепочка. Эти новаторские лады обычно используются как модальные, но иногда они центрируются. Данная работа трактует такие явления с помощью анализа произведений Жао Юйяня, Чжоун Луна, Е Сяогана и др. композиторов.

**Ключевые слова:** *лад, китайская музыка, современная музыка*

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**From Mere Fool to Enlightened Redeemer:  
Tonal Tripling in “Parsifal”**

The Prelude to Act III in Wagner’s “Parsifal” accompanies Parsifal’s wandering and features some of the opera’s most gruesome and chromatic bars (Example 1). Theorists who have grappled with analyzing the Prelude describe it as “tortured and obscure” (Rothstein 1989), “fakecanonic pseudoserialist” (Boretz 1992), and “harmonically extraordinarily complex and tortuous [...] constantly modulating and changing direction” (Berger 2016). While these analysts highlight the excessive chromaticism, they pay little attention to the tonal centers that appear from the very onset of the Prelude: B-flat minor and B minor are successively introduced through gestures that resemble half cadences in these keys. What is the significance of alluding to these two keys at this juncture of the musical drama?

This paper places the Prelude to Act III within the large-scale tonal context of the opera and demonstrates that the B-flat and B tonal centers participate in the creation and transformation of Parsifal as a *dramatis persona*. It offers a fresh

perspective on large-scale interpretations of Wagner's musical dramas — a topic contested between music scholars. While Carl Dahlhaus and Carolyn Abbate argue against such interpretations, Warren Darcy and William Kinderman offer global formal and tonal analyses. My paper, builds on the latter analytical tradition and explores how tonal analysis can reveal hidden aspects of the drama. Furthermore, it extends the analytical technique of tonal pairing, developed by Kinderman, into tonal tripling. In the case of "Parsifal", Wagner effectively employs a distinct "trio" of keys— B-flat major, B major, and D major — as a compositional tool: this tonal tripling revolves around Parsifal's Hunting Call and is interlinked with his individuation.

By tracing the renditions of the Hunting Call, I demonstrate that in Act I, the tonal context of this leitmotif provides significant information about Parsifal as an individual: while the statements of the Call in B-flat major are associated with Parsifal's cruelty and cluelessness, those in B major exemplify instances of Parsifal demonstrating awareness of his personality. Thus, in the Prelude, the reappearance of the B-flat and B tonal centers recalls "Parsifal's" Act I shift from clueless to knowledgeable, and anticipates his final transformation from a mere fool to an enlightened redeemer. Moreover, the tonal pairing of B-flat and B foreshadows the large-scale tonal trajectory of Act III up to Parsifal's climactic coronation. This moment features a perfect authentic cadence in B major which overlaps with a celebratory affirmation of the Hunting Call and represents the first waypoint in Parsifal's overall tonal journey, B-flat major–B major–D major. Significantly, the structural arrival of D major in Act III initiates the final statement of the Hunting Call as Parsifal triumphantly steps forward and transfers the holy spear to Amfortas (Example 5).

By demonstrating the function of tonal tripling in "Parsifal", I show that although large-scale tonal development is not a readily audible feature of a musical work, it nonetheless plays a significant structural and semiotic role in the construction of the musical drama.

**Keywords:** *opera analysis, tonal pairing, Wagner, chromaticism, semiotic networks*

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Selected Examples

187  
 hem ... in noch ab N6 - big er mäh  
 ziemlich bewegt. *MEINER Pflanzstücken reifen auf*  
 so grünte! So waren sie verblühten  
*(Vor dem Absinken in die Erde)*

Example 4. B-major coronation and initiation of the Hunting Call

1057  
 gmM.  
 nicht ohne  
*GRABSTÄTTE schreit auch der Witte den Sporn hoch vor sich erhebt!*

Example 5. The structural resolution of the Hunting Call to D major

Bbm: 1 VI vi°6/5 of V..... 6 7 8 9 10 Bm: vi°6/5 of N  
 .....N6 V7..... vi°6/5 of V6 of V7 of N vi°6/3 of N.....  
 DM: vi°6/5 6

Example 1. A harmonic analysis of the Act III Prelude's opening.

Example 2. The first statement of the Hunting Call in Act I

146  
*(In der Wild-Nacht)*  
 Wie schreit dort denn der Hirsch-Quell?

Example 3. The first statement of the Hunting Call in Act III: B-flat minor over an undecreventh in the bass

Motivic modules	mm. in Parsifal's narrative	mm. in the Prelude
Wandering I	285	12
Wandering I	308-11	12-15
↓ ↓ ↓ ↓ ↓ ↓	312-13	32-33 (and the bass of 10-11)
Wandering II	314-17 →Grail (B°7)	20-23 →Grail (B°7)
Thorenspruch	318-23* →Grail (BmI)	24-28

Example 6. A side-by-side comparison of the motivic modules in Parsifal's monologue and the Prelude in Act III

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## **Jazz Harmony: Polymodal Quintessence**

In what aspect is jazz harmonic tonality fundamentally distinctive from that of western common practice music?

According to Terefenko (2014), “Functional tonality in jazz has different properties than that of common-practice classical music.” The pervasive use of blue notes — such as lowered thirds, fifths and sevenths — over tonal frameworks and the common practice of re-harmonizing melodies — often impromptu, from simple tritone substitutions to elaborate multi-tonic/Coltrane changes — produced perennial effects on contemporary definitions of jazz’s harmonic tonality. After all, the idiomatic “dominant” chords in a blues progression are but the addition of a lowered seventh degree to a tonic triad and a lowered third to the IV. Likewise, the realization of the V7 chord as an altered scale — 1 b9 #9 3 #11/b5 #5/b13 b7 — may be reinterpreted as polymodal layering a minor pentatonic scale built on scale degree b7 over the prevailing key. Every so often, melody and harmony coexist in stratified manner or, alternatively one might permeate the other originating idiomatic harmonic simultaneities.

These layering effects inspired the development of a holistic method to understand and creatively explore jazz harmony that among all the influences also takes into account the intrinsic effect of tradition in the development of a performer’s extemporaneous discourse. Particular emphasis is be given to the work of post-bop artists from the 1960s — Coltrane, Tristano and Russel — examining, from a polymodal standpoint, their compositions as well as transcriptions from seminal jazz performances. In the development of an analytical model, the work of George Russel (2001) on chordscale theory, Larson (2009) on Schenkerian analysis and Oliveira Martins (2015) on polymodal affinity spaces, are valuable resources. The model will serve as a tool to scrutinize pre-existing repertoire but also as a creative method for composition and improvisation.

**Keywords:** *jazz, harmony, polymodality, improvisation, analysis*

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## 40. Theories of Harmony

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### **К проблеме тональной централизации гармонических структур в музыке А. Брукнера (на примере *Andante* из Четвертой симфонии)**

В произведениях Брукнера гармоническая система проделала путь от первых проявлений мажор-минора к «хроматической тональности», от ориентации на единую главную тонику к потере тональной централизации.

При этом композитор до конца творческого пути сохранял тональное мышление. Любую гармоническую цепочку в его музыке можно объяснить как последовательность взаимонакладывающихся областей, каждая из которых принадлежит одной тонике.

К потере тональной централизации приводят быстрые неэнгармонические модуляции в далекие тональности, происходящие в результате терцовых сдвигов в малую мажорную медианту (D-m, T-m), а также выстраивание тональных планов по малотерцовым рядам.

В связи с этим возникают следующие задачи: 1) описание медиантовой системы в той стадии, в какой она использовалась Брукнером; 2) классификация способов модуляций; 3) выявление закономерностей тональных планов.

Для изучения гармонических систем Брукнера может использоваться как функциональная, так и неоримановская теория (НРТ).

Функциональная теория поможет: а) отследить гармонический путь как ряд накладываются малых тональных областей; б) дать аналитическое описание медиантовой системы Брукнера; в) разработать классификацию способов далеких модуляций.

НРТ позволит: а) охарактеризовать отношения между соседними аккордами; б) использовать Tonnetz для графического отображения модуляционных путей и выявления малотерцовых и большетерцовых цепей; в) рассмотреть гармонический путь как совмещение «тоновых пространств» (Ramirez 2009, 276–277).

Диатонические медианта и субмедианта могут быть поняты как обособление функциональных спутников тоники — параллели (Tr) и контрпараллели (Tc) (Холопов 1988, 259–260). Именно в период сочинения Четвертой симфонии формируется индивидуальная «брукнеровская» медиантовая система, в которой диатонические и хроматические медианты оказываются в равном положении как по частоте, так и по смыслу их применения. Для изучения этой системы можно пользоваться как функциональными методами, так и методами НРТ ( ${}^+T-m = PR$ ,  ${}^+T-M = LP$ ,  ${}^+T-W$  или  $D-m = PL$ ).

Опишем один из простейших для Брукнера модуляционных путей — например, из *c-moll* в *Ces-dur* — в терминах обеих теорий. В трезвучиях: *c-C-As-Es-Ces*. Функционально:  $C-As = D-Tr$  (m) по *f-moll*,  $Es-Ces = D-m$  по *As-dur*. По НРТ: P PL LR PL.

Широкое распространение таких модуляций позволяет предположить, что в среднем периоде творчества у Брукнера происходит постепенный переход от

функциональной трактовки аккордов к трактовке их по *типу* сопоставления, без подчинения начальной тонике. А сопоставления, происходящие в результате сдвигов голосов на тон или полтона, лучше всего отражаются как раз неоримановской теорией — ведь она, в отличие от функциональной, характеризует не отношение аккорда к тонике, а отличие соседних аккордов друг от друга.

Из-за перевеса терцовых сопоставлений над кварто-квинтовыми тональная гравитация в музыке Брукнера слабеет, и отношение достигнутых тональностей к первоначальной становится менее значимым. Тем не менее в масштабах всей части тональная централизация сохраняется.

Видимо, причиной ее сохранения является инерция тонального мышления. В самих же гармонических системах каждой темы нет внутреннего принципа, объективно обеспечивающего их центричность.

Example 1. A. Bruckner. Andante from the Fourth Symphony (reduction), mm. 29–36 («5» is stands for T-D relations)

**Ключевые слова:** гармоническая функция, мажоро-минор, медианта, неоримановская теория, Антон Брукнер, тональная централизация

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### **Monteverdi's Harmonic Language and the Relevance of Early Continuo Treatises for its Understanding and Recreation**

Monteverdi studies from the past twenty-five years have largely focused on the emergence of early seventeenth-century tonality and/or on developing models for modal analysis. (A selective list would include: *The Transition from Modal to Tonal Organization in the Works of Monteverdi* (McClary 1976); *Monteverdi's Tonal Language* (Chafe 1992); *Tonal Structures in Early Music* (Judd 1998); 'Towards a History of Harmonic Tonality' (McClary 2007)). Thus, most of these works focus on the larger line, its background structure, and in many cases ignore idiomatic voice leading if it does not correspond to tonal concepts.

While I recognize the value of the aforementioned perspectives I want to offer an approach that will provide an understanding of early seventeenth-century harmonic language in more detail, especially of local voice-leading procedures, of the way dissonances are used, and, in particular, of the composers' use of accidentals. The earliest treatises or prefaces discussing basso continuo (Bianciardi 1607, Agazzari 1607, Banchieri 1611, Staden, 1626) are an important source of information for this purpose. Curiously, they have not been reviewed in studies concerning the transition from modal to tonal organization. More recently, however, a number of publications (for example Rampe 2014, Collins 2015) have been examining the writings of Bianciardi and Agazzari but the authors seem to have overlooked the relevance of the rules these sources provide and how crucial they are for the process of recreating the harmonic language of Monteverdi or other contemporary composers.

I will show that these rules are based on the contemporary rules of counterpoint. As has been acknowledged by several scholars (Leopold 1991, Chafe 1992, Palisca 2006), Monteverdi knew and respected these rules, although he also "understood the expressive value of breaking them" (Palisca 2006). Many examples of the manners in which Monteverdi "broke" these rules occur in works composed in the so-called *stile rappresentativo*, such as the recitatives in *Orfeo* (1607), or his *Lamento d'Arianna* (1623). These works have unfigured basses and in performances they are usually realized according to the Rule of the Octave (which developed much later, at the end of the seventeenth century). In my presentation I will demonstrate how a continuo realization of such works based on the application of the rules prescribed by Bianciardi (1607), Agazzari (1607), and Banchieri (1611), will result in a rendition that not only reflects Monteverdi's harmonic language but also highly supports and profiles its daring "seconda pratica" elements.

**Keywords:** *continuo, Monteverdi, early seventeenth-century harmony, rhetoric*

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### **A Genealogic-Structural Hypothesis of Harmonic Dualism**

In "classical" music theory, the minor triad was always considered as subordinate to the prevailing, and more "natural", major triad. Harmonic dualism is a principle that ascribes equal importance to the major and minor triad approached from dialectical and acoustical points of view, i.e. in terms of overtones and undertones, or mediation of contrasting forces (Oettingen 1866; Hauptmann 1853). However, these studies do not seem to convincingly justify the existence of the minor triad; all attempts to trace the foundation of the minor triad in Oettingen's series of "subtones" appear equally weak. Being the minor triad an indisputable piece of evidence, a formal theory of harmonic dualism is the only possibility able to provide a structural-formal explanation in terms of inversion and/or conjugation of the same intervals which belong to the major triad (Lewin 1982, Figure 1).

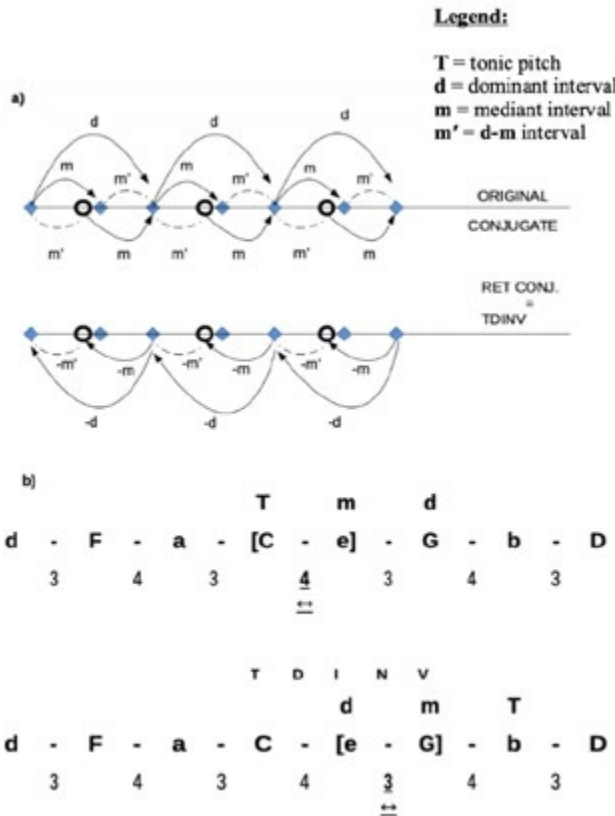
Considering that the tonal praxis is likely to come from transposition of psalm tones in the instrumental music of the XVII Century (Barnett 1998), we seek the ontological basis of harmonic dualism in the praxis of temperaments: depending on the higher or lower consonance of the two triads in the meantone temperament, we can trace back a double dualism, in which the third in question is ontologically prevalent, and the complementary one is its dual. However, temperaments do not allow modulations without transposition to distant keys. Conversely, the Lewin's model allows generating conjugate triads by mathematical manipulation of their constituents (e.g., inversion (TDINV) and/or conjugation (CONJ.)). By looking at the modal diatonic sets on which psalmodic tones are based — e.g. "hard" B (i.e.,

B natural, H in the figures) and “soft” B (B flat, B) – and by arranging the pitches of these tones as thirds, one can obtain two types of palindromes (Figure 2). These represent all the triadic possibilities for this modal set, confirming the structure theorized by Lewin (which is a palindrome as well (Figure 1b)).

Our approach contradicts the theories of “classical” dualism, which focus only on the single constituents of the triads. Moreover, such approaches sought to identify how the model could be adapted to the temperament independently, i.e. without including the temperament itself into the model. All these aspects failed to provide a convincing explanation of the harmonic dualism, that wasn’t achieved until Lewin’s formulation. Although considering chords as autonomous entities, different from ordinary superposition of scalar intervals, Lewin provided for the first time a formally convincing explanation based on the equal temperament, i.e. without making comparable consonance and “naturalness” of the major and minor triad a consequence of a specific intonation [Lewin 1982, 1984].

My presentation aims at highlighting the relevance of a historically informed genealogy of the harmonic dualism, in relation with the musical practices that led to the emergence of tonality through the use of temperaments and their interval structure.

Figure 1. a) Formal structure of triads  $m+m'$  (ORIGINAL),  $m'+m$  (CONJUGATE) and its retrograde in according with Dawid Lewin (1982), and b) its application to the triads of the diatonic set arranged as thirds.





Therefore, this study focuses on the interdisciplinarity in Riemann's "Ideen" and aims to scrutinize the kinds of interdisciplinary knowledge and discussions that distinguished his later concept of "harmonic relatedness (Bezo-genheit)" and "Klang representation (Klangvertretung)."

In "Ideen," Riemann emphasized how his "theory of tone imaginations" differed from Hermann von Helmholtz's *Lehre von den Tonempfindungen* (1863) and Carl Stumpf's *Tonpsychologie* (1883–1890). The influences of these physiological, psychological, and ethnological theories can be observed in the various writings of Riemann and have been traced by Rehding (2003). However, the relationship between Riemann and the personae in "Ideen" was not examined, though Rehding covered Riemann's "tone imaginations" (Rehding 2003, 165–169). Riemann's attitude toward them in the last period is unclear still. In addition to Helmholtz and Stumpf, Riemann invoked the name of this scholar: Géza Révész (1878–1955), a pioneering psychologist from Hungary, who explored the psychology of tones further. His article on the recognition of the pitch and quality of a tone (Révész 1912) aroused Riemann's interest and from then on, both debated publicly for two years in the *Zeitschrift der internationalen Musikgesellschaft* (Riemann, issues 13/8 and 14/6; Révész, 14/5). Looking back at the debate, Riemann confessed his misunderstandings of Révész's accounts and showed a concordance between Révész's hypothesis and his "tone imaginations," though argued from different disciplines (Riemann 1916, 5). Then, he rephrased Révész's tone quality as his own harmonic "relatability (Beziehbarkeit)" or "relatedness" and additionally, the latter was identified with "Klangvertretung." Furthermore, as Riemann continued to insist that the tone itself "be assessed aesthetically," the discipline of "tone imaginations" seems to differ from his preceding music theories.

However, the "Klangvertretung" is the old concept derived from Helmholtz. The above and the related debates with Révész could clarify the renewed connotation and transformed context in Riemann's last period.

Thus, first, this study elucidates the epistemological differences observed in a set of discussions on two natures: tone pitch and quality, which involved the issues in the prevailing pure tuning. In other words, the study examines the kinds of interdisciplinary knowledge Riemann appropriated and the stringency of his review in 1916. In addition, by summarizing Riemann's references to Helmholtz and Stumpf in that period, the intellectual network among the latest attempts by Riemann and German music psychologists is explained.

Finally, this study attempts to reconstruct the dynamics of Riemann's music theories into his last period. Even if the methodology seems out of date, his interdisciplinary environment can shed light on the present academic culture of more specialized disciplines.

**Keywords:** *Hugo Riemann, theory of harmony, psychology, tone imaginations, Géza Révész*

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## Harmonic Functionality in Steve Reich's "Piano Phase", "Tehillim", and Quartet

Steve Reich has said that his harmonic language was a reaction against the postwar avant-garde "academic" music of the 1960s, and compared his harmony to Debussy's and Ravel's pandiatonicism. However, Reich's music also exhibits functionality, which is defined here as the tendency for individual harmonies to progress into unique destinations, primarily through the need for resolving harmonic tension.

In this essay, I argue that much of Reich's music is intrinsically functional despite its pandiatonicism and the lack of conventional progressions, and that such functionality is achieved through melodic and harmonic inflections. While Reich's use of harmony has seen a gradual development throughout his career, the tension between pandiatonicism and functionality has been a recurring characteristic in most of his music. Thus, I survey several of his works across different periods — "Piano Phase" (1967), "Tehillim" (1981), "Quartet" (2013) — to give a diverse overview of harmonic procedures in his different artistic phases. As Keith Potter hypothesized in his brief analysis of *Four Organs* three possible ways of interpreting its harmonic content, namely tertian, quintal and scalar, it is evident that there are multiple approaches to harmonic analysis (Potter, 2017). The scalar approach is particularly appealing to me, given its resemblance to the chord-scale system in jazz, a genre from which Reich drew heavy influence from. A good example would be the opening section of *Tehillim* — it consists of a diatonic collection of pitches with one flat, which is then contextualized into different modes using a shifting bass line. The resultant harmony is then implied by specific modes — Mixolydian and Phrygian for dominant; Dorian and Lydian for subdominant etc.

In his essay, Potter also cautions against the tendency to apply familiar tonal concepts onto the analysis of Reich's music (Potter, 2017). Furthermore, recent functional theories show that the Riemannian trichotomy of T–D–S are not always mutually distinct and exclusive. For example, Kevin Swinden demonstrates the variability of individual scale degrees gives each chord the possibility of embodying multiple functions (Swinden, 2015).

Despite these ambiguities, the scalar approach to harmonic analysis is a method particularly effective in examining Reich's music, since it is arguably the most literal form of interpretation, without the need to arrange notes into stacks of chords. In addition, I also look at melodic inflection as a component of voice leading and ultimately its support for the argument for functionality, particularly when chordal harmony is absent. Since the topic of functionality is still an ambiguous one today, there is a need to investigate its meaning and relevance in recent music, particularly in Reich's music, for Reich explicitly talks about his thoughts on harmonic functions in interviews.

Ultimately, since functionality depends on perception and its saliency varies with the listener, it would be a misjudgment to propose a universal formula. This essay seeks to offer a perspective less often discussed in existing literature, and hopes to open new discussions around this enigmatic subject.

**Keywords:** *harmony, functionality, Steve Reich, minimalism*

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### **Towards the General, Aesthetically Informed Theory of Harmonic Progression, Based on Analysis of Large Corpus of Music and the Geometrical Approach to Harmony**

The very goal of this research is to design stylistic and aesthetic-aware methodology of harmonic progression analysis, based on already well-grounded geometrical metaphor of harmony, with support of large music database computer-aided analysis.

The dominant theoretical approach to the phenomenon of harmony in traditional European music is to abstract elemental phenomena and to point out general relationship between such elements, where such relationships are close to mathematical in nature. This attitude presupposes (and also strives to demonstrate) the existence of a deep and lasting structure, objective and independent of historical and aesthetic changes in music.

Recently, propositions based on the geometric metaphor of harmony have been intensively developed. In the spirit of Neo-Riemannian theory, authors such as David Benjamin Lewin or Richard Cohn developed the concepts of harmonic phenomena as transformation processes, close in their very nature to the topological transformations. The geometric nature of such transformations is the subject to the very recent, computer-aided analyses by Dmitri Tymoczko, and Gilles Barroin.

The base of those researches is to reduce the sound material to twelve pitch classes and to abstract the relationship between small sets (most often triads). Such a limitation significantly reduces the number of combinations, and obviously indicates common, harmonic features. However, the question arises, whether such uniformity is indeed a feature of the music analyzed, or is it an immanent feature of the method applied? The results of such studies do not point at differences between the harmonic language of stylistically distant pieces, although such differences are obvious to the listener from the very first chords.

One of the factors which differentiates music stylistically is the way the sonorities are set in order. The general theory of harmonic progression has not yet been completely developed. Existing concepts are limited to some few observation-based rules, usually a derivative of Rameau's *basse fondamentale*. However, the possibilities of such a theory are provided by the geometrical metaphor, described earlier, supported by modern, advanced information processing technology.

In this study, a large corpus of music (hundreds of pieces from the 16th to the 20th century, as a MIDI-files database), was analyzed by specialized computer software, in order to identify harmonic progressions from music, both in terms of individual sonorities and tonal regions. These harmonic changes were then drawn on the tone-network, commonly known as "Tonnetz". Such pathways have the nature of stochastic attractors. Data mining techniques have allowed to identify typical patterns from these trajectories, and to provide general classification. Then, such a classification was compared with the traditional classification of works, by musical style, in order to find a correlation of specific syntagmatic strategies with the aesthetic features of music. Such correlations clearly exist, have a different character,

and occur at different structural levels (from deep to surface). A separate research problem is the classification of relationships between harmonic syntax and the stylistic and aesthetic features of music.

**Keywords:** *harmonic progression, geometry of harmony, computer-aided musicology, music stylometry*

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## ‘Musical Inference’ between Epistemology and History of Harmony

Uncertain and tentative reasoning is common in everyday thinking, as well as in legal argumentation and scientific hypothesis construction. This ‘defeasible reason-



ing' has nowadays become more and more important in computer science and artificial intelligence. Nevertheless, its origin can be traced back to ancient philosophy.

My paper will analyze the use of this 'third category' of reasoning in the writings of the Venetian theorist Francesco Antonio Calegari (Venice, 1656–1742) and his pupil Giuseppe Tartini (Pirano, Istria, 1692–Padua, 1770). Tartini explicitly introduces an Italian term for 'musical inference' (*fondamento musicale*) as a third kind of reasoning in his epistemological and historical discussion of the principles of harmony, written in response to the article "Fondamental" of the French encyclopedist Jean le Rond d'Alembert.

The current convention in interdisciplinary 'informal logic' is to postulate, besides deduction and induction, a variously named 'third category' of inference. This generally happens in practice, where uncertainty additionally comes into play (Walton 2001, Lumer 2016, Harris et al. 2016). 'Musical inference' is therefore likely to be appeared at those moments in the history of music theory, when theory is closely related to musical practice. Such inferences become especially relevant when theory and practice collide in musical controversies. A telling example for such a controversy is the role played by the introduction of rule of the octave in the origin and foundation of modern harmony. In current scholarship (Christensen 2010, 2017; Holtmeier 2007, 2017; Guillotel-Nothmann 2019, Martin 2019), we observe controversies over the priority of Rameau as the founder of harmony, or over the rule of the octave as a valid criterium for a modern notion of functionality in harmony.

As my discussion will show, the rule of the octave is central in the historical controversy over the minor mode between Calegari and his pupil Vallotti, as well as in the controversy between Tartini and d'Alembert. Calegari's treatise literally represents a 'large demonstration' of the major and minor mode (Calegari 1732), and it belongs to his seminal writings on tonality. Later on, Tartini names the third chapter of his dissertation (Tartini 1767) 'On the musical inference' after two chapters on the inductive and deductive inference.

It will result that a 'third category' of inference is not only relevant for the history, but also for the epistemology of music theory. Considering harmony within tonality, the historiographical problem regards the origin of tonality. The epistemological problem deals instead with the foundation of harmony. In other words: it comes either to questions of priority or to questions of validity of a certain reasoning. In this sense, I will compare the methodological discussion on Dahlhaus' 'paradigm shift' with the 'new taxonomy' of inference (Josephson & Josephson 1994). A third 'problem' will finally emerge, that I call, following Christensen, a 'dramatic juxtaposition' (2007) in the history of harmony as a science and as an art.

**Keywords:** *defeasible reasoning, epistemology, history of harmony, Francesco Antonio Calegari, Giuseppe Tartini*

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## Pivot-Notes in André Jolivet's Style Incantatoire

Aiming to evoke magical incantation, French composer André Jolivet (1905–1974) synthesized modal, atonal, and serial techniques to create “an aural manifestation directly linked to the universal cosmic system” (Schiffer 1975, 14). His influential style incantatoire — a term introduced in Vançon 2007 to describe his compositional approach — has received little scholarly attention. Building on previous analyses (Conrad 1994; Mawer 2019), this paper provides an original overview of Jolivet's “pivot-note” technique and its interaction with his “double bass” and “lower resonance” concepts, offers analytical applications from Mana (1935) for piano, and reveals the structural and aesthetic roles of pivot-notes within the style incantatoire.

According to Julian Anderson, Jolivet's pivot-note technique — “obsessive repetitions” of “a single pitch or pair of pitches” — is entirely melodic (2019, 18). However, pivot-notes function harmonically when paired with the double bass technique: two fundamentals, often pivot-notes, generate complementary overtone series, which either reinforce or oppose surface-level sonorities. Pivot-notes also function harmonically when combined to create lower resonance; here, different from generative double basses, added bass notes — often pivot-notes — ostensibly act as lower partials of the same undertone series.

Jolivet's pivot-notes play both melodic and harmonic roles. In addition, they support large-scale structure, articulate formal divisions, interact with resonance techniques, and infuse the atonal style incantatoire with a sense of modality. Moreover, the pivot-notes are musical representations of Jolivet's esoteric preoccupations, spreading his incantatory expression throughout the musical world. This paper presents these little-studied elements of Jolivet's style and introduces an essential analytical approach to his music.

**Keywords:** *André Jolivet, style incantatoire, pivot-note, double bass, lower resonance*

Example 1. Multifunctional pivot-notes D and B coincide with double bass technique in *Mana* (1935), VI, mm. 88–89

The musical score for Example 1 consists of two systems of piano music. The first system (mm. 88-89) shows a right hand with intricate sixteenth-note patterns and a left hand with sustained chords and moving bass lines. Dynamics include *mp* and *ff*. The second system continues these patterns with similar dynamics. There are some handwritten annotations in Arabic script below the staff.

Example 2. Opposing pivot-note and inferior resonance in *Mana* (1935), IV, mm. 3–9

The musical score for Example 2 is divided into three systems (mm. 3-9). The first system (mm. 3-4) shows a right hand with flowing lines and a left hand with sustained chords. Dynamics include *p* and *mp*. The second system (mm. 5-6) features more complex rhythmic patterns and dynamics like *f* and *ff*. The third system (mm. 7-9) is marked "soudain calme" and features a change in dynamics to *mp* and *pp*. There are handwritten annotations in Arabic script throughout the score.

Example 3. Pivot-notes as double basses in *Mana* (1935), IV, m. 12

The musical score for Example 3 shows a single measure (m. 12) in 3/4 time. The right hand has a melodic line with a triplet, and the left hand has a bass line with a triplet. Dynamics include *mp* and *ff*. There are handwritten annotations in Arabic script below the staff.

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## **Identification of Vertical Structures in Contemporary Music with a Method of Eugen Suchoň**

The evolution of musical thinking in the 20th century widens and, in case of many composers, completely transforms understanding of relationships in music. New vertical structures come to use in a field of harmony by means of application of free tonality, atonality and total employment of chromatic twelve tone space. This introduces new challenges for music analysis and its methods as a theoretical reflection of contemporary pieces. One of the answers to these challenges was a methodology of chord classification of Slovak composer Eugen Suchoň (1908–1993).

Suchoň derives all chordal complexes from a structure of a chromatic total transposable from every tone of twelve tone space. This method allows labeling, analyzing and characterizing all traditional and modern tone constructs from simple triads to the most complex multitone structures. In textbook *Chords* (1979) Suchoň constructs the chromatic total with stable structure of thirds (i. e. the synthetic twelve tone harmony) from harmonic overtone series. The chromatic total consists of two diatonic totals in a superposition of major third. Each diatonic total in its horizontal layering presents lydian-mixolydian mode (also known as acoustic scale or Podhalan scale in Slovak and Polish folk music). Each tone of the chromatic total is numbered in relation to a root tone (unison, third, fifth etc. up to twenty third).

Considering diversity of the 20th century and contemporary music it is clear that traditional methods of analysis of tonal-functional harmony (Riemann, Schenker) as well as other analytical and composing techniques (e. g. Hindemith, Persichetti) are not always able to define a nature of a harmonic process in a given piece. A key step of theoretical reflection was accepting an absence of functions

and consecutive digitalization of analytical process. This principle is developed, for example, in pitch-class set theory (Forte, Morris).

One of the advantages of Suchoň's method of chord identifying is deduction of the chord's genetic origin from the aforementioned chromatic total. With the use of presented method complex tone aggregates can be labeled. A numerical registration also describes inner interval structure of a multitone complex: e. g. result of modifying a derivation 3–5–7–9 to a new form 3–7–9–5 identifies superposition of tritone, major third and perfect fourth. This method presents innovative analytical approach for comparing different compound sounds but requires more complex analysis incorporating other elements (formal, tectonic etc.).

Musical Example 1. Chromatic total



Musical Example 2. Modified derivation of the chromatic total 3 – 7 – 9 – 5.  
Eugen Suchoň – Metamorphoses, Movement 1.

Presented paper briefly and comprehensively introduces system of Chords by Eugen Suchoň and his method of analysis. Author of the paper tries to approach the process of analysis by combining the presented method (Suchoň) with the method of pitch-class set theory (Forte). The paper also illustrates its universal applicability and opens the field for comparing it with other theoretical approaches.

**Keywords:** contemporary music, method of harmonic analysis, Eugen Suchoň, chromatic total, identifying of vertical tone structures, twelve tone music space.

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Marián Štúň (1989) received a master's degree from Academy of Performing Arts in Bratislava in 2019. Currently he is studying for PhD at the Institute of Musicology of the Slovak Academy of Sciences. His diploma thesis, which deals with the 20th century compositional systems, stands as one of the sources for his research on systematic music theory. His aim as a researcher is to further study individual systems of harmony in wider context creating orientational map of contemporary theoretical approaches to music. He is a participant of a research project focused on personalities of Slovak musical culture of the 20th century. He publishes concert reviews and program notes and often takes part in orchestral performances as a tutti violin player.

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## **Bach's Energetic Shapes**

A remarkable aspect of J. S. Bach's music is its "energetic" shaping of melodic and contrapuntal content within short (two- to four-measure) phrases, whereby, through apparent enactments of various efforts, tensions, or motions, that content may seem to resist, or even exceed, grouping boundaries. Focusing on opportune formal-generic contexts such as fugue expositions and instrumental ritornellos, I account for the emergence of such energetic shaping within primary motivic/thematic statements, and I subsequently trace its implications at larger formal levels.

To a degree, my investigation is inspired by Ernst Kurth's discussion of "Bachs melodischer Stil" in his *Grundlagen des linearen Kontrapunkts* (1917), an exemplar of early-twentieth-century "energetics". Kurth hints at something vital, impulsive, and tensional in Bach's thematic constructions, something that emanates outward, engenders subsequent *Fortspinnung*, and potentiates further motion into larger formal spaces. But my analytical disposition aligns more closely with the Schenkerian energeticist work of Frank Samarotto, in that I regard the dynamics of a hierarchical tonal structure — the figurative "pushes" and "pulls" between structural levels—as a primary source of musical energy. I note that in some cases, energetic tendencies may develop directly from the resolution of tonal and/or tonal-rhythmic tensions within a musical group and then manifest as "motivated" linear motion beyond that group, while in other cases, they may develop from tensions left unresolved within a group. To take an energetic approach to questions of grouping, I have found it useful to think of Bach's thematic discourse in agential terms: accordingly, I imagine volitional, gestural agencies to inhabit some thematic constructions at foreground levels, subject to metrical and environmental forces that emanate from the background and middleground, but also able to influence and shape deeper levels of structure from the foreground.

With analyses of three passages by J. S. Bach — from the A-major Fugue in Book II of "The Well-Tempered Clavier"; from the Courante of the C-minor French Suite; and from the first movement of the Violin Concerto BWV 1041 — I explored these ideas, hoping to develop some of Kurth's observations through analysis and to expand our understanding of musical motion within a tonal environment.

**Keywords:** *Bach, Schenker, Kurth, energetic, form*

Example 1

Example 2

measure 1    2    3    4    ...    8    9    10    11    12    13    14    15    16    17    18    19    20    21    23    24

Vordersatz —————

5̂ (simulated initial ascent: A<sub>5</sub>-B<sub>5</sub>-C<sub>6</sub>-) ("fractured" descending sixth C<sub>6</sub>-E<sub>4</sub> —————)

a: I

\*rift between E<sub>5</sub>-A<sub>5</sub> and (structural) E<sub>5</sub>-D<sub>5</sub>-C<sub>4</sub>

deeper structure:

measure 1    8    9    17    20 23 24

a: I    II#    V(2) //

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### **Methodological Approaches to Harmonic Analysis of the works of Lili Boulanger (1893–1918)**

There has been a resurgence of interest in the music of Lili Boulanger coinciding with the centennial anniversary of her death in 1918. Recent performances of her works have assisted in drawing attention to this lesser-known composer. This paper investigates Boulanger’s approach to harmony in a representative sample of excerpts from her oeuvre. Specifically, it demonstrates a method for the analysis of non-functional harmonic progressions, in order to illustrate how these progressions interact at a structural level with more conventional, functional harmonic processes.

Boulanger’s harmony is transitional. It includes many aspects of common-practice tonality, such as pitch-centricity and tertian sonorities, but also extends common-practice to incorporate modality, non-functional progressions, and other characteristics influenced by Fauré, the so-called debussyste composers, and nineteenth-century Russian composers, such as Mussorgsky. To address these wide-ranging influences, I employ a hybrid analytical method which combines aspects of functional harmonic analysis with neo-Riemannian transformation theory.

There are very few existing examples of detailed harmonic analyses of Boulanger’s works. This means that this study is necessarily breaking new ground. Much of the existing literature surrounding Boulanger is historical and biographical in nature, and there are very few examples of musical analyses. The few harmonic analyses that do exist tend to emphasise the influence of Debussy and Fauré, and do not discuss the particularities and proclivities of Boulanger’s own compositional approach.

While there are no existing analyses of Boulanger’s works that have chosen to combine aspects of functional harmonic analysis with neo-Riemannian transformation theory, there are examples which concern the works of her contemporaries, and these have provided important insights toward the development of my own approach.



I envisage that this study will open a much-needed discussion on Boulanger's compositional practice, and more broadly, on the applicable methods of harmonic analysis for French music of the late-nineteenth and early twentieth-centuries.

**Keywords:** *Boulanger, harmonic analysis, neo-Riemannian transformation theory*

Nicholas Hunter is a PhD student at the University of Queensland under the supervision of Dr. Simon Perry and Associate Professor Denis Collins. He has recently presented papers at the Royal Musical Association 55th Annual Conference, Manchester 2019, and the 13th Biennial International Conference on Music Theory and Analysis: Music and Spatiality, Belgrade 2019.

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## **Musical and Extra-Musical Meaning of Chord Progressions, Chord Types and Key Relations in 19th-Century Compositions**

Certain harmonic progressions, or even specific single chords immediately evoke a connection between sound and expression, in the sense that they contain, or seem to contain, a distinct musical or extra-musical meaning. In the history and theory of Baroque music many examples are widely accepted: For example, we are aware that a lamento bass is normally used to express complaint or suffering. We are equally aware that in music composed after Wagner's "Tristan und Isolde" the use of one of the enharmonic equivalents of the half diminished seventh chord is frequently used as a means to express love and death.

I am convinced that more such connections between harmony and musical or non-musical meaning can be discovered. In vocal music the presence of a text directly invites us to find relationships between for example the harmony or a key plan, and the text (and the interpretation of the text by the composer), which makes that such relations are relatively easy to be discovered. For example, in Schubert songs we can observe connections between

- the meaning of specific words in a poem, in combination with the lacking resolution of a secondary dominant to the Neapolitan (bII) chord, or even more precisely: between the grammar of a verse of poetry and the choice of this specific harmonic progression;
- a lyrical content suggesting that a goal is not reached, in combination with harmonies that avoid resolution;
- the use of major and minor triads and keys, as an analogy with contrasts in a poem;
- the creation of obvious and probably deliberately composed "voice leading mistakes" as a means of text representation (something that I believe can also be found in at least one Schumann song).

A particular problem that has to be taken into account is whether we are capable (and willing) to attribute such meanings to similar harmonic situations in purely instrumental compositions, as we don't have the guidance of a text. Another relevant question is whether such "meanings" transcend the work of a single composer, and are recognized as widely as, for example, the meaning of a lamento bass.

Given the more individualistic attitude of many composers in the 19th and early 20th century, it may be more difficult to find means of musical expression that exceed the individual style of a composer. Nevertheless, observing and interpreting such situations can, and sometimes should have consequences for the performance of a composition.

Schubert, Winterreise D 911, No.3 *Gefror'ne Tränen*, mrsr. 30-40

*Is there a specific reason that the secondary dominant of bII is not resolved, and instead is enharmonized and resolves as German augmented in the home key F minor? What is the precise relation with the meaning and the grammar of the lyrics?*

30

Und dringt doch, aus der Quel - le - der... Brust so - glü - hend heiß, als woll - tet ihr zer-

35

schmel - zen des gan - zen Win - ters Eis, des gan - zen Win - ters Eis!

Schumann, Frauenliebe und -leben, No 8, beginning:

*Is there a specific meaning of the parallel fifth between I and IV?*

Adagio.

Nun hast du mir den ers-ten Schmerz ge - tan, der a-ber traf. Du schläfst, du har-ter, un-bar-mherz-ger Mann, Den To - des schlaf.

Schoenberg, Gurrelieder (1900-03/11) *Das Lied der Wäldtaube*, from rehearsal mark 95, measure 7

*Is there a specific reason that the "Eb halfdiminished" chord stays unresolved throughout the piece, and what is the connection with the text?*

7 **Langsam**  $\text{♩} = \text{ca. } 84$

Tau - ben von  
Gur - re! Sor - ge quält mich vom Weg ü - ber die In - sel her!

I will try to shed a light on possible musical or extra-musical meaning that can be found in (also purely instrumental) compositions from the 19th and early 20th century, like

- the use of enharmonic equivalents of the “Tristan chord” in works by Schoenberg and Debussy

- the potentially specific meaning that can be attributed to harmonic progressions, pitch “organizations” and key plans in works by Brahms, Debussy, Schoenberg and Berg

The ultimate goal is to compile a collection of examples, along with their possible interpretation, that can function as a starting point for methodological and substantive discussions.

**Keywords:** *musical hermeneutics, meaning of harmony and harmonic progressions, relation between text and music, harmony and expression, use of harmony as a symbol*

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Martijn Hooning (1959, Amsterdam) studied music theory, composition and piano in Cologne, Germany. He teaches at the Conservatorium van Amsterdam (in the minor and major programs). He is particularly interested in the topic of style studies: Writing compositions in a historic style, based on insight developed through analyses, and passing on insights into this matter to students. Creating such style studies is meanwhile an integral part of the music theory major program at the Conservatorium of Amsterdam. Partly in this context, he is interested in text representation in vocal music, and in possible specific musical or extra-musical meanings in music, also outside of the vocal repertoire.

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### «Вариации на созвучие» как принцип гармонии XX века (по аналитическим очеркам Ю. Н. Холопова)

Аналитические очерки гармонии XX века, принадлежащие крупнейшему российскому музыковеду Ю. Н. Холопову (1932–2003), сами заслуживают изучения с точки зрения методологии анализа.

Одним из важнейших принципов гармонии XX века, сформулированных Холоповым, является принцип «вариаций на созвучие».

Холопов был первым среди советских музыковедов послевоенного поколения, кто развивал наследие Г. Шенкера и Г. Эрпфа, подвергая его своеобразной трансформации в своих исследованиях гармонии первой половины XX века. Отдаленная связь с идеями Шенкера видится в холоповском методе интуитивного стратификационного анализа, позволившего ему, например, редуцировать вступительный пассаж из прелюдии Дебюсси «Генерал Лявин — эксцентрик» до одного аккорда (примеры 1–3). Комментируя подобные примеры, Холопов вводит термины «целевой аккорд», «разработка аккорда», «вариация на аккорд», «вторичные аккорды».

Понятие Эрпфа Klangzentrum применяется Холоповым, например, при анализе № 2 из цикла «Мимолетности» С. Прокофьева, где он говорит о вариациях на центральное созвучие  $As-f-d^1-h^1-g^2$ , охватывающих целую пьесу. Методы подобных вариаций — транспозиция созвучия, прибавление или изъятие тонов, обращение и инверсия, сегментация и оперирование частью созвучия. Холопов замечает, что композитор XX века может работать с аккордом так, как композитор XIX века работал с мотивом. Всякий раз индивидуальное претворение общего принципа «вариаций на созвучие» порождает уникальную систему родства звуковысотных структур, актуальную в рамках той или иной конкретной пьесы. Холопов предлагает понятие индивидуального модуса индивидуализированную функциональную систему звуковысотных элементов (под функцией здесь подразумевается степень тождества той или иной звуковысотной структуры по отношению к «порождающему» их центральному созвучию).

Осознание принципа «вариаций на созвучие» имеет важное эстетическое значение: он обнаруживает залог гармонии — внутреннюю связность и единство звуковысотной структуры там, где она лишена тональной централизации или где связь с центром осуществляется опосредованно.

Полное изучение аналитических очерков Холопова позволило бы уточнить и дифференцировать научные положения его собственной теории гармонии XX века.

**Ключевые слова:** гармония, XX век, Ю. Н. Холопов, Klangzentrum

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Родился в 1969 году в Воронеже (Россия). В 1988 закончил ЦМШ при Московской консерватории по классу фортепиано и теории музыки. 1990–1995 — годы обучения в Московской консерватории по специальности «теория музыки», в 1995–1998 — в аспирантуре. Диссертация «Теоретические проблемы мотетной композиции Орландо ди Лассо (на материале *Magnum opus musicum*)» (2003), научный руководитель — проф. Ю. Н. Холопов. С 1998 года преподаватель гармонии, истории музыкальной теории, чтения партитур в Московской консерватории.

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**Сочинения Альбана Берга  
в ракурсе теории «энергетизма» начала XX века**

Музыкальная теория начала XX века открывает новую аналитическую парадигму. Она представлена в комплексе воззрений, объединяемых понятием энергетизма (Х. Шенкер, А. Хальм, Э. Курт, В. Веркер). Речь идет о глубинных законах строения сочинения, которые не воспринимаются на слух и подчас не отражаются непосредственно в музыкальном тексте. В отличие от герменевтики, обращенной к внемузыкальным импликациям музыкального произведения, энергетизм отличает направленность на специфически музыкальное, его цель — «познание абсолютного, покоящегося в себе характера жизни тонов» (Х. Шенкер).

Учение энергетизма как наиболее влиятельное направление теоретической мысли определяло не только то, как слышали, анализировали и истолковывали музыку, но и то, как ее сочиняли, что может быть продемонстрировано на примере некоторых особенностей композиционного процесса Альбана Берга.

На первый взгляд, теория энергетизма не имеет точек соприкосновения с музыкой Берга. Представители энергетизма обращались к музыке более или менее далекого прошлого (классики XVIII–XIX веков у Шенкера, Бах, Вагнер и Брукнер у Курта, Бах у Веркера) и резко критиковали многие явления современности, в том числе сочинения шёнберговской школы. Связь шенкеровских категорий с современной музыкальной практикой была осознана годы спустя уже на американской почве, когда они были адаптированы для анализа атональной музыки. Линеарный контрапункт Курта, как принято считать, оказал влияние на необарочную полифонию, но не атональные и додекафонные сочинения нововенцев.

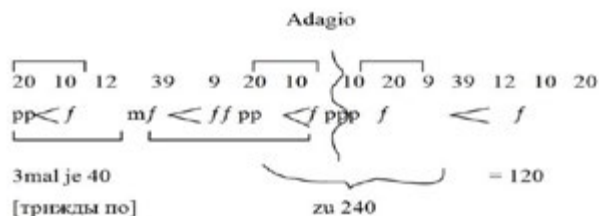
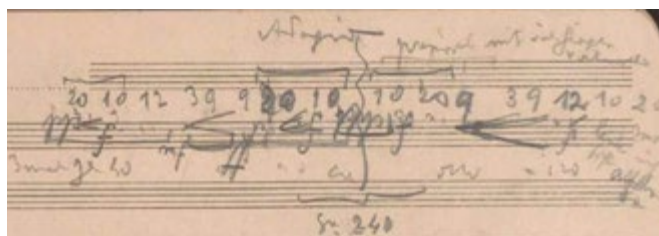
Берг не изучал современную теорию музыки специально и скорее всего не был знаком с ключевыми трудами представителей энергетизма — Шенкера, Курта и Хальма, однако многое из понятий и терминов энергетизма к тому времени прочно вошло в музыкально-историческое сознание. Доказательства усвоения идей энергетизма мы находим в самой музыке Берга.

Принципы музыкального мышления композитора яснее всего проявляются на начальных этапах композиции, где имеет место «энергийно-структурный дуализм» (Цареградская 2017). С одной стороны, Берг сочиняет согласно изначально намеченному плану, основанному на тактовых пропорциях, определяемых соотношением временных отрезков. С другой, формирует драматургический профиль сочинения, создаваемый чередой нарастаний и спадов. Таким образом, в берговских эскизах обнаруживается аналог шенкеровской первоструктуры (впервые на это обратил внимание Р. Штефан: Stephan 1993), имеющей не линейно-гармоническую, но линейно-динамическую природу (см. рис 1). Это композиционная модель, которая в процессе становления не развертывается линейно (ясное представление о структуре целого существует с самого начала), но скорее распространяется во всех направлениях, обрастая деталями. В ее основе чередование разномасштабных напряжений и спадов, образующих своего рода энергетический скелет сочинения. Симметрия и про-

порциональность разделов не достигается интуитивно, но целенаправленно создается и просчитывается. Сходство с метротектонизмом Конюса очевидно, однако знание его положений не подтверждается документально. Вышеприведенное Adagio из Камерного концерта — не единственный пример линейно-динамической композиционной модели в сочинениях Берга. Подобные модели обнаруживаются и в его последней опере «Лулу» — в первую очередь речь идет о центральной интерлюдии, Filmmusik.

Отсутствие непосредственных доказательств знакомства Берга с теорией энергетизма не должно вводить нас в заблуждение. Энергетизм как архетип музыкального мышления в той или иной степени проявил себя во всех областях, связанных с музыкой, — эстетике, теории, композиции. Анализ сочинений Берга в этом ракурсе позволит выявить их ранее не изученные закономерности и по-новому осмыслить место композитора в контексте направлений первой трети XX столетия.

Альбан Берг. Диспозиция Adagio Камерного концерта.  
ÖNB MS F 21 Berg 74/V f.15. Факсимиле и транскрипция.



**Ключевые слова:** теория «энергетизма», Альбан Берг, первоструктура, линейность, композиционная модель

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Родилась в 1969 году в Горьком. Окончила композиторско-музыковедческий факультет Нижегородской государственной консерватории имени М. И. Глинки (1994), аспирантуру Нижегородской консерватории (1997, класс проф. С. И. Савенко). С 1997 по

2004 год неоднократно стажировалась в Вене (стипендии Фонда Альбана Берга и Австрийской службы академических обменов) и Берлине (стипендии DAAD). С 2000 года преподает на кафедре истории музыки Нижегородской государственной консерватории имени М. И. Глинки (с 2011 профессор). Доктор искусствоведения (2011). Автор монографий «Альбан Берг и его время» (СПб.: Композитор, 2009); «О композиционном процессе Альбана Берга» (Н. Новгород: Издательство Нижегородской консерватории, 2017), а также многочисленных статей о музыке первой половины XX века.

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## **Проявления стилистической дихотомии в гармонии XX века**

Понятия стилистической дихотомии в музыке XX–XXI веков трактуются весьма разнообразно как в содержательном аспекте, так и в отношении отдельных музыкальных параметров. Особый интерес представляют сопоставления разных гармонических стилей. В музыке они могут символизировать отношения между прошлым и настоящим, реальным и сюрреалистическим и т. д.

В данной презентации предложен исторический обзор наиболее характерных проявлений стилистической дихотомии в гармоническом языке и сделана попытка систематизировать их. Будут обсуждаться следующие комбинации гармонических стилей, встречающихся сравнительно часто:

1) Дихотомия между тональной (часто также диатонической) мелодией и ее аккомпанементом, созданным в другом гармоническом стиле (например, кластероподобном, посттональном и т. д.). Примеры данного вида дихотомии можно найти уже в музыке первой половины 20 века, например во многих произведениях Генри Коуэлла (см. пример 1) или в Концерте для скрипки Альбана Берга (его гармонизация цитаты из каринтийской народной песни; см. пример 2). С точки зрения музыкального содержания современная гармония добавляет тональной мелодии мистический, нереальный оттенок, подчеркивая ее вечное измерение.

2) Дихотомия между двумя слоями полифонической фактуры; возможен либо тональный/посттональный контраст, либо политональные отношения (например, в музыке латвийского композитора Петериса Плакидиса). Могут быть созданы эффекты как диалога, так и пародии.

3) Сопоставление двух гармонических стилей по горизонтали (например, Арво Пярт, Сарабанда из “Collage sur VACH”, где чередуется гармония Баха и ее кластерная пародия; Петерис Вакс, “Musica dolorosa”, где легко обозначенный контраст двух гармонических стилей постепенно трансформируется в их резкий конфликт).

Методологической основой исследования являются работы, посвященные разным формам дихотомии в музыке, литературе и других искусствах, например концепция диалога Михаила Бахтина (1981); концепция парной драматургии Виктора Бобровского (1978). Также будет принята во внимание литература, посвященная основным тенденциям стилистического взаимодействия (теория заимствования Дж. Питера Буркхолдера, 2001; теория полистилистики Альфреда Шнитке, 1971).

Возможен вопрос: имеет ли смысл изучать противопоставление гармонических стилей отдельно от всего набора музыкальных параметров? Почти всегда (например, в вышеупомянутых произведениях Коуэлла, Пярта, Васкса) важную роль в формировании контраста разных стилей играют также другие музыкальные параметры — тембры, артикуляция и т. д. Однако за последние столетия роль гармонии в музыке изменилась особенно резко, поэтому основные и наиболее заметные проявления стилистической дихотомии наблюдаются непосредственно в этой области.

Musical example 1. Henry Cowell, *The Tides of Manaunaun* for piano (an excerpt)

The musical score for Henry Cowell's *The Tides of Manaunaun* for piano is presented in two systems. The first system shows the top staff with notes marked 'fff' and 'emphatic and melodically', and the bottom staff with notes marked 'Basso gva' and 'loco'. The second system shows the top staff with notes marked 'fff' and 'dim. molto', and the bottom staff with notes marked 'Basso gva'. The score includes dynamic markings such as 'fff', 'cresc. e rit.', and 'dim. molto'.

Musical Example 2. Violin Concerto by Alban Berg: harmonization of the quote from the Corinthian folk song (mvm. 2)

The musical score for Alban Berg's Violin Concerto, showing the harmonization of a quote from the Corinthian folk song, is presented in two systems. The first system shows the top staff with notes marked '4 taktig' and 'Ki durchlassen!', and the bottom staff with notes marked 'ancora più tranquillo'. The second system shows the top staff with notes marked 'ppp' and 'Flag - - - - - rall', and the bottom staff with notes marked 'ppp' and 'CH'.



Обсуждение данной тематики может стимулировать новые открытия в исследовании семантических возможностей гармонии в музыке XX века, а также послужить толчком для более многостороннего изучения стилистических дихотомий в современном искусстве в целом.

**Ключевые слова:** *тональная, посттональная гармония, взаимодействие, семантика, дихотомия.*

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## 42. Schenkerian Analyses

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### **An Individual Opposing the Crowd: The Capriccio of Haydn's String Quartet Op. 20 No. 2**

The Adagio of Joseph Haydn's String Quartet Op. 20 No. 2 (1772) is his only string-quartet slow movement that he called capriccio. As a genre, capriccio was associated with deviations from conventions; according to Heinrich Christoph Koch (1802, col. 305), in a capriccio "a composer is not tied to the forms and modulations that are conventional in musical works, but he can leave the overall plan to the governing whim of his imagination." This presentation concentrates on such idiosyncrasies in Haydn's Capriccio, addressing four areas: (1) musical narrative (expressive genre) based on tensions between musical agents; (2) musical resting points and cadential punctuation; (3) musical topics; (4) Schenkerian voice-leading structure. The analysis combines historical contextualization with modern music-analytical methodology.

The beginning of the Capriccio introduces two musical agencies: a commanding group and a pleading individual. The juxtaposition of a crowd and an individual then governs throughout the Capriccio. This presentation analyzes the topical struggle between these two musical agencies, paying special attention to the role of cadential punctuation (or the lack thereof) and to the large-scale role of idiosyncratic modulations. The function of the remote keys is described from the Schenkerian perspective. The Capriccio divides into three formal sections, which underlie the overall expressive genre. The first section emphasizes the crowd, juxtaposing it with the individual; the major-mode second section features only the individual, with no references to the crowd; the third section emphasizes the individual over the crowd, but the individual by no means manages to outweigh the group. The work ends in a back-relating dominant and a half cadence; thus, there is no perfect authentic cadence to provide a full tonal closure. Likewise, there is no proper resolution to the power play between the two musical agents. The lack of a PAC at the Capriccio's ending deviates from the conventions defined by the eighteenth-century theorists (Kirnberger 1774, 94; Koch 1787, 358). This presentation ends by relating the lack of a structural conclusion to the ideas of nonconclusive closures discussed in literary criticism (Abbott 2001; Herrnstein Smith 1968) and in music theory (Agawu 2009).

**Keywords:** *musical agency, topic theory, Schenkerian analysis, Formenlehre, musical narrative*

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## Harmony, Voice Leading, and “Idea” in Schoenberg’s Op. 11/1

Reflecting its historical importance as Schoenberg’s first non-tonal instrumental work, *Klavierstück Op. 11/1* (1909) has elicited numerous analyses. I would suggest, however, that previous analyses — based largely on modified tonal concepts or on pitch-class sets — have failed to reveal the significance of certain register-sensitive principles for its organization. A register-sensitive approach is also encouraged by the last chapter in Schoenberg’s *Harmonielehre*, which emphasizes the significance of registral issues for the “laws” in his early non-tonal music.

My analysis will rely on two basic register-sensitive principles. The first, the 11-vs-1 principle, posits a distinction in harmonic stability between registrally ordered intervals 11 and 1 (“major seventh” and “minor ninth”), hereafter *roi-11* and *roi-1*. At the opening, *roi-11* is employed in rhythmically stable positions, as in the first two accompanimental block chords, suggesting functional consonance. *Roi-1*, by contrast, occupies relatively unstable positions, suggesting functional dissonance (as is clearly evident for the G–F “resolution” above the first G-flat bass).

The 11-vs-1 principle is also manifest on the larger scale. Whereas the opening and conclusion are dominated by chords featuring *roi-11*, the climax (mm. 503–52) is saturated with vertical *roi-1*s, underlining the culmination of tension.

The second basic principle, the proximity principle, posits that small, “stepwise,” melodic intervals function as voice-leading intervals (purely horizontal connectives), whereas larger intervals suggest harmonic implications (arpeggiation). This principle sheds light on horizontal–vertical relationships; for example, the opening melody (mm. 1–11) consists of two stepwise strands, embodying frameworks B4–F-sharp4 and G-sharp4–D4–A3, both of which horizontalize harmonies of primary articulatory significance. Whereas the higher framework horizontalizes the opening outer-voice interval, the lower anticipates the upper voices the concluding chord of the piece (E-flat–A–D–G-sharp), which is first heard in an upward surge within the rapid contrasting gesture that follows the melody (m. 12).

Apart from clarifying issues of harmonic stability and horizontal-vertical relationships, these principles help identify aspects of unclarity or problems, whose compositional significance is substantiated by the subsequent concern for their solution — suggesting an analogy with Schoenberg’s notion of “idea.” An important source of problems is the functional ambiguity of larger horizontal *roi-1s*, which can, under present principles, stand either for arpeggiated dissonances or for enlarged voice-leading intervals. The rapid gesture in m. 12 introduces, apart from the concluding chord — which features *roi-1s* and excludes *roi-1s* — *roi-1* relationships that are produced by the notes above that chord (E-flat2–E5, B2–C4–C-sharp6). Before the definitive assertion of the concluding chord, the “idea” seems to involve the problem with these *roi-1s* and their functional ambiguity. Schoenberg’s first reaction to this problem is to realize the three *roi-1s* as simple half-steps, as if to spell out their voice-leading function (E-flat2–E2, B2–C3–C-sharp3, mm. 13–14). Later, however, the same *roi-1s* reappear repeatedly as dissonant verticalities, thus pointing to the opposite functional interpretation, and creating tension that eventually culminates and resolves through the climactic events.

**Keywords:** *non-tonal harmony, non-tonal voice leading, register-sensitive analysis, Schoenbergian “idea”, method of analysis*

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Olli Väisälä (born 1964) studied music theory, composition, and piano at the Sibelius Academy, Helsinki. Doctoral dissertation *Prolongation in Early Post-Tonal Music: Analytical Examples and Theoretical Principles* (2004). He has taught music theory at the Sibelius Academy since 1992.

Väisälä has published theoretical and analytical papers in various international and Finnish journals and anthologies, including *Music Theory Spectrum*, *Journal of Music Theory*, *Musurgia*, *Music Theory and Analysis*, *Music Theory Online*, and *Journal of Schenkerian Studies*. His research interests include (1) the analysis of early post-tonal music (Debussy, Scriabin, Schoenberg, etc.), with a special focus on register-sensitive aspects of harmony and voice leading, (2) Schenkerian analysis and its evidential basis, and (3) Sibelius analysis.

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### **Redefining Schenker’s Principle of *Unterbrechung***

There is no doubt at all that the principle of ‘division by interruption’ represents one of the most relevant developments not only in Schenker’s final thought, but also, and even more so, in Western music theory. Schenker elaborated the principle over the last ten years of his life and provided its unique formulation in *Der freie Satz*, where interruption is first theorized in the second chapter, only to come

forcefully to the fore in the last fifth chapter — the so-called ‘Versuch einer neuen Formenlehre’ — as one of the main structural processes from which the two- and three-part song forms and, most notably, the sonata-form derive (Schenker 1979).

It has become almost accepted practice to consider and sketch interruption as an unproblematic middleground division of the *Urlinie* into two equally weighted branches. Despite this, some recent theoretical literature on the topic has revealed that interruption is a controversial concept, in at least two respects. Firstly, both Peter Smith (1994) and Nicholas Marston (2013) have observed that two conflicting interpretations stand problematically side by side in *Der freie Satz*, ones in which structural priority is given now to the first, now to the second  $2^{\wedge}/V$  of an interrupted structure, so emphasizing one branch over the other. Secondly, the principle proves to be no less problematic when we wish to postulate a closer correlation between form and structure. In fact, whereas the structural parallelism between the two middleground branches seems to perfectly match the formal parallelism in forms with reprise (Schmalfeldt 1991; Smith 1994), interruption does not, or only hardly, conform to formal designs without reprise. Such hierarchical and form-structural issues have led Charles Smith to largely reformulate the principle by assuming two distinct types of structural division and by asserting that no other level lies behind a divided structure, as «the division [itself] is the background» (Smith 1996). Certainly, his impressive investigation on Schenker’s *Formenlehre* has had the great strength of demonstrating the viability of reconciling form and structure; nonetheless, his form-structural reformulations have so many unorthodox implications that the principle of interruption comes to be radically changed both in its theoretical content and in its analytical application.

This paper redefines *Unterbrechung* on the basis of a more orthodox Schenkerian angle. I first discuss the two above antithetical interpretations of interruption — which I rename, respectively, ‘beginning-emphasized pattern’ and ‘end-emphasized pattern’ — and examine Schenker’s controversial notational conventions. Then, I overview interruption in the context of Schenker’s concise *Formenlehre*; while not discounting Charles Smith’s idea of a direct correlation between form and structure, I dismiss his unorthodox reformulations of interruption as inconsistent with Schenker’s main ideological premise about the integrity of the *Ursatz*. Finally, I assert and exemplify a different perspective, according to which beginning- and end-emphasized patterns, despite openly clashing against each other, can be regarded as two viable structural paradigms compatible with forms, respectively, with and without reprise and reasonably consistent with Schenker’s organicist ideology.

**Keywords:** *Unterbrechung*, conventional formal categories, Schenker’s *Formenlehre*, form and structure

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## 43. Neo-Riemannian Analyses

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### **Liszt's "Am Grabe Richard Wagners" – A Roman Numeral or a Neo-Riemannian Analysis?**

Franz Liszt's "Am Grabe Richard Wagners" (1883) is representative of the latest style of the composer with its sparse texture and systematic avoidance of cadential closure. It exemplifies the final stage of his life-long creative explorations with parsimonious voice-leading. Neo-Riemannian theory is particularly useful in explaining mediant chord relations such as the ones which pervade this piece, so its advantages will be demonstrated by contrasting a transformational analysis of the piece with two Roman numeral readings.

It will be demonstrated that the almost complete lack of conventional tonal phrasing and cadences in this late miniature of Liszt make traditional methods of analysis problematic. Firstly, two alternative Roman numeral annotations of the piece will be shown. The first of these interprets the whole composition in the key of C<sup>?</sup> major, while the second one changes the home key four times, in order to adapt to the extended progression through major- and minor- third-related harmonies. The lack of definitive tonal center makes both these Roman numeral analyses only partially satisfactory. Therefore, I will move on from there and provide a neo-Riemannian reading of the piece, which shall prove to be more appropriate. The long chains of chordal transformations combined with Liszt's abandonment of common-practice tonal syntax not only allow, but invite that type of analysis [Cohn 2012]. Two extended chains of the main R and L neo-Riemannian transformations, each one followed by an R+P (Dominant) transformation, underpin most of the harmony of Am Grabe. A Tonnetz diagram shows the whole harmonic path of the piece and demonstrates that there is a clear pattern in action (figure 1).

The current neo-Riemannian analysis comes in response to the more traditional approaches to late Liszt (such as Baker 1990 and Dickinson 2002), which often overlook the unconventional aspects of harmony and the intended tonal ambiguity in this repertoire.

In summary, this paper will show that in the piece subjected to analysis (as in much other music from the period) the prevalence of Terzverwandtschaften on a chord-to-chord level and the avoidance of perfect authentic cadences makes traditional methods of analysis (be that Roman numeral, Functional or Schenkerian) problematic and neo-Riemannian theory with its transformational apparatus is more appropriate, but also provides clearer and more understandable results.

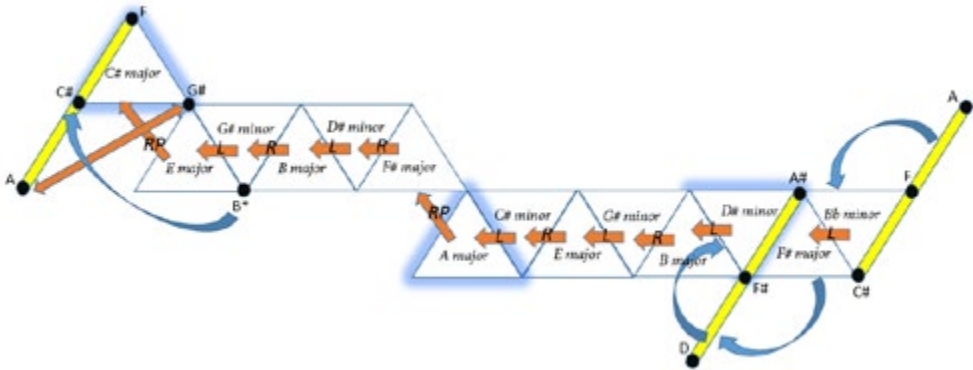
**Keywords:** *Roman numeral analysis, neo-Riemannian analysis, mediant harmony, late Romantic music, tonal ambiguity*

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Figure 1. A Tonnetz diagram of the harmony in Am Graber Richard Wagners



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## Interval Pairing and the Tonnetz in the Music of Lutosławski

In his work on Lutosławski, Charles Bodman Rae has explored a crucial stylistic trait: namely, the composer often focuses on a pair of interval classes, treating them as building blocks of structure (Bodman Rae 1992). Dubbed “interval pairing” by Bodman Rae, this technique most commonly occurs in the melodic dimension of Lutosławski's music, but sometimes influences his approach to harmony as well. Stephen Brown has used the Tonnetz to examine the same phenomenon in various other twentieth-century composers, such as Bartók, Webern, and Shostakovich (Brown 2003, 2011, 2013). As Brown has shown, when a passage of music



features interval pairing, the Tonnetz can serve as a useful aid for interpretation: we can chart melodies moving through the space and chords occupying regions within it. Moreover, certain operations in the Tonnetz, such as flipping about a horizontal or vertical axis, can offer new ways to model relationships between pitch-class sets.

This paper aims to carry forward Bodman Rae's work by harnessing the Tonnetz to investigate interval pairing in Lutosławski's music. The paper examines numerous excerpts drawn from Lutosławski's music of the 1950s through the 1980s, closing with a more detailed discussion of his "Grave" for Cello and Piano (1981). Of particular interest, Lutosławski's music typically switches among two or more different pairings of interval classes, unlike the works of other composers, which usually focus on just one particular pairing. This begs the question: does Lutosławski treat his various interval pairings in a similar way? In other words, can we discern any general principle governing his approach to interval pairing?

As I demonstrate in the paper, such a principle does in fact underlie most of Lutosławski's passages involving interval pairing. Specifically, these passages tend to operate within a  $2 \times N$  region of a Tonnetz — or to put it another way, they tend to inhabit two parallel "tracks" of a Tonnetz. Though Lutosławski's various choices of interval pairings (such as  $ic1/ic6$  and  $ic2/ic5$ , two of his favorites) often result in passages that outwardly sound very different from each other, this principle serves as a common thread uniting them. By exploring this principle in a number of his works, this paper sheds new light on a fundamental aspect of Lutosławski's music across the decades.

**Keywords:** *Lutosławski, Interval Pairing, Tonnetz*

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### Equal Octave Divisions in Rimsky-Korsakov's Operatic Output

Late Romantic composers explored the possibilities offered by harmonic practices that went beyond tonality in complex ways. Nikolay Rimsky-Korsakov's work provides numerous examples of such practices, particularly, as is well known, in the depiction of the supernatural. While recognised for its development of octatonicism, Rimsky's work demonstrates the composer's interest in a number of harmonic techniques, including hexatonic transformations, alone and in combination with octatonic and diatonic techniques. This is evident in the opera "Tsar Saltan", whose second Act features passages that incorporate these various techniques. As an example, the introduction to Act 2 is mostly occupied by music that alternates between two hexatonic collections a tritone apart (see reduction in Ex. 1). Rimsky moves through different harmonic spaces, passing from the hexatonic through the diminished 7th and whole tone space to a diatonic perfect cadence.

Within the debate on octatonicism, it has been emphasised how Rimsky's harmonic practices were somewhat limited in scope and reach (e.g. van den Toorn 1983). This debate has seen a focus on Rimsky's interest with minor thirds cycles, most extensively in the work of Richard Taruskin (1985; 2011), with limited mentions of major thirds cycles (Cohn 2012). A recent publication by Ewell (2020), however, offered a first systematic inquiry into hexatonicism in Rimsky, connecting Rimsky's compositional practice to his theoretical view. This paper will build on Ewell's work by expanding the variety of hexatonic techniques employed by Rimsky, with a particular focus on the multifaceted use of the augmented triad and its potential as a vehicle for harmonic energy.

The example here presented is only one instance of the blending of hexatonic and octatonic presence in "Tsar Saltan", that also features a section of music where three successive H transformations from the same hexatonic collection give way to the complete spelling of the two forms of the octatonic scale (starting with either the whole-tone or the semitone) via a gradual introduction of octatonic elements, including minor-third root movement interposed with the diminished 7th (Ex. 2). Rimsky's octatonic preoccupations, therefore, are understood in the context of his more general interest in symmetrical partitioning of the octave, including both minor and major third cycles. The blending of the two imparts a greater sophistication on Rimsky's harmonic practices than previously acknowledged. These findings provide further evidence drawn directly from the music relevant in the context of the debate on octatonicism exemplified in the symposium in Music Theory Spectrum of 2011.

The examples and arguments in this paper will therefore open the field for discussion. By showing a lesser known facet of Rimsky's harmonic language, this paper will argue for a re-evaluation of the composer's output.

**Keywords:** *harmonic analysis, hexatonic cycles, octatonic progressions, late Romantic harmonic practices, debate on octatonicism*

## Musical Example 1

Em Cm A+ Cm D7 Bbm B+ Bbm

9 C7 Em

12 Em

## Musical Example 2

Am D6 Fm A C7m F7 dim7 Bbm dim7

14 Gm dim7 Em dim7 octatonic collection 0,1

octatonic collection 1,2

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Marta Riccardi is an AHRC-sponsored doctoral student at the University of Liverpool, under the supervision of Prof Kenneth Smith and Prof Michael Spitzer. Her research focuses on late nineteenth-century harmonic practices, specifically in the works of Nikolay Rimsky-Korsakov. Her PhD projects includes an examination of Rimsky-Korsakov's non-diatonic harmonic language in his last fantastic operas, where octatonicism, hexatonicism, whole-tone sections and modality are interwoven with each other. She completed her undergraduate degree at the University of Edinburgh, where she specialised in theory and analysis with Dr Benedict Taylor. She then pursued a Master's in Music Psychology at the University of Sheffield, where she investigated the perception of music meant to represent the supernatural in opera.

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## **Pratica trasformazionale e spazi d'azione all'interno del Concerto per chitarra di Bettinelli**

Nella molteplicità di metodologie analitiche sviluppatesi nel XX secolo, l'analisi trasformazionale, alimentata a partire dalla figura di Lewin negli anni '80, ha assunto un importante rilievo negli ambienti teorico-analitici. Nello specifico di quest'indagine essa agisce attraverso l'analisi delle caratteristiche trasformative esistenti tra (piuttosto che su) determinati oggetti sonori. L'obiettivo — perseguito con l'analisi di alcune sezioni del Concerto di Bettinelli — è elaborare ipotesi sull'energia cinetica propria di un certo segmento di musica, a partire da differenti quote di energia connesse con particolari azioni trasformative.

Prendendo spunto dalla metodologia esposta in J. Straus (2003) e con l'ausilio del software AthenaCl realizzato da Cristopher Ariza — definisco specifiche tipologie trasformazionali (ossia delle trasformazioni aventi determinate caratteristiche nel voice-leading tra due collezioni) a integrazione dell'impianto teorico strausiano.

Diventa così possibile studiare particolari percorsi di voice-leading, che mettono poi in relazione con specifici scenari d'ascolto caratterizzati da una maggiore o minore densità variazionale. Sulla base di tali presupposti è definibile sia lo spazio d'azione peculiare ad ogni trasformazione, sia come questo spazio d'azione si interpoli con la temporalità complessiva di un più ampio frammento musicale. La trasformazione (tramite i tipi trasformazionali e il "grado di varianza" — secondo una particolare declinazione del concetto di offset strausiano) diventa, quindi, il mezzo attraverso cui percepire l'evoluzione della struttura musicale. Si sottolinea come ogni sistema di voice-leading qui elaborato è correlato ad una specifica tipologia trasformazionale (o, in alcuni casi, a più di una, in funzione del concetto di pluralità di significati tipico della percezione soggettiva della singola trasformazione da parte dell'ascoltatore/interprete/analista). Le tipologie trasformazionali, quindi, sono classificate come azioni effettuate sugli oggetti sonori, volta a modificarne le caratteristiche interne. In ognuna di esse è insita, pertanto, una determinata capacità di preservare l'identità intervallare dell'oggetto di partenza, inversamente proporzionale all'energia della trasformazione stessa.

In quest'indagine analitica non si evidenziano aspetti legati a variazioni di tipo motivico-tematico, ma si cerca, tramite opportune tabelle di voice-leading, di rileva-

re specifiche tipologie variazionali tra i vari oggetti sonori, mostrando come le varie sezioni del brano producano mutevoli mappature energetiche sul piano temporale

Il lavoro presentato si presta a ulteriori sviluppi nel senso di: a) un ampliamento del repertorio analizzabile con i medesimi criteri trasformativi, (valutando concordanze e discordanze di metodo sul piano compositivo); b) un approfondimento, sul piano più psicologico, di un possibile parallelo tra le tipologie trasformazionali e le nostre capacità di riconoscimento delle stesse.

**Keywords:** *analisi trasformazionale, spazi d'azione, voice-leading, uniformity balance smoothness, Bettinelli*

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Consegue il Diploma in chitarra (2011) e in Musica Corale e Direzione di Coro (2014) presso il Conservatorio di Frosinone. Consegue il Diploma accademico di II livello in Didattica della Musica strumentale (2014) ed in Composizione (2019) presso il Conservatorio di Frosinone. Nel 2019 Consegue il Master di I Livello in Analisi e Teoria Musicale (GATM) presso l'Università della Calabria. E' docente di Esecuzione ed Interpretazione per chitarra presso il Liceo Musicale di Frosinone. Nel 2017–2018 ha tenuto un ciclo di conferenze-concerto sugli studi per chitarra di Bruno Bettinelli presso la Sala Luis Milan di Nettuno, il Conservatorio di Frosinone e l'Istituto Superiore di Studi Musicali G. Lettimi di Rimini (nell'ambito del XV Convegno di Analisi e Teoria Musicale), nel 2019 partecipa in qualità di relatore al XVI Convegno di Analisi e Teoria Musicale svoltosi a Rimini. Svolge regolarmente attività concertistica da solista e in formazioni da camera.

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## Hexatonic Tension and Breakthrough Function in Fin-de-Siècle Viennese Symphonic First-Movement Form

The analysis of fin-de-siècle sonata forms often faces the problem that the tonic is frequently undermined by chromatic harmony. Although recent studies have mobilised James Hepokoski's sonata deformation theory (1993, 2002, 2009 and Hepokoski and Darcy 2006) and identified aspects of fin-de-siècle formal practices (Darcy 1997, Marvin 2009 and Monahan 2015), such an approach emphasises departures from diatonic formal orthodoxy rather than the generative responsibility of post-Wagnerian tonal content as essential to fin-de-siècle sonata forms. This

notion of deformation excludes the possibility of chromatic tonality as part of the formal design and consequently fails to illuminate the formal syntax engendered by such tonal properties.

This paper adapts William Caplin's form-functional theory (1998, 2009 and 2013) and recalibrates its tonal-harmonic foundation in light of the recent advances in neo-Riemannian theory (Cohn 1996, 1997, 1999 and 2012) in order to accommodate the fin-de-siècle tonal practice. I argue that a double-syntactic conception of tonality (Cohn 2012) is fundamental to fin-de-siècle sonata forms. Drawing on a survey of twenty Viennese symphonic first movements composed between ca. 1880 and 1920, I address two central issues that become increasingly common after 1900: structural permeation of hexatonic tonal contrast; and formal function of the breakthrough as a locus of syntactic reappraisal.

The first issue is theorised through the model of hexatonic tension: developed from Julian Horton's orbital tonality (2018), it conceives the opposition between two hexatonically-related tonal 'orbits' – independent systems that encompass respectively a centre and a set of locally tonic-defining diatonic relations – as inherent to the fin-de-siècle formal process. This is illustrated with an analysis of Mahler's Symphony No. 7/I (1904–1905), where the institution of E and C orbits are correlated with the formal functionality of the expositional main theme and subordinate theme, foregrounding hexatonic tension as the form's source of contrast. Such an orbital conflict is exploited as the form's generative basis, in which all the harmonies are utilised to support the orbits' contest for tonic priority.

While the global hexatonic syntax is confronted with the diatonic sonata design, the breakthrough, often emergent before the retransition, assumes a particular formal function to spotlight the incompatibility between hexatonic and diatonic syntaxes and posit a reconsideration of the form's tonal-syntactic orientation. This is exemplified with the breakthrough passage from Franz Schmidt's Symphony No. 2/I (1913). Preceded by the E-flat–B hexatonic tension, its B-flat abandoned cadence attempts to initiate a 'standing on the dominant' to retrieve the diatonic sonata order, which is yet supplanted by the G-minor half cadence that reasserts the global hexatonic syntax.

I conclude by assessing the implications of such practices on fin-de-siècle formal functions: hexatonic tension reconstrues the expositional subordinate theme as expressing a tonal orbit rather than a subordinate key; the breakthrough arises as a syntactic focal point that addresses the structural conflict between hexatonic tonality and diatonic sonata order. Together they attest to an alternative teleological model for fin-de-siècle sonata forms, the syntactic habits of which, I contend, can only be explicated with a revamped tonal-harmonic underpinning.

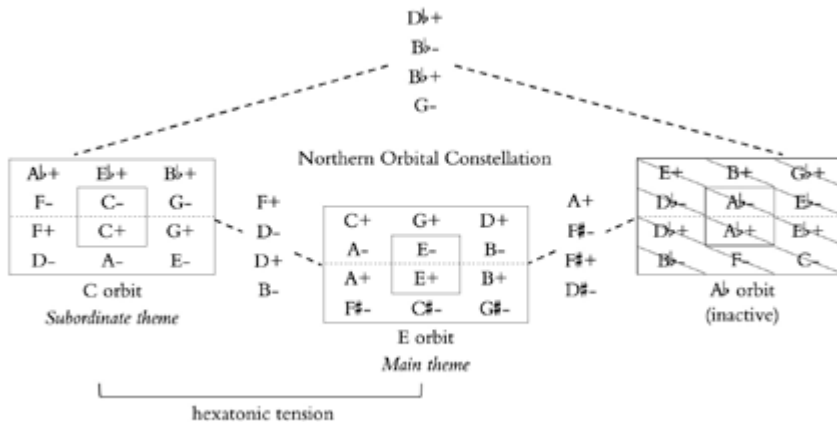
**Keywords:** *sonata form, neo-Riemannian theory, breakthrough, symphony, fin de siècle*

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### Hexatonic Tension and Breakthrough Function in Fin-de-Siecle Viennese Symphonic First-Movement Form

Figure 1. Mahler, Symphony No. 7/1, hexatonic tension



Example 1. Schmidt, Symphony No. 2/1, breakthrough (cadential phrase)

Chord progression:  $Bb^+ : V \quad \frac{2}{5} = \frac{9}{6} \quad 7 \quad I^9 - \quad 8 \rightarrow G^- : III \quad V \quad \frac{6}{5} = \frac{5}{3}$

(Tonic:  $Eb^+$ )

$Bb^+ : \text{Abandoned PAC}$        $G^- : \text{Reinterpreted HC}$

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Kelvin H. F. Lee holds a PhD from Durham University and is a Postdoctoral Fellow at the Catholic University of Leuven. His work has been published in "Music Analysis", "Musurgia" and "Notes", and he is a contributor to "Nikolai Medtner: Music, Aesthetics, and Contexts" (Olms). Kelvin's article 'Rethinking the Symphonic Poem: Dialectical Form, Sequential Dissonances and the Chord of Fate in Schoenberg's Pelleas und Melisande' won the "Musurgia" 25th Anniversary Prize. He was also awarded the 2018 Theory and Analysis Graduate Student Prize from the Society for Music Analysis. Kelvin is currently completing a monograph, provisionally titled "The Sonata Moment: Dialectical Form and Symphonic Modernism in Fin-de-Siècle Vienna", which examines the interrelationship between dialectical thought, chromatic tonality and fin-de-siècle sonata form.

## 44. Audio Features, Symbolic Computation and Psychoacoustic Models Applied to Analysis of Orchestration

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### **Rameau's Orchestration: The Manifestation of a Thought of Music as Sound**

The composers in activity in the beginning of the 19th Century found in the «symphonic orchestra» an institution in process of definitive stabilization, which benefited the development of a music specifically conceived to that formation during all the so-called Romantic period, that would contribute to the birth of a slow but inexorable displacement, throughout the century, of a «culture of the tone» to a «culture of the sound».

It appears that Rameau would be the composer where one might locate the origins of this movement, considering he defined the music as a complex sonic object, that contains several acoustic flows capable of being discriminated by ear. The composition consists, so, in the organization of these flows in the sake of a determined expressive target.

Our interest is to find how Rameau put in practice this notion. In other words, we would like to see how his way to compose constitutes the manifestation of a thought of music as sound.

Rameau thinks the orchestra as a collection of diverse sonic resources that allow, in his theatrical output (especially, but not only, in his *Tragédies lyriques*), to contribute actively, with more or less autonomy, to the expression of the events or feelings that the poetical text calls or suggests.

Our talk will show some of the more prospective aspects of his orchestration:

- an exploration of all available instrumental resources (including mutes, glissando, quarter-tones, etc)
- the emancipation of the wind instruments beyond their traditional codified use
- the use of multi-level textures, up to 13 different sonic resources at the same time
- counterpoint of timbres
- a principle of non-repetition of orchestral setups
- the ramification of instrumental sections into subsets (e.g. *divisi* of wind instruments)
- the independency of the orchestration regarding the harmonic infra-structure
- a tendency to move the *basse continue* function from a static (neutral) status to an active agent of dramatic expression.

We conclude the communication attempting to explain why this such obstinate theorist never write a single word on orchestration, although all his dramatic work blatantly shows how primordial he considered its role to express sense and emotions as well as formal structures.



We finally point to the need of an ad hoc methodology of analysis to address orchestration's musical/structural/perceptive functions, and briefly outline the framework of a computer-aided dedicated analytical model, both at the symbolic/prescriptive and sounding/resulting levels.

**Keywords:** *Rameau, drame en musique, analysis of orchestration*

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A French-born, Didier Guigue lives in Brazil. As a Senior Researcher and Tenured Senior Teacher at the Universidade Federal da Paraíba, his academic production, lecturing and lecturing activities are in the fields of Music Analysis, History & Aesthetics, and Computing Applied to Music. Docteur en Musicologie du XXe Siècle by the E.H.E.S.S., Paris (France) under the direction of Hugues Dufourt, he is since 1997 the founder and director of the Mus3 Research Group, an IRCAM associated partner, and member of other research groups or laboratories in Brazil and France.

Have a consistent number of publications, in Brazil and Europe; among them outstands the book «Esthétique de la Sonorité» (Paris: L'Harmattan, 2009).

His concern as a composer and performer is about digital music and multimedia art.

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## **A Model for the Analysis of Orchestration and Its Experimental Application to Núria G. Comas' "Recovery Zones"**

In this communication, we introduce a theoretical model for the analysis of musical texture and orchestration. Its computer implementation is also presented, together with a demonstration in the context of a contemporary orchestral score.

Our methodology presupposes two complementary strategies, one focusing on the symbolic domain and the other tackling psychoacoustic features. The analysis starts by defining the universe of sonic possibilities, that is, a record of every instrumental resource prescribed by the composer. We call this record as the Sonic Resources Index (SRI).

Through the SRI, the total number of resources available in the composition's palette along with the potential maximum number of simultaneous resources are established. By tracking down every change in the use of SRI's components, we can segment the musical work based almost exclusively on orchestral information. We call each of such segments as a Local Sonic Setup (LSS).

Each LSS is then explored for its homogeneity attributes. That is, questions like the following might be put forward: when and how often the composer tends to blend groups of sonic resources by means of coordinated lines (voices)? How

much independence is given for sonic resources of the same type? To answer them, we adapted principles of a theory known as the Theory of Partitions, which allows us to represent and manipulate structures, and calculate the level of agglomeration or dispersion of resources in a particular LSS (see Andrews 1984, Gentil-Nunes 2009) Our premise is that the more dispersed the resources, the more complex the orchestration (Berry 1987). Diversity and homogeneity measurements yield by those procedures are compared with other dimensions of compositional discourse.

In a second step, the model calls for recording(s) of the work to evaluate, through the analysis of the audio signal, the actual result of the score's prescriptions. Local Audio Units (LAU) are delineated in synchronicity to the formerly identified LSS's. Audio features, psychoacoustic models and statistical measurements are applied to LAU's. Audio and symbolic measurements are ultimately combined to form a relative-complexity index.

In this talk, we concentrate on the symbolic aspect of the model, using, as a case study, the 4th movement from "Recovery Zones" (2013) for large orchestra and electronics, by the Spanish composer Núria Giménez Comas (1980). "Recovery Zones" constitutes a singular example of recent music where the orchestral writing, which meticulously employs a wide range of extended techniques, stays at the top of the hierarchy of structural components. We aim to shed light on the leading role of the orchestration in the score, which stands out for continuously weaving dispersed threads of sonic resources, as for its overlapping orchestral setups, and refined play between micro and macro-structural features.

**Keywords:** *analysis of orchestration, computer-assisted musical analysis, contemporary music*

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Charles de Paiva Santana holds a PhD in Musicology from the University of Campinas and a PhD in Computer Science from Sorbonne University. Currently, he is a post-doc researcher at the Interdisciplinary Center for Sound Studies (NICS) and is financed by the São Paulo Research Foundation (FAPESP). His research focuses on algorithmic music and computer-assisted analysis.

Didier Guigie is a senior researcher at CNPq, a fellow researcher at the University of Campinas, and a tenured professor at the Universidade Federal da Paraíba. He works on music theory, history, aesthetics, and computational musicology. He is the author of «Esthétique de la Sonorité» (Paris: L'Harmattan, 2009).

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### **A Computer-Aided Analysis of the Orchestration in Iannis Xenakis' "Aroua"**

"Aroua" (1971) for string orchestra was described by Xenakis as "sound textures of the earth" in its premiere on 24 August 1971, at the Lucerne Festival Strings (Xenakis, n.d.). This 12 minutes long one-movement piece was scored for four first violins, three-second violins, two violas, two cellos, and one double bass. "Aroua" explores glissandi, jagged chords, sound clusters, several bow positions, and other extended techniques. Further, the pitch material of the orchestration is compounded with very small intervals (like minor seconds or microtonal intervals) producing frequency beatings and interference effects. Given this complex set of timbral features, our study envisions that only the analysis of the symbolic score wouldn't unveil all aspects of such complex textural discourse. An analytical study of Xenakis' orchestration could be enhanced by computational tools in order to elucidate how the orchestra textural interwoven was built. Therefore, we present here a computer-aided analysis of "Aroua" anchored on the extraction of perceptual features using audio descriptors.

Recent research on psychoacoustics has proposed a series of mathematical models to describe the behavior of our inner ear. These models simulate properties of the cochlea using a set of filters with different bandwidths (Zwicker & Fastl 2007). Our analytical methodology approaches digital recordings as a data corpus that is analyzed with computer-based psychoacoustic models. Therefore, we used a set of audio descriptors aligned with the symbolic information from Xenakis' score to reveal relevant perceptual aspects of "Aroua's" textural constructs.

The audio descriptor Bark Coefficients with 26 critical bandwidths is the central tool of our study. Also, we employ in our analysis spectral centroid and spectral flux descriptors. Our analysis is realized in three steps:

1. Segmentation of the piece based on orchestration features. The formal development of "Aroua" is higher linked with the string's techniques (Maia & Schaub 2012). Consequently, it's possible to perform a segmentation of the piece based on orchestration techniques.

2. Analysis of the segments of the piece using bark coefficients descriptor. Based on the segmentation, we investigate each section by using audio descriptors to grasp perceptual features of the orchestration.

3. Data crossing between elements of the score and audio descriptor analysis. This step aims to understand how elements of the musical writing could motivate perceptual features.

Audio descriptors reveal a very complex development of the sound texture of “Aroura”, which could be interpreted as a montage based on different densities of the sound masses. It is demonstrated by the abrupt changes in the curves of spectral flux and spectral centroid, as well as in the energy in the critical bandwidths. This is a consequence of an orchestration based on a juxtaposition of different strings employing extended techniques. Thus, in the piece as a whole, it is remarkable the progress of the texture from order to chaos. The climax of “Aroura” is also the point of the higher diversity within a short section of the work. Finally, Xenakis explores in “Aroura” several orchestration techniques to implement a directional evolution of the sound material.

**Keywords:** *computer-aided analysis of orchestration, Iannis Xenakis, audio descriptors, psychoacoustics, Bark scale.*

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Micael Antunes is a composer and researcher, graduated at FAAM (Alcantara Machado Arts School) and a Master’s degree at the University of Sao Paulo. He is a doctoral student at the Arts Institute of the University of Campinas, collaborating with the Interdisciplinary Nucleus for Sound Communication (NICS-Unicamp). His actual research focuses on the applications of the psychoacoustics in a computer-aided musical analysis of textural compositions. His research has also influenced his artistic works. He participated as a composer and music producer in the compositions of the Pedro Marques’ book “Cena Absurdo”, published in 2016. His music was performed at events such as the III Congreso Internacional de Ciencia y Tecnología Musical, in Buenos Aires and New York City Electroacoustic Music Festival 2018, in New York.

Danilo Rossetti is an assistant professor at the Department of Arts of the Federal University of Mato Grosso (UFMT) and collaborator professor at the graduate studies of the Institute of Arts at UNICAMP. Recently he finished a post-doc research at the Interdisciplinary Nucleus for Sound Communication (NICS), at the University of Campinas, and he earned a Ph.D. in Music Composition at the same university, with a doctoral stage at the Centre de recherche Informatique et Création Musicale of Paris 8 University. His main research topics are computer-aided composition and musical analysis, and his compositions have been played in many events and festivals such as ICMC, CMMR, NYCEMF, CICTeM, BIMESP, SBCM e ANPPOM. He has been one of the awarded in 2016 Brazilian Arts Foundation Classical Music Prize, in the category of electroacoustic and live-electronic music.

Jônatas Manzolli combines contemporary musical creation and cognitive sciences focusing on the dialogues between music and science. The interdisciplinary study results in electroacoustic, instrumental, and multimodal works. A composer and math-

ematician, full professor of the Institute of Arts, University of Campinas, Brazil, he is a pioneer in the Brazilian research in computer music. He has been a guest researcher at the Institute for Neuroinformatics, Switzerland, and the SPECS Group (SPECS) at the Universitat Pompeu Fabra, Barcelona. He is also a collaborator of the CIRMMT, McGill University, Montreal. Manzolli's most notorious achievements have emphasized the delicate relationship between man and machine, including the use of artificial intelligence as digital interfaces such as *Ada: Intelligent Space* (2002) and the *Multimodal Brain Orchestra* (2009). His compositions also include large orchestral settings such as the multimodal opera "*Descobertas*" (2016). He has received numerous grants and awards including the recent Rockefeller Foundation "Arts & Literary Arts" Award to be an artist resident at the Bellagio Centre, Italy in April 2018.

## 45. Music and Multi-Media

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### “Zero Gravity”: A Specific Textural Type in Contemporary European Art Music

Although during the twentieth-century music theory was able to develop analytical methods to understand the internal working mechanisms of the post-tonal repertory, the expressive qualities of gestural-textural elements of abstract concert music — music without text — have not been discussed widely. Inspired by Lerdahl’s oft quoted argument about serial music’s failure to create mental representation (Lerdahl, Fred. “Cognitive Constraints on Compositional Systems”. *Contemporary Music Review*, vol. 6/2 (1992): 97-121), this paper suggests that contemporary European art music written in the past thirty years accommodates unconventional gestural-textural types that are more likely to stimulate mental associations and focuses on a specific slow-paced textural type, in the light of various perspectives on musical gesture theory.

The term ‘unconventional’ generally stands here for the gestural-textural type(s) that seem to have emerged after the traditional canon and which are not a continuation or imitation of conventional textural types or topics. Focusing on prominent composers of our time, including Ivan Fedele (b.1953), Michael Jarrell (b.1958), Unsuk Chin (b.1961), Philippe Hurel (b.1955), this paper explores a specific textural type, zero gravity, in the light of various perspectives on theories of musical gesture, which appear to have emerged as part of the vocabulary of today’s music.

**Keywords:** *contemporary music and expression, commonly used specific gestural-textural units in contemporary music, expression and musical gesture, correlation between musical motion and bodily motion, topicality in contemporary music*

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Born in 1973, Turkey, Fusun Köksal’s works have recently been programmed in various contemporary music festivals such as Berliner Festspiele MaerzMusik, Schleswig Holstein Music Festival, Warsaw Autumn, Via Stellae Festival, Forum Neuer Musik, Fertile Crescent, and Mise-En Music Festival. Recently awarded a Civitella Ranieri Music

Fellowship (CRF2018), Köksal is recipient of numerous international awards including the 6th International Henri Dutilleux Composition Competition and 3rd International German-Polish Composition Prize. She won several awards of the SCI/ASCAP composition commissions and was nominated for the 3rd Pablo Casals Award in 2009. Köksal holds a Ph. D degree in composition, minoring in music theory from The University of Chicago, and an M.A. from Hochschule für Musik Köln. She studied composition with Prof. Krzysztof Meyer, Prof. Marta Ptaszynska, Prof. Shulamit Ran; theory with Prof. Steven Rings, and Prof. Johannes Schild.

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## **Индивидуальные формы мультимедийного синтеза. Новые стратегии взаимодействия визуальных образов и звука**

В XXI веке наряду с привычными, типизированными формами синтеза искусств — такими как кинематограф, видеоарт, музыкальный театр, концерты с видеорядом — стали все чаще появляться и выходить на первый план новые, нетипичные жанровые гибриды. Особенность их в том, что конкретные сценарии взаимодействия элементов разных видов искусств и их пропорции каждый раз определяются заново — под конкретные художественные задачи и условия исполнения.

Это позволяет говорить об индивидуальных формах мультимедийного синтеза. Одна из особенностей таких явлений в том, что они могут создаваться коллективными усилиями (например, арт-группой, включающей представителей разных видов искусства) или даже авторами из смежных областей, не имеющими академического музыкального бэкграунда. Кроме того, исполнение (или, точнее, демонстрация) таких проектов зачастую происходит не в привычных условиях концертных залов, но в специально спроектированных пространствах, на открытом воздухе, в помещениях нехудожественного назначения (например, на заводах, в заброшенных зданиях) и т. д. Это, однако, не свидетельствует о подчиненной роли звукового начала, которое может быть не только основой драматургии произведения, но и его концептуальным ядром.

Пример такого проекта — мультижанровая инсталляция «Cosmo-Eggs» в павильоне Японии на Венецианской биеннале-2019. Четыре автора — художник Мотоюки Ситамичи (Motoyuki Shitamichi), композитор Таро Ясуно (Taro Yasuno), антрополог Тосияки Исикура (Toshiaki Ishikura) и архитектор Фуминори Ноусаку (Fuminori Nousaku) — под руководством куратора Хироюки Хаттори (Hiroyuki Hattori) выстроили пространство, наполненное медитативным звучанием флейт, которые управляются роботами.

В центре павильона установлен надувной диван, садясь на который, зрители снабжают флейты воздухом. Четыре инструмента расположены прямо над диваном и направлены раструбами вниз, на зрителей. Еще четыре флейты спрятаны за большими экранами, на которые проецируются черно-белые видео. Они сняты на побережье Японии и демонстрируют огромные валуны, вынесенные цунами из моря. Таким образом, медитативное звучание флейт

сочетается со статичной кинохроникой природных феноменов. В самой концепции заложен контраст между архаичной «природностью» звука/изображения и технологической изобретательностью проекта.

Роботов использует в своем творчестве и российский медиахудожник Дмитрий Морозов, известный под псевдонимом ::vtol::. Создаваемые им высокотехнологичные механизмы лишены утилитарного назначения, а визуальный облик этих арт-объектов зачастую отражается в звуковой составляющей. Так, работа «Last Breath» представляет собой подобие ручного органа, который одевается на человека как костюм и приводится в действие дыханием. Физиология вступает в «диалог» с компьютерной программой: в зависимости от параметров дыхания она регулирует звучание инструмента, обеспечивая создание в прямом времени алеаторической музыкальной ткани.

Проекты Дмитрия Морозова могут как демонстрироваться на авторских видео, так и исполняться вживую — в первом случае можно говорить о видеоарте, поскольку сама съемка тоже имеет художественную выразительность, во втором случае — о перформативном начале, которое «присоединяется» к музыкальной и скульптурной составляющим (если к роботизированным объектам применим классический термин «скульптуры»).

Перформативная и «скульптурная» составляющие есть и в произведении Александра Хубеева «Призрак антиутопии». Композитор придумал конструкцию из ряда пластиковых блоков, привязанных за нити к рукам дирижера. Управляя игрой ансамбля, он одновременно сам извлекает звуки за счет движения этих блоков. Образ человека, в буквальном смысле связанного и постепенно пытающегося освободиться от пут, впечатляет не меньше, чем авангардная музыкальная ткань.

Каждый из этих примеров демонстрирует, как вокруг уникальной идеи, концепции с нуля формируется комплекс выразительных средств, относящихся к разным видам искусства и — шире — творчества (например, конструирование, программирование). Вместе с тем здесь встают научные проблемы, связанные с терминологией и способами анализа. В качестве базового и достаточно широкого обозначения подобных произведений мы предлагаем понятие «индивидуальные формы мультимедийного синтеза», оно предполагает любые невозможные для мультиплицирования синтезы искусств. В свою очередь, анализировать их предлагается через поиск и типизацию стратегий взаимодействия различных медиа.

**Ключевые слова:** мультимедийный синтез, экспериментальные формы, видеоарт, программирование, концепция

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Сергей Уваров родился в 1987 году в Обнинске. Окончил Государственный музыкальный колледж им. Гнесиных (2006), Московскую государственную консерваторию имени П. И. Чайковского (2011), аспирантуру Московской консерватории (2014). Защитил кандидатскую диссертацию на тему «Музыка в режиссуре Александра Сокурова» (2015). Член Союза композиторов России, Российского музыкального союза, Общества теории музыки. Сооснователь и генеральный директор социальной сети для музыкантов Spraup, созданной под эгидой Московской консерватории. Автор книг «Музыкальный мир Александра Сокурова» (М.: Классика-XXI, 2011), «Интонация. Александр Сокуров» (М.: Новое литературное обозрение, 2019). В 2019 выступил режиссером, сценаристом и монтажером документально-художественного фильма Московской консерватории «Симфония органа» (2019). Фильм был показан в Большом зале консерватории, Государственном Эрмитаже, Музее Москвы, принял участие в официальной программе кинофестиваля «Окно в Европу».

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## **Academic Multimedia in Russia in the First Decades of the 21st Century**

The word “academic” leaves behind the entertaining and applied areas of “multimedia”: song clips, slide shows, commercials, etc. The subject under consideration is innovative art which in the 21st century continues the main trend of serious, academic art.

Unlike the “absolute music”, it is multicomponent and employs electronics, a fundamentally new technological achievement. Thus, the musical illustration includes both traditional acoustic and electronic sounds, while the visual imagery (visual footage) is made up of the drawing, light and color, the laser beam, and their motion mode includes animation. This raises a number of theoretical issues: the specific composition of multimedia components which determines its essence; the involvement of a single author or co-authorship; the style of music and its artistic quality; the degree of perfection of the multimedia whole; the specifics in the approach to multimedia of Russian and Western European authors.

I. Kefalidi, the founder of the Russian electronic school of music, may be called a composer who demonstrates variability in the number of components used, from the minimum to the multitude thereof. When a French composer F. Paris combines an instrumental ensemble with just a video, he regards this as *a two-component multimedia*. Kefalidi, however, would certainly add electronics to it, thus creating *a three-component effect* using *acoustic* instruments and the video, the way it is done in his best works, such as the “TapeExt” (2017) and the “S\_S\_S” (2018).

We see that there is an increase in components with the introduction of the instrumental theater (“Percato molto”, 1998), and the ballet (“Sophisteia”, 2017): theatricalized movements are added to music, and thus, a synthesis of different arts is achieved. The composer also adds a verbal layer to the whole: as he does in “Grisions” (2001) using the text of a lecture by a French art critic in the Louvre, which enhances the intellectual aspect of the work.

The problem of authorship becomes relevant for multimedia, i.e. the participation of one or two creators of the work (the composer and the artist). The Russian

multimedia was oriented to *co-authorship* from the very start: the artist listens attentively to the music of the composer and creates a video sequence according to its image-based and dynamic pattern. In this case, either the musical or the pictorial may prevail. The most important aspect here is the perfectly organic combination of the two.

For instance, Kefalidi achieved a harmonious two-body synthesis of his music and the creative work of E. Quinn, an Italian artist (we add *Vega\_S*, 2019 to the examples given above): the composer and the artist in this case are equal co-creators. A whole “union of artists” has formed around N. Popov: T. Pozharev in “Arthra” (2013), E. Quinn in “SynchroSynth” (2017), “Biomechanics” (2004), A. Skornyakova in the “Song of Uldra” (2013); apart from that, there are creative unions of I. Matinyan, A. Plakhin, E. Afonin and others. For Western colleagues, such unions are a rare phenomenon. Some of them skilfully use the *live-video* method, compiling video footage with an application of a program that reproduces the changing positions of the playing artists many times on the screen: thus, they become the *sole authors* of the whole.

M. Beil resorts to this method most willingly: “Karaoke Rebranding” (2006), the “Caravan” (2017), “Black Jack” (2012), etc.

Regarding musical stylistics, the Russian composers continue the avant-garde trend, using a dissonant type of the pitch, aperiodic rhythm, and the latest methods of sound production. This fully applies to I. Kefalidi, N. Popov, and A. Khubeyev. For example, in N. Popov’s “Biomechanics”, all the “entrances” of the accordion are only polyphonic dissonances. Only A. Nadzharov makes use of the jazz style. The opposite trend is observed in the works of our foreign colleagues: a simplified rhythm, harmony, noise, chatter – in a manner seemingly implying that art follows no tradition.

For example, in M. Beil’s “Caravan”, music from beginning to end maintains a periodic, active motor rhythm. And in “Die Zwei” (2004) the composer turns to purely classical harmonies.

The Russian composers, even of the younger generation, have already created multimedia works that may be regarded artistically complete; for example, “Arthra” or “SynchroSynth” with the music by N. Popov. And their academic tenets regarding the use of multimedia contribute to the stylistic quality of this work.

**Keywords:** *multimedia, Kefalidi, Popov, Khubeyev, Nadzharov*

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## **Интермедиальность и музыкальная композиция: случай «Counter Phrases»<sup>1</sup>**

Поиск внесемантической связи между звучащим, визуальным и кинестетическим элементом становится одним из важных векторов в творчестве композиторов XX века (начиная с замыслов А. Скрябина, О. Мессиана, К. Штокхаузена и заканчивая Ж. Апергисом и другими современными авторами). Размышления же о гибридации артистических систем, начатые еще Теодором Адорно, продолжают сегодня вокруг таких идей, как трансдисциплинарность<sup>2</sup>, синестезия<sup>3</sup>, мультимодальная композиция<sup>4</sup>, интерме-

<sup>1</sup> Фильм. Режиссер: Т. де Мей, хореография А. Т. де Кеерсмакер, музыка: Р. де Раафа, М. Линдберга, Д. Харви, Л. Франческони, Т. де Мея, Т. Хосокава, Ж. Апергиса, С. Райха, Ф. Ромителли, С. Ван Эйкена.

<sup>2</sup> В западном музыкознании слово «дисциплина» употребляется в том числе и по отношению к видам искусства. Трансдисциплинарным называется произведение, сочетающие разные виды искусства, границы между которыми стираются, что приводит к зарождению некоей новой формы (как, например, кинематограф).

<sup>3</sup> По мнению философов XX века, от В. Беньямина до Ж. Дерриды и Б. Стиглера, для современной эпохи характерен новый этап в процессе грамматизации мышления: появление таких типов анаграмм и памяти, которые сочетают слуховые, зрительные и двигательные формы. Цифровая революция приносит в этот процесс новые парадигмы и явления, которые меняют социально-семантический контекст. В свою очередь лингвисты (от Барта, Хомского, Гибсона до Кресса и многих других) наблюдают развитие мультимодального письма и своеобразный «возврат» к синестетическому способу самовыражения в западной культуре.

<sup>4</sup> Термин *мультимодальность* пришел в музыковедение из лингвистики и обозначает использование различных средств (модусов) для передачи одной и той же информации: см. современные теории, основанные на трудах Ф. де Соссюра, М. А. К. Халлидея, Р. Барта, — например, Гюнтера Р. Кресса в Великобритании или М. Калантзис, Б. Коупа в Австралии. Этот термин чаще всего используется сегодня в сфере музыкальной информатики, но также может применяться в области музыкальной семиологии (см.: Ж. Ж. Наттвез, Н. Мееус).

альность. Вслед за знаменитым высказыванием Г. М. Маклюэна «The medium is the message»<sup>5</sup>, исследователи разных сфер гуманитарных наук (например, Ю. Э. Мюллер в Германии, М. Шион во Франции, Э. Мехулан и М. Мак-Кинлей в Канаде, Р. Альтман в США) описывают, как из простого инструмента передачи знаний медиум превратился в самостоятельную категорию мысли, в настоящую «когнитивную машину» (по мнению французского философа Даниэля Бугну). А такие понятия, как, например, аффорданс<sup>6</sup>, привлекают теперь не только ученых, но и композиторов. В подобном контексте нарастающего взаимопроникновения творческих дисциплин становится всё труднее выделить категории произведений по их принадлежности к материалу (звукое, изобразительное искусство и т. д.). Пересмотр традиционных методик музыкально-ведческой работы, часто основанных на сегментном восприятии и лишь затем на сопоставлении элементов в едином поле анализа, кажется всё более необходимым.

Возможность новой техники буквально зафиксировать отношения между разными средствами художественного выражения, которые ранее являлись скорее аллегорическими, порождает неожиданные метаморфозы, смещая акцент в процессе сочинения музыкального произведения. Примером такого явления может служить проект «Counter Phrases» бельгийского композитора и режиссёра Тьерри де Мея. В 2004 году он организовал киносъёмки частей спектакля «(But if a look should) April me», созданного хореографом А. Т. де Керсмакер двумя годами ранее, совместно с танцорами компании «Rosas», ансамблем «Ictus» и самим композитором (на музыку И. Стравинского, Я. Ксенакиса, Ж. Гризе, М. Фельдмана и др.). Отрывки из данного спектакля, представленные в тишине и в новом контексте, режиссер отправил своим современникам-композиторам: Р. де Раафу, М. Линдбергу, Д. Харви, Л. Франческони, Т. Хосокаве, Ж. Апергису, С. Райху, Ф. Ромителли, С. ван Эйкену, с предложением сочинить произведения не для балета, а исходя из движений танцоров, кинокамеры и других визуальных и жестовых параметров. Подобный вызов стал первоисточком фильма, а также десяти музыкальных партитур для разных составов оркестра, хранящихся сегодня в архивах ансамбля «Ictus», до сих пор неизданных и неизученных.

Данный доклад предлагает рассмотреть концепцию интермедиальности как в широком контексте современных знаний (семантико-социальном, психо-когнитивном<sup>7</sup>, эстетико-философском<sup>8</sup>), так и на примере анализа вышеупомянутых произведений, являющихся ярким примером данного явления.

**Ключевые слова:** *интермедиальность, жест, танцевальная кинокартина, синестезия, современная музыкальная композиция*

<sup>5</sup> «Медиа — это сообщение» — название первой главы книги канадского философа Г. М. Маклюэна «Понимание Медиа: внешние расширения человека» (1964).

<sup>6</sup> Аффорданс — понятие, предложенное психологом Джеймсом Гибсоном, обозначающее степень возможных взаимодействий между объектом и личностью. Пример музыкального произведения: «Аффорданс» Т. де Мея (2015).

<sup>7</sup> См. работы Б. Тиллманн, М. Имберги, Ф. Лалитта, М. Лемана, С. Макадамса.

<sup>8</sup> Начиная монументальными трудами Б. Вальтера, Э. Ганслика, Т. Адорно, К. Дальхауза, Ж. Делёза и заканчивая рассуждениями современных философов: Ж. Дерриды и Б. Стиглера.

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Вера Жеслин (Потапова) родилась в 1986 году в Москве. До 2012: диплом магистратуры МГППУ (лингвистика), научная практика в ИМЛИ и ИЯ РАН, преподавание, участие в культурных и музыкальных проектах (саксофон). Начиная с 2012: параллельное обучение – Лионский университет (музыковедческий факультет), Безансонская консерватория, Национальная школа музыки, театра и танца в Вийербане; исполнительский опыт (симфонический, джазовый оркестр, камерные ансамбли, электроакустика, театральные постановки); журналист на радиостанции Radio Campus; исследовательский проект в партнерстве с национальными центрами современной музыки Grame, Ircam, Cirm. В настоящее время: аспирант лаборатории «Passages XX–XXI» докторантуры ED484 – стипендиат Французского правительства; преподаватель на факультете музыковедения Лионского университета; участник международных конференций (напр.: в рамках Journées Grame; Международного конкурса камерной музыки в Лионе; кафедр музыковедения университетов Лиона, Ниццы, Монреала, Квебека; в рамках Unesco ITEN в Доме гуманитарных наук Университета Paris Nord; Московской государственной консерватории им. П. И. Чайковского); президент ассоциации артистических инноваций LiSiLoG, основанной ученым Кристофом Лебретонем и профессором Парижской и Лионской консерваторий Жаном Жоффруа.

## 46. Analyses of Film Music, Musique en Image

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### **Принципы оперной драматургии в музыке к анимационному кино («Пушкиниана» А. Хржановского – А. Шнитке)**

Доклад посвящен изучению драматургии музыкального ряда Альфреда Шнитке в анимационной трилогии режиссера Андрея Хржановского по рисункам Пушкина («Я к вам лечу воспоминаньем», 1977; «И с вами снова я», 1980; «Осень», 1982). Несмотря на внушительный список исследований киномузыки Шнитке (из масштабных трудов последнего пятилетия – Богданова 2015; Мирошкина 2016), его сочинения для анимационного кино, которые имеют свою специфику, не нашли должного отражения в музыкальной науке. Если музыка к «Стеклой гармонике» проанализирована в ряде исследований в связи с формированием полистилистического метода композитора (в частности, Кагарлицкая 1987), то такая значительная работа, как музыка к «Пушкиниане» Хржановского еще не становилась предметом пристального внимания музыковедов. Между тем воспоминания режиссера и высказывания композитора (Хржановский 2014) убедительно свидетельствуют о новаторских задачах, которые ставили и решали соавторы. В частности, Шнитке, сравнивая методы работы композитора в кино и в анимации и определяя специфику сочинения музыки в мультипликации вообще и в авторском кино Хржановского в частности, обосновывает тезис о необходимости создания единого музыкального целого, пронизанного системой тематических отношений. В этой связи представляется плодотворной параллель между построением музыкального ряда фильма (или, как в данном случае, цикла фильмов) и организацией музыкально-театрального целого. Цель доклада — выявление специфики применения принципов оперной драматургии в анимации на примере трилогии Хржановского-Шнитке, а его задачи — анализ этих принципов у Шнитке и сравнение приемов, которые использовал композитор, с теми, что обычно применяются в оперном жанре. Рассматриваются три ведущих фактора организации музыкального целого, выработанных в оперной литературе XVIII–XIX веков: лейтмотивная система, тональная драматургия, форма «второго плана», основанная на закономерностях инструментальной музыки. Выделяются основные группы лейтмотивов: 1. связанные с личностью поэта, его «жизнью и судьбой» и его поэтическим творчеством; 2. характеризующие окружение Пушкина: светское общество, природу, фольклор, власть. Прослеживается развитие и взаимодействие различных тематических комплексов на протяжении трех фильмов. Выявляются основные закономерности построения тонального плана, ладогармонической системы (в том числе характерные для Шнитке однотерцовые и одноименные сочетания аккордов в рамках хроматической тональности). Определяется музыкальная структура каждого из фильмов и трилогии в целом, обозначаются зоны буквальная и варьированной повторности крупных разделов. На основе анализа музыкального ряда (как автономно, так

и в контрапункте с визуальным) делаются выводы об особенностях применения Шнитке принципов оперного симфонизма в условиях авторского анимационного кино. Мастерство Шнитке в построении крупной формы находит свое подтверждение и в этой, незаслуженно мало известной области его творчества. Данное исследование открывает перспективы сравнительного анализа драматургических методов Шнитке в академических и прикладных жанрах, в том числе в кино и в мультипликации.

**Ключевые слова:** *Альфред Шнитке, Андрей Хржановский, Александр Пушкин, музыка в анимации, музыкальная драматургия*

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## Hermeneutic Theory of Film Music

Film music is a relatively young discipline, therefore the theoretical considerations disclosing its ontology, aesthetics, and poetics must be even younger. In the studies conducted by the theoreticians of the cinema and musicologists published since the 1930s, the soundtrack is primarily considered in technical, physiological, structural, cultural and historical, and (less often) symbiotic categories, with absolute omission of the hermeneutic role that it can play in a mixed media work of art that a film certainly is.





The image displays a musical score for three systems, each consisting of three staves: Violin (Vlas.), Viola (Vcls.), and Cello (Cbs.). The score is written in bass clef with a key signature of one sharp (F#). The first system (measures 11-14) shows the Viola playing a melodic line while the Violin and Cello provide harmonic support. The second system (measures 15-17) continues the melodic development in the Viola. The third system (measures 18-21) features more complex textures with triplets and sixteenth notes in the Viola and Cello.

**Keywords:** *hermeneutics, film music, Wojciech Kilar*

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### **“We All Go a Little Mad Sometimes”: Distorted Mirrors in “Psycho”’s Music**

Abstract Most Hitchcock movies involve the sudden eruption of chaos into an apparently ordered situation, revealing the fundamental frailty of the human condition. According to Kolker (2004), in no other of his works is this ‘breakdown [of order] as fierce and stark’ as in “Psycho” (1960), a film whose narrative trajectory has been described as a “descent into the mind of a madmen” (Kolker 2017). Rather than presenting a clear-cut opposition between order and chaos, or the “normal” and the “abnormal”, “Psycho” suggests an underlying continuity inextricably linking them, for instance by suggesting a link between “the compulsive behavior of Marion and the psychotic behavior of Norman Bates” (Wood 1989). At one point the supposedly “sane” Marion even displays a “strange manic smile” (Žižek 1992), foreshadowing similar facial expressions by Norman later on in the film. According to Kolker (2004), “Marion, Mother, Norman are bizarre and perverse distorted reflections of each other; ... all ‘go a little mad sometimes’”.

This paper explores the fundamental role of Bernard Herrmann’s music for “Psycho” both in establishing the relentless move towards chaos and in creating distorted reflections between the “normal” and the “abnormal”. In order to address this issue analytically, I start by claiming that Herrmann employs a multi-layered or split harmonic language, as opposed to most existing analytical approaches to this film score, which consider a single, integrated harmonic language based either on the distortion of conventional Western tonality (Brown 1994) or the use of seventh and ninth chords (Bruce 1985). Specifically, I argue that Herrmann employs three basic (not entirely reconcilable) chord types: “tonal” chords (in the sense of common-practice chord types, whether they behave functionally or not); what I call (drawing from Kárpáti 1976) “mistuned” chords (ones that distort a tonal chord by introducing an extra dissonant pitch); and “atonal” chords.

My analysis rests on two basic claims: first, that as the film proceeds there is a tendency for the initially dominating tonal chords to gradually disappear from the musical surface, whereas “mistuned” and atonal chords become ever more prevalent, reflecting (and helping to delineate) the gradual descent into chaos and madness in the narrative. And secondly, I argue that this simple structure is complicated by a number of subtle correspondences between cues pertaining to different chord types and/or associated with different characters. For instance, the three notes of the atonal “madness” motive associated with Norman/Mother represent a distortion of the first three notes of a (still tonal) theme associated with Marion, transforming a more consonant set of ordered-pitch intervals in the latter,  $\langle +10, -7 \rangle$ , into a more dissonant set,  $\langle +10, -13 \rangle$ , in the former. Also, the Prelude theme, associated in the film with Marion’s flight, both foreshadows the rhythmic and timbral brutality of Norman’s/Mother’s murder music as well as generates harmonic material used in Norman-dominated scenes. This way the ductility of Herrmann’s musical material crucially contributes to Hitchcock’s characteristic blurring of the boundaries between good and evil, light and darkness, the strange and the familiar.

**Keywords:** *film music, Bernard Herrmann, common-practice tonality, mistuning, atonality*

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## 47. Music Theory and Analysis in Serbia: Status, History, Methods, Perspectives

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### **From Basic Skills to Scholarly Research: The Case of Music Theory in Serbia**

The reorientation of music theory from a predominantly propaedeutical discipline dealing with questions of basic music skills toward a highly professionalized field claiming its rights on its own specialized knowledge and characterized by its own research program is a development common to different traditions of Western music theory since the late 1950s onward. However, the contexts and the ways in which that reorientation took place are individual and dependent upon the constantly changing dynamic constellation of numerous elements belonging to music theory understood as power/knowledge in Michel Foucault's sense.

Although the first music-theoretical writings in Serbia appeared from 1866, representing somewhat rudimentary instances of *allgemeine Musiklehre*, and lead to more or less worked out writings belonging mostly to the basic theory of music and only in isolated instances to the subdisciplines of music theory as they were established during the eighteenth century, the more substantial development of music theory in Serbia was enabled only by the foundation of the Faculty of Music in Belgrade in 1937. Within this institutional context, which included both the artistic and the scientific work, music theory started from the point which had already been present in the discipline's global (Western) profile: the regulative idea of "bloße Satzlehre" (Dahlhaus 1984). The textbooks, written according to the predominantly propaedeutical and practical profile of the discipline, dominated the field at first. However, it was not long before the lines of a research program within music theory appeared. With the historically oriented investigation of tonal systems (Peričić 1968), the formulation of a fully developed theory of tonality (Despić 1971) and the theoretically grounded insights in historically differentiated repertoires (Živković, 1978), the new research profile of music theory started to emerge. The subsequent development of theory as a generation of a specific music-theoretical knowledge was not straight and continuous, but it eventually led to a profound redefinition of the relationship between the practical and the research elements in the discipline's profile and to the foundation of music theory as an autonomous academic discipline in 2009.

The question could be asked whether the lines of this development can be adequately differentiated from the position of a direct actor in the process. Even though the answer could lead to polemics, it seems that there are three pairs of relationships that can be clearly singled out as the key lines of the transformation of the discipline's profile: from the largely systematic, almost completely ahistorical and conspicuously nonself-reflexive discourse toward a discourse capable of formulating specific research questions, of positioning itself in the diachronic and in the synchronic perspectives, of asking questions about its theory as well as of its history or, to put it shortly, about the knowledge it produces and aspires to.

In this paper my aim is to further explore the described distinctions both “from within” and in relation to its global (Western) contexts.

**Keywords:** *music theory in Serbia, music science, music practice, music research*

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## On the Circle of Understanding Renaissance Music within Serbian Pedagogical and Scholarly Practice

In the academic education and scholarly thought in Serbia from 1950’s onward, Renaissance vocal music was approached in different ways. It is only in the last two decades that, thanks to younger researchers, pedagogical and practical frameworks of learning have begun to expand towards historically shaped and theoretically-analytically grounded examinations of various concepts and procedures in Renaissance music.

The professional and practical application of Renaissance counterpoint technique in Serbian education has for many decades been based on the approaches of the Western theoretical tradition established in the 18th century with Johann Jo-

soph Fux. However, at the beginning of the 21st century, theoretical methods of Russian and Soviet traditions were first introduced into the teaching process. The research on complex counterpoint of Sergei Taneev and his followers was accepted as the most comprehensive approach within the study of strict counterpoint style. The conceptually nuanced differentiation of counterpoint procedures and a highly systematic analytical method, aided by algebraic and geometric generalizations and representations, can map the most complex counterpoint interventions, transpositions and transformations of melodies in Renaissance compositional practice of the 15th and 16th centuries. In addition, the approach to the Renaissance genres (mass and motet) is developing towards researching the impact of applied counterpoint technique on the constitution of the structure of the textual-musical form, the relation of the whole and the constituent sections as well as its “dramaturgy”.

Studying counterpoint is complemented and upgraded in the “close reading” of Renaissance vocal music, including analytical-hermeneutic approach and also deepened by the historical perspective of primary sources, within the subject Analysis of Vocal Music. In its initial developmental stage, this subject only aimed at introducing the vocal literature to choir leaders, and in the next stage it focused on analyzing exclusively the musical aspects but disregarding the meaning of the textual component. Today, the anachronism of this formalist approach is abandoned in favor of an interdisciplinary one (from the Middle Ages to the present), also including opera, which introduces literary theory, drama theory, stylistics, rhetoric, narratology, mythical criticism, psychoanalysis etc., into the field of music theory and analysis. The starting point is that in vocal music, since it exists in a coexistent way, music in vocal genres is a hermeneutic of a literary template. In light of the rhetorical-expressive shift in the madrigal genre in the 16th century, special attention is given to its relationship to poetic paradigms of time.

The measure of validating the teaching process with mutual relationships of practical counterpoint, Renaissance music theory, and interdisciplinary based analysis and interpretation, arises from scientific research beyond the teaching process.

A particular challenge in the scientific approach to Renaissance music are concepts and procedures that are either insufficiently or not at all researched, or are misinterpreted, such as the complex counterpoint, the music-rhetorical strategies of Marian motets and the concept of ekphrasis in the Renaissance madrigal etc. having been presented in a significant number of published works.

**Keywords:** *Renaissance vocal music, complex counterpoint, Sergei Taneev, textual-musical form, historically informed-and hermeneutical approaches.*

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## **The Review of Harmony as a Scholarly Discipline in Serbian Music-Theoretical Literature**

The subject of this paper is a comparison of methods and concepts of teaching harmony within the review of both instructive and scholarly literature by Serbian authors.

The music culture in Serbia had a significantly slower development in comparison to Europe, due to disadvantageous historical conditions. The first educational institution was formed not sooner than 1899, and it was only in the interwar period that music education and music culture in general started to develop faster, grasping to follow the pace of European music course. That was enabled by several generations of composers and theorists who after completing studies in European centers (Vienna, Munich, Prague), established efficient foundations for professional music education and an advanced development of music culture in Serbia.

The development of theoretical music thought had followed this turn-over, and it was in the 30's of the 20th century that the first instructive literature in harmony appeared. It was the reprinted manuscript *Nauka o harmoniji* [Study on Harmony] by the composer and musicologist Dr Miloje Milojević, based on the *Harmonielehre* by Louis and Thuille, as noted in the subtitle. The author of the first historically significant printed same-titled book from 1943 was Miodrag Vasiljević. In the next few decades, several textbooks appeared with similar titles, but with various methodological concepts, due to different educational backgrounds of their authors. The major role-model for books on harmony seem to have been concepts of German

theorists (on the Riemannian, post-Riemannian trace, etc.), but the discourses of French, Russian and Czech schools were also followed.

Overviewing different approaches to harmony in Serbian literature, i.e. modalities of chord signatures (ciphers), modulation techniques, etc., deriving from different European schools of harmony, will be one of the focus in this paper.

Theoretical thought in harmony in Serbia is further developed in the period after 1960, when the first scientifically orientated books, articles and essays were published. The undoubtedly most significant contribution to that field came from composers and theorists Vlastimir Peričić, Dejan Despić, and Mirjana Živković. One of the representative titles from that period is “Razvoj tonalnog Sistema” [Development of Tonal System] by Peričić from 1968, where harmony is explained through a historical and stylistic prism. Some years later, Peričić wrote “Kratak pregled razvoja harmonskih stilova” [A Short Review of the Development of Harmonic Styles], and these two books should be taken as the starting point of the future shift in pedagogical practice and curriculum of harmony at the Faculty of Music in Belgrade. The same methodology is present in “Harmonija sa harmonskom analizom I” [Harmony and Harmonic Analysis I] by Dejan Despić from 1993 (followed by two more volumes), but enlarged by numerous music examples with meticulous analyses and creative observations.

Peričić, Despić and Živković are the most representative authors of books on harmony and may be observed as the founders of the „Serbian school of harmony“. Whether there are unique methodological concepts of harmonic analyses in their learnings, in comparison to other European scholars, remains to be shown in this paper.

**Keywords:** *instructive and scholar harmony literature, Serbian theory of harmony, methodology of teaching harmony, Vlastimir Peričić, Dejan Despić, Mirjana Živković*

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## **Approaches to Music Form in Serbian Music-Theoretical Literature**

The revision and elaboration of the traditional *Formenlehre* in music theory and analysis have been particularly prominent in the last 30 years.

The same year W. Caplin published his influential book *Classical Form: “A Theory of Formal Functions for the Music of Haydn, Mozart, and Beethoven”* (1998), Serbian music theory was enriched by Berislav Popović’s book “*Music Form or Meaning in Music*”; the structuralist approach of this author opened up a new chapter in Serbian music theory. Before the publication of Popović’s book, numerous generations had studied from V. Peričić and D. Skovran’s comprehensive textbook “*The Study of Music Forms*” (1961), written in the tradition of the *Formenlehre* of German theoreticians. The authors of this book interpret music form as a process, analysing the musical syntax, the architectural and evolutionary principle, and the historical development of standard formal models. On the other hand, Popović’s study – aimed at identifying and systematising general rules of music construction, independent of historical development and stylistic changes – offers the interpretation of form as a dynamic relationship between oscillation and redistribution of sound energy in the musical flow. Popović takes an interdisciplinary view of music form, venturing into philosophy and psychology of music, general linguistics and natural sciences (biology and physics). The author cites gravitation, equivalence and symmetry as universal principles of structuring music form. Thus, he sees conventional types of form as historically manifested paradigms of combinations of static and dynamic symmetries. Popović’s book prompted studies which further elaborated questions of musical syntax and the sentence as its central unit: “*Sentence in Tonal Instrumental Music*” by Miloš Zatkalik and Olivera Stambolić (2005), and “*Prolegomena to the Theory of Musical Syntax*” by Tatjana Ristić (2009). Furthermore, Popović’s thesis about the influence of different symmetries in a music work is consistently theoretically and analytically substantiated in Anica Sabo’s book: “*Manifestation of Symmetry in the Musical Form – Methodological Issues*” (2020). The question of the unity/cohesion of a music work, as the aesthetic ideal highlighted in all the above-mentioned studies, is also the focus of Miloš Zatkalik’s book “*Prolongation and Structural Levels in Post-tonal Music*” (2016). Although the author does not analyse form in the traditional sense, it is implicitly present through Schenkerian dynamic relationships of projections between deep structure and surface structure (in post-tonal music).

Popović and Sabo support the view that the principle of symmetry is universal, while Zatkalik critically examines the achievements and limitations of the theory and analytical method which he advocates, distancing himself from moment form and collage form, for instance. Despite their differences, the approaches of Popović

and Zatkalik complement each other in terms of revising the traditional music form-content relation towards music space-time.

The questions of whether and to what extent synthetic approaches (based on the New Formenlehre and the prolongation concept) are possible and what the future of the theory of music form holds remain open to discussion.

**Keywords:** *Formenlehre, music theory in Serbia, Berislav Popović, symmetry, space-time*

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## Music Theory and Pedagogical Practice in Serbia: New Perspectives

The Department of Music Theory at the Faculty of Music, University of Arts in Belgrade, derived from the former Department for Theoretical Subjects. First students of the newly established department started their studies in 2009. It is the only one in this part of Europe with a scientific approach within the official Faculty’s framework. The paper will provide an overview of current teaching practice at this Department within undergraduate and graduate studies. In this regard, the recently established subjects – *History of Music Theory*, and *Directions and Methods of Music Theory and Analysis* will be considered, as well as *Analysis of Music Styles*. Introducing new subjects along with the scientific orientation towards propedeu-

tical-historical-theoretical-analytical synthesis in pedagogical practice, reflect the fields of research of Serbian music theorists in diverse topics that have been the focus for the last ten years.

The subject *History of Music Theory* was introduced in 2017 and aims at studying various music-theoretical systems and their elements, from the ancient period to the present day. The importance of this subject lies in presenting those music-theoretical discourses that open up a historical perspective to the future music theorist, revealing the theoretical-aesthetic viewpoints that should be considered when analyzing a music piece. The hermeneutic potential in approaching *Analysis of Music Styles*, provides wide range of possibilities. It also includes linguistic understanding of the phenomenon of style and disciplines such as semiotics and intertextuality. Another major shift in regard to the basic subjects of *Harmony*, *Counterpoint* and *Music Forms* is the subject of *Directions and Methods of Music Theory and Analysis*. Within this course, the students are given insight into analytical methods of the XX and XXI centuries, focusing on Schenker's and Neo-Schenkerian analysis, Meyer's analysis, semiotic approaches to analysis, set theories, narrative methods, analysis of topics, etc.

In the last decade, Serbian music theorists have been dealing with a variety of topics ranging from professional-practical, pedagogical-methodological, through historical-theoretical to analytical, based on various aspects of interpreting a music piece. Expanding areas of research, ranging from systematic to problem discourses, seems to be a valuable potential and strength of Serbian music theory. The purpose of this paper is to present new perspectives that arose due to the new definition of music theory, as discipline, in Serbia. This research will lead to the conclusion that the latest works of music theorists, as well as the content of teaching at the Department of Music Theory in the last ten years, indicate the scientific approach to practical application, which, ultimately, leads to the understanding of music in its many aspects of expression.

**Keywords:** *music theory, pedagogical practice, approaches, synthesis, new perspectives*

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Senka Belić, a music theorist, graduated and took her master degree from the Faculty of Music in Belgrade, analyzing works of the Renaissance masters of vocal polyphony from the point of counterpoint and compositional techniques, especially canons. She is currently working on her dissertation, which examines the impact of the rhetorical tradition in the development of counterpoint, both in theoretical thought and practice in the music of the Renaissance. Scientific research of Ms. Senka Belić is aimed at examining the different analytical approaches to polyphonic music of the Renaissance and Baroque periods, from the compositional-technical, historical, numerical and symbolic to the rhetorical-expressive features. She also takes part in researches of the theory of counterpoint of the XV and XVI centuries, focusing her research results onto the current pedagogical theory and practice.

## 48. Theoretical Aspects of Folk Music

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### **Issues of Studying the Kazakh Kuy Tradition**

The national culture, in which the life style, daily life, customs, traditions have always been accompanied by songs and kuy, is an invaluable legacy which is moving in Time, from generation to generation, intertwined with the centuries-old history of the Kazakh people.

Due to the fact that almost all musical art patterns have improvisational nature, the works with the same titles are widely represented in the traditions that have different regional, genre and style characteristics. In the process of studying their intrinsically distinctive nature, the significance of such categories as cyclicity, variability, situationality, and locality have been determined.

So, in the song culture, there are nine independent texts of the song “Galiya”, which were created in different periods of the life cycle of their author – composer-singer Baluan Sholak. The kuy “Akzhelen”, “Kosbasar”, “Nauai” and others should be classified as cyclical.

The patterns of one song or kuy, their versions in different performing interpretations are considered as variants. If one fixes the variations of one kuy, for example, “Adai” by Kurmangazy Sagyrbayev, which is transmitted literally “from hand to hand”, then it should be recognized that its performance by Dina Nurpeissova and Kali Zhantleuov is different from each other, as well as his “Kyzyl Kayin” in the preserved in time versions of Okap Kabigozhin and Lukpan Mukhitov.

Among those kuy which form a separate group, it is important to show situational kuy as well. Their “affinity” is based on common history of origin, accompanying the main musical text of the legends, names, and functions. These include such works as “Kenes”, “Bozaygyr”, “Shattyk”, “Okinish”, “Sangynysh” etc.

Kuy by Kurmangazy and Tattimbet “Balbyrauyn” illustrate different style traditions – tokpe and shertpe – in terms of locality.

As a rule, the musical features of the kuy with the same name are analyzed from different research positions in terms of their genre formation, style trends, historical events contest, etc. In the system of attracted research methods, the significance and prospects of comparative analysis are increasing, since it particularly enhances the identification both of common features and differences of the patterns with the same name, the composer’s style, local features, and the originality of performing versions. The kuy “16-zhyl” by folk composers- kuyshi Dina and Seytek are indicative as illustrations.

Their similarity, predetermined by the reflection of one historical event, manifests itself in a common name; in accordance with the tempo designations (Dina “16 zhyl” – “with deep feelings”, Seytek “16 zhil” – “not in a hurry”); size variability; instability of rhythms and strokes (in both patterns similar means of musical expression are involved: triol, syncope, dash, simple rhythms).

Differences of the kuy are evident in the incomparability of their structures: kuy by Seytek “16 zhyl” – as defined by G. Omarova, “variant-stanza within three-part

reprisal form (a b a1)”, and “16 zhyl” by Dina, according to R. Nesipbay, “three-five-part”. In Seytek’s kuy, the direction of development of the main melodic-intonation course (IIC) is determined by its transposition increase in the dynamic “line”; in Dina’s kuy – in unstable sections constant updating takes place/ i. e. there is a new IIC). Both have a minor inclination, however, the main support tones, as well as signs of tonality, are different: Seytek “16 zhyl” – in support of “g-g” with signs b, es, in Dina’s – fis sign on support “e-a”; in Seytek’s kuy, along with the transfer of the IIC to another height, there is a Phrygian mode of inclination through a lowered II stage; in Dina’s text, the original signs are preserved, which change only when entering the culmination zone (saga).

Thus, the styles of the works of professional kuyshi, while preserving the nature of improvisation, observe the specific laws of compositional logic (the idea of a circle), the author’s structure, based on certain “fingering position” of the melodic-intonational structure, quart or fifth system, etc.

**Keywords:** *Kuy, improvisation, stylistic traditions, the cyclical melodic-intonation course.*

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## **Адаптация авторского текста в татарском музыкальном фольклоре**

В отечественном музыковедении тема «Фольклор и композитор» представлена преимущественно в ракурсе изучения компонентов народного творчества в наследии различных музыкальных деятелей. В связи с возросшим в последнее десятилетие вниманием к показателям национальной идентичности (в том числе и в области искусства) интерес представляет другой аспект исследования, предложенный на примере музыкальной культуры татарского народа: функционирование композиторских произведений в фольклорной среде, начатое в советский период российского государства и активно продолжающееся до сих пор, точную дату отсчета которого установить сложно, так как на раннем этапе создание песни и ее фиксацию в полевой практике, публикацию нотной расшифровки отделял большой промежуток времени.

Доклад посвящен рассмотрению особенностей адаптации композиторских песен в народной среде, причин и условий ее функционирования, результатов воздействия на традиционный фольклор, а также метода и совокупности

приемов исследования этого феномена. Способствовали зарождению указанного явления изменения в области общественно-политической, экономической и культурной жизни России в связи с установлением социалистического строя, динамики событий эпохи «Великого перелома», которые привели к формированию новых идеологических доктрин. Вектор развития фольклорного искусства постепенно оказался направленным в сторону редукации образцов народного творчества, например отхода от сложных форм орнаментации, исчезновения или перекодировки некоторых традиционных обрядов и песен. Главными условиями возникновения феномена адаптации явились: 1) формирование национальной композиторской школы в конце 30-х годов XX века (за исключением более раннего творчества Сайдашева) благодаря деятельности учебных (музыкальный техникум, татарская оперная студия при МГК) и культурно-зрелищных (театр национальной драмы, а также оперы и балета) учреждений; 2) средства экспортирования авторских произведений (как правило, объектов городской культуры) в деревенский быт. В результате распространения адаптационных произведений происходит регулярная замена народных образцов композиторскими, резкое увеличение количества песен, созданных самими деревенскими жителями, изменение в манере исполнения.

Нотные публикации по данной теме частично содержатся в сборниках татарских народных песен второй половины XX века (Файзи 1971; Сайдашева 1997), отличающихся неоднородным материалом под названием «бытовая песня» (примеры городского музицирования, песни сельских жителей, образцы общенационального татарского фольклора). Столь поздний срок публикаций вызван тем, что специалисты считают адаптированные авторские песни вторичным материалом, игнорируя его при сборе и особенно при издании фольклорных образцов. На данный феномен значительно раньше обратили внимание филологи, предложившие термин «халыклашкан жыр» («песня, ставшая народной») для вербальных текстов адаптированных песен, а в статье, посвященной модификации композиторских произведений в деревенском социуме, изменения названы переинтонированием — выражение Асафьева, но заимствованное у другого музыковеда (Земцовский 1978), которое он отнес к межжанровым процессам в фольклоре и к работе композиторов с народной культурой. Понятие «адаптация» нами было выбрано как наиболее точно и полно отражающее суть действий, происходящих с авторским текстом в фольклорной среде: приспособление к иному социуму (функция), упрощение и нередко укорочение исходного материала (приемы реализации). Сравнительный анализ оригинала и его народного варианта в контексте оппозиции «свой-чужой» позволяет выявить изменения авторского текста на уровне типологических особенностей фольклора, помогает составить представление о процессуальном аспекте и принципах национального музыкального мышления. Источником для анализа явились записи собственных фольклорных экспедиций и других этномузкологов, материалы архивов и различных изданий (Юнусова 2015). При описании музыкальных приемов трансформации оригинала использована терминология из некоторых разделов теории музыки и музыкальной риторики.

Изучение ассимиляции авторских произведений в народной среде будет продолжено на более обширном материале.

**Ключевые слова:** адаптация, татарский фольклор, сравнительный анализ, песни композиторов, вербальный и музыкальный текст

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## Удмуртская традиционная музыка в звучащем пространстве Евразии (опыт междисциплинарного исследования)

С конца XIX по XXI век музыкально-песенное искусство удмуртов рассматривалось в привычном кругу представлений о русском влиянии на песенный стиль северных удмуртов и татарском — на южных; при этом доминировали исследования, посвященные южноудмуртской традиции. Подобная констатация очевидных фактов и денивеляция в научных трудах в сторону южноудмуртского искусства, более «понятного» для исследователей, не раскрывала с должной степенью глубины и масштаба настоящей панорамы удмуртской музыкально-песенной культуры.

Новый взгляд на удмуртскую традицию как многомерное явление, как часть музыкальной цивилизации, точнее цивилизаций, вписанных в «звучащее пространство Евразии», позволило по-новому рассмотреть в удмуртской



музыкально-песенной системе проблемы музыкального стиля, жанрообразования и в конечном счете — выявить ее культурные архетипы. Использование современных научных методов и подходов помогло определить ее место на музыкальной карте региона, а именно: встроенность в две большие музыкальные цивилизации — Волго-Камье и Европейский Север. В контексте разных дисциплинарных направлений (цивилизационный подход, этнопсихология, ландшафтная среда) более рельефно и очевидно проявляется самобытность традиционных музыкальных культур Волго-Камского региона, запечатлевших в музыкальном языке грандиозные исторические события, происходившие на этой территории, — прежде всего, Великое противостояние Леса и Степи. Тысячелетиями мир лесных культур, к которым относились и предки удмуртов, противостоял миру степных кочевых народов, говорящих на восточно-иранских и древнетюркских языках. Но при всем огромном отличии обе цивилизации не всегда находились во враждебной оппозиции. Историки пишут о тесных культурных и генетических взаимоотношениях, что нашло отражение и в музыкальном языке. Многие черты стиля местных музыкальных традиций (ангемитоника, жесткая строфическая композиция, квантитативно-формульная ритмическая организация) сформировались под влиянием культур южных кочевых народов. Автохтонные же черты музыкального стиля сохранила североудмуртская песенная традиция, в которой до настоящего времени, при постоянно обновляющемся интонационном словаре, доминирует один из древнейших способов музицирования — импровизация, воплотившаяся в вокализациях на ономатопоэтическую лексику крезь.

Сохранение этого типа музыкального мышления обусловлено рядом причин историко-географического, социально-экономического характера, среди которых немаловажную роль играет ландшафтная среда, которая, по мысли Л. Н. Гумилева, являлась одним из факторов формирования этнической психологии. В течение тысячелетий в условиях лесного ландшафта формировались характерные особенности звукоидеала, формотворчества, традиционного музыкального мышления, которые оставили свой след в генетическом коде культурной традиции.

Импровизация как архаический тип мышления присуща не только удмуртской песенной культуре. Исследование феномена импровизации в финно-угорском и региональном Волго-Камском контексте, вероятно, поможет выстроить схему, в которую уложатся «песни без слов» марийцев, мордвы, а также тюркоязычных чувашей, и ответить на вопрос: не является ли этот стиль одним из тех релевантных признаков, по которому в полиэтническом регионе Волго-Камья можно было бы идентифицировать черты финно-угорского традиционного музыкального мышления?

**Ключевые слова:** *удмуртская традиционная музыка, звучащее пространство Евразии, песенная импровизация*

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Ирина Муртазовна Нуриева – доктор искусствоведения, доцент, ведущий научный сотрудник Удмуртского института истории, языка и литературы Удмуртского Федерального исследовательского центра Уральского отделения РАН, профессор кафедры музыкального и сценического искусства Института искусств и дизайна Удмуртского государственного университета, член Союза композиторов Удмуртской Республики. В 1987 году окончила Казанскую государственную консерваторию по специальности «музыковедение». В 2000 году защитила кандидатскую диссертацию на тему «Музыка в обрядовой культуре завятских удмуртов: проблемы культурного контекста и традиционного мышления» в Российском институте истории искусств (СПб), в 2015 году – докторскую диссертацию «Удмуртская музыкально-песенная традиция: специфика жанрообразования и функционирования» в Государственном институте искусствознания (Москва). Сфера научных и творческих интересов включает в себя сравнительное изучение финно-угорских музыкальных традиций в региональном и евразийском контекстах.

#### **Елена Георгиевна Богина**

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### **Традиционная инструментальная музыка как объект музыковедческого анализа (на материале полевых исследований Московской консерватории 1993–2003 годов)**

Южнорусские стили традиционной инструментальной музыки, сложившиеся к середине XX века, и поиск адекватных методов их музыковедческого анализа. Музыкальные тексты, бытующие и передающиеся бесписьменным способом, по структуре значительно отличаются от «музыкальных произведений» в общепринятом понимании и, соответственно, требуют разработки специальных методов музыковедческого анализа, предусматривающих в том числе синхроническое рассмотрение массивов однотипных образцов.

Одной из специфических особенностей традиционной (народной, фольклорной) инструментальной музыки является ее принципиальная включенность в этнографический контекст (бытование в границах свадебного обряда; функция сопровождения пляски; музыкальная поддержка шествия и т. п.).

Это свойство сочетается (и органически связано) с традиционным устным (не-нотным) способом освоения и передачи традиции, создающим иное, по сравнению с «академической» музыкой, соотношение стабильного и мобильного в пределах конкретного музыкального стиля.

В силу сказанного сложившиеся в музыковедении методы анализа структуры и, более широко, сами подходы к категоризации и оценке музыкальных произведений оказываются не вполне применимы к образцам народной

инструментальной музыки: с музыковедческой точки зрения, такая музыка обычно вообще не подпадает под критерий «музыкального произведения», поскольку не обладает необходимой для последнего завершенностью и индивидуализированностью формы, авторством, точной фиксацией (Чередниченко 1990). Логичен поиск адекватной терминологии для бытования традиционной музыки в естественной среде: «музыкальное событие», «музицирование» (*musicising*) и др. (Small 1998).

Между тем теоретическое осмысление народной инструментальной музыки необходимо (как в собственно научных целях, так и ввиду поисков путей ее сохранения в современной культурной среде), и здесь возможны несколько путей преодоления названного противоречия.

Первый и наиболее очевидный: создание полноценных (или имитирующих полноценные) музыкальных произведений из аморфного музыкального материала традиционных инструментальных образцов. В частности, обладающий мастерством традиционный музыкант вполне способен по требованию организаторов оформить свое выступление на сцене или в звукозаписывающей студии как музыкальную пьесу с некоторым внутренним развитием и завершающим кадансом; подобным же образом может быть доведена до необходимой завершенности нотировка полевого образца, становящегося затем объектом анализа, при подготовке нотного или научного издания; возможно и досочинение (создание авторской обработки) музыкальной пьесы. Единственным негативным следствием этой (широко распространенной и часто полностью оправданной) практики является некоторая неизбежная второсортность, примитивность искусственно созданного стиля художественной музыки.

Второй путь к теоретическому освоению традиционных инструментальных стилей (адептом которого является автор настоящего сообщения) опирается на преимущество, компенсирующее неполную самодостаточность каждого образца народной инструментальной музыки: исследователю доступно значительное множество полевых записей структурно однотипных музыкальных событий; аналитическая работа может, следовательно, вестись не с единичной записью, а с массивом, который, как целое, и образует объект анализа.

Непосредственно предметом рассмотрения при этом становится прежде всего выделение зон стабильности и зон вариативности на разных уровнях инструментальной структуры (наигрыша), в частности: метроритмическое и гармоническое строение базовой модели-формулы наигрыша; компоновка формул в пределах наигрыша и пределы ее вариативности.

Применение предложенного метода анализа массивов однотипных инструментальных образцов *«in situ»* позволит, на наш взгляд, в определенной степени закрыть существующие на сегодняшний день лакуны в исследовании традиционной инструментальной музыки; наиболее значительной из них представляется то, что при формальном обилии публикаций мы все еще не имеем завершенной типологии традиционного инструментального репертуара (ни в пределах каждого регионального стиля ни, тем более в общерусском масштабе). Разработка такой типологии требует именно и прежде всего аналитической работы.

**Ключевые слова:** *этномузыкология, традиционная инструментальная музыка, региональные стили*

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### Westernisation of Rebetiko Modes: Dromoi Brightness and Darkness

Rebetiko is a style of folk music that originated at the end of the nineteenth century by marginal people in prisons and ports of Greece and has been slowly disappearing since the mid-twentieth century. One of its fundamental elements is the use of characteristic Eastern scales or modes which have been played on fretted instruments and therefore transformed to twelve-tone equal-tempered variations.

Compared with recent literature, in which various dromoi (rebetiko modes) are registered and explained from an Eastern perspective, this analysis is based on recorded dromoi, listed from the point of view of contemporary Western music and modal jazz harmony to match contemporary musicians' needs. In particular, Haralampos Payatis and Giorgos Krionas list dromoi starting on D, which appears as their tonic (Krionas 2003; Payatis 1992), due to the ease of use in instruments of the bouzouki family. Similarly, Michael Hewitt's and Francesco Balena's books of scale collections present dromoi with C as their starting point (Balena 2014; Hewitt 2013). However, since dromoi were built by connecting tetrachords and pentachords that are formed on almost any degree between G3 and G5, other authors, such as Georgios Floudas and Dimitris Mystakidis, provide distinct tonic (s) for each dromos (Floudas 2009; Mystakidis 2013). In his 2019 book “Heptatonics”, Nicholas Stylianou includes a small table of 19 dromoi accompanied by their corresponding Western scales, without providing any further explanation about his choices and approach.

Rebetiko was banned for several decades, hence it passed from one generation of underground musicians to the next in the form of an oral tradition. As a result, there are inconsistencies in onomatology and certain dromoi have been identified by only one or two authors. These issues are acknowledged and, on that account, the primary factor for deciding the final dromoi names is based on how frequently they appear in the bibliography. This paper's collections of dromoi have also been classified according to their type into major, minor and diminished modes. Moreover, a modified model of George Russell's concept of tonal organisation is used as a basis for categorising the dromoi from the brightest to the darkest. This grouping is accomplished by taking into account Ron Miller's construction of modes

(1996), Vincent Persichetti's arrangement of modes (2002), Adam Neely's online discussion about Dorian being the one true scale (2010) and excerpts from an interview with Pete Churchill in 2018. Finally, the idea of mirrored scales is applied to dromoi in order to identify which of them have a known inversion, which are palindromic, or to generate new patterns. The results are then paired with their Western equivalencies to demonstrate the common ground between the two worlds.

This paper will open the field for a discussion. Rebetiko being inscribed on UNESCO's list of the Intangible Cultural Heritage of Humanity in 2017, provides a good opportunity for re-evaluating rebetiko's "exotic" modal scales, with the aim of introducing them to songwriters and contemporary composers in order to enhance and expand their creative palettes.

**Keywords:** *Rebetiko music, westernisation of rebetiko modes, dromoi from bright to dark, correspondence between rebetiko and jazz modes, dromoi as modes*

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### Этноотирование в русском фольклоре: знаки и значения

В современном русском фольклоре широко функционирует явление этноотирования, представляющее собой совокупность авторских способов записи музыки носителями традиции. Образцы этноотирования представлены в различных рукописных источниках: в моно- и полижанровых сборниках народных песен, самоучителях игры на музыкальных инструментах,

дидактических подборках песен и наигрышей. Исследование основывается на материалах собственных полевых записей докладчика, выполненных в 2000–2010 годах от народных инструменталистов и певцов в нескольких регионах России.

Целью исследования является установление и систематизация знаков русского этнонотирования, характеристика значений некоторых из них на основе разъясняющих комментариев создателей, а также установление типов отношений между означающим и означаемым. Исследование осуществляется с применением музыкально-семиотического и историко-типологического методов в этномузыкологии. Теоретическая часть работы, связанная с историей нотации, опирается на положения, изложенные в трудах И. А. Барсовой (Барсова 1997), Е. А. Дубинец (Дубинец 1999), В. Г. Карцовника (Карцовник 1996), З. М. Гусейновой (Гусейнова 1995), М. А. Сапонова (Сапонов 1996).

Как показывает анализ источников, этнонотирование инструментального фольклора восходит к принципу табулатуры, исторически связанному с античными и средневековыми нотациями, дополняется некоторыми элементами традиционной пятилинейной записи (в основном, для фиксации ритма), разнообразными словесными ремарками и пояснениями приемов игры, элементов музыкального синтаксиса и формообразования с использованием народной терминологии (см. пример). Рукописные своды народных инструменталистов включают, как правило, условные обозначения, где объясняются приемы записи и варианты интерпретации значений того или иного знака, но большая часть объяснений сосредоточена в устных комментариях к письменным текстам.

Этнонотирование народных песен связано с более широким спектром подходов к визуализации звуковых образов. Здесь используются различные типы знаков: иконические знаки, знаки-индексы и знаки-символы (по Ч. С. Пирсу); частично применяются знаки пунктуации, трактуемые как нотационные, математические символы, компоненты традиционной нотной графики. Для вокальной музыки типична привязка нотационных знаков к текстовой строке, наиболее широко используются линии (прямые и волнообразные, нанесенные слитно или дискретно), подчеркивания отдельных слогов, стрелки.

Как отмечают народные певцы, прежде всего фиксируются наиболее сложные, малопонятные фрагменты музыкальных текстов, довольно часто отмечаются яркие исполнительские особенности, тогда как ритм практически не записывается, а в отражении мелодики важен лишь общий рисунок движения без конкретного выражения музыкальной высотности и тонового состава.

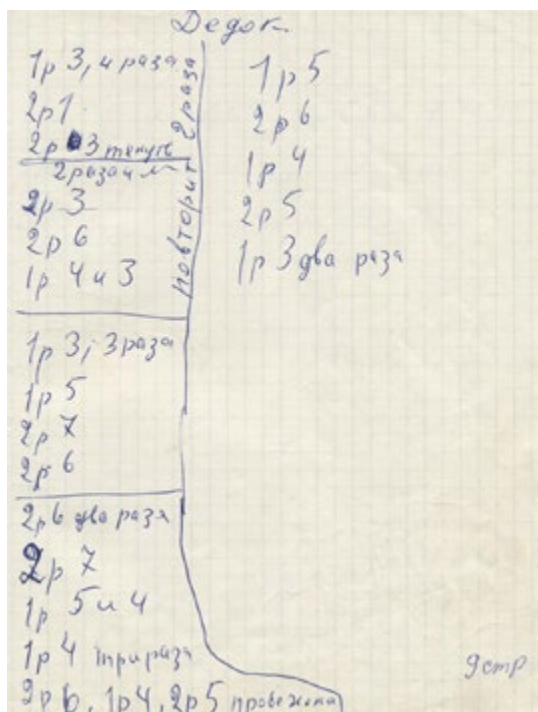
Поскольку практически все (за редким исключением) этнонотации откомментированы устно их авторами, четко устанавливается значение каждого знака в рамках индивидуальной системы записи, а также появляются возможности для обобщения семантики знаков на более широком материале.

Принципы русского этнонотирования обнаруживают параллели с древнейшими способами записи духовной и светской музыки, в том числе народной музыки во внеевропейских культурах, имеют типологические сходства со средневековыми нотациями как протоколами практики (Л. Трейтлер, В. Зуппан).

Изучение русского этнонотирования позволяет понять закономерности мышления авторов в процессе отражения музыкальных образов средствами

письменности, уточнить вопросы соотношения между теорией и практикой народного музицирования, обозначить еще одно существенное направление в истории нотации.

Пример. Этнонотация гармониста В. Л. Чугунникова, Вологодская область



**Ключевые слова:** Этнонотирование, русский музыкальный фольклор, знаковый состав, значение, семантика

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Ирина Степановна Попова окончила Ленинградскую консерваторию (1994), кандидат искусствоведения (1998), доцент (2015), работает преподавателем кафедры этномузыкологии Санкт-Петербургской консерватории, с 2003 – в должности доцента. Организатор и участница более 40 фольклорных экспедиций. Регулярно участву-

ет в международных научных конференциях в России и за рубежом. С 2008 — член Союза композиторов Санкт-Петербурга, с 2013 — член Международного совета по традиционной музыке — International Council for Traditional Music (ICTM). Сфера научных интересов связана с исследованием ранних форм интонирования, календарно-обрядового фольклора и инструментальной музыки, теорией и историей нотации, проблематикой «композитор и фольклор». Список научных и учебно-методических работ включает более 50 наименований, среди которых монографии, научные статьи по проблемам музыкального искусства и этномузыкологии, учебные издания.

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## **Методы попевочного анализа русского музыкального фольклора**

Термин «попевка», изначально связанный с теорией и практикой знаменного пения в России, был введен в российское музыковедение Б. В. Асафьевым и применен им к различным видам и стилям вокального искусства. В музыкальном анализе под попевкой понимается элемент музыкального синтаксиса, мелодический инвариант-формула которого функционирует за пределами данного текста (Ручьевская 1998). В российском этномузыковедении формируются методы попевочного анализа народных песен, которые активно разрабатываются в практических исследованиях, однако до сих пор не имеют научно-теоретического обобщения.

Целью доклада является систематизация методов попевочного анализа народных песен (теоретический аспект) и показ возможности их применения к конкретному фольклорному материалу (практический аспект). В исследовании использованы лирические песни Северо-Запада России, записанные экспедициями Санкт-Петербургской государственной консерватории, а также опубликованные источники.

В аналитической практике термин «попевка» находится в диалоге с другими понятиями, решающими сходные задачи (мотив, фраза, мелодическое звено). Его выбор оказывается актуален при изучении музыки, тесно связанной с текстом, поскольку характер соотношения вербального и музыкального компонентов является одним из критериев установления границ попевки как элемента музыкальной формы. Одна из тенденции, проявляющихся в трудах ученых-этномузыкологов, — соотнесение понятия «попевка» с понятием «слово». Данное направление находится в русле музыкально-лингвистических параллелей и ставит задачи выявления семантики тех или иных мелодических образований и их функциональных возможностей — принципов включения в песенный акт.

Изучение попевочного строения лирических песен представляет особый интерес по нескольким причинам. С одной стороны, важно проследить характер взаимодействия слова с напевом и выявить степень автономии музыкального начала в наиболее мелодически развитых песнях. С другой стороны, представляется возможность выявить формульные музыкальные обороты в напевах, имеющих различную композицию и опору на разные типы стиха.



Автором выделены три направления изучения попевок:

- морфологическое (выявление структурных параметров попевок, позволяющее сделать их формальное описание по таким критериям, как мелодический рельеф, звуковой объем, ладовые функции тонов);
- семантическое (оценка смыслового содержания попевок с точки зрения претворения речевых интонации-прообразов);
- синтаксическое (установление места конкретных попевок в форме; оценка общих принципов сложения напевов и комбинаторики мелодических звеньев).

В ходе практического исследования было проанализировано около 200 образцов лирических песен, зафиксированных на обширной территории Северо-Запада России. Данный регион представляет собой систему самостоятельных локальных традиций, в каждой из которых складывались свои стилистические нормы песенной речи. В ходе систематизации попевок были учтены все вышеназванные аспекты. При составлении словаря ведущим был выбран семантический принцип и выделены попевки, реализующие речевую интонацию возгласа-обращения, и попевки, обобщающие интонацию плача, что позволило установить словарную близость лирических песен с напевами календарных песен и причитаний. Результаты структурного анализа дали возможность обнаружить иерархию признаков и сделать вывод о том, что в попевках той или иной семантической группы ведущими являются тип мелодического рельефа, ритмические параметры и принцип соотношения двух звуковысотных уровней, при этом амбитус мелодических звеньев может быть различным. На синтаксическом уровне были выявлены зачинные, кадансовые и серединные попевки и установлен приоритет попевок возгласного типа в зачинных разделах напева. На этом же уровне анализа были определены типичные для жанра лирической песни способы сочетания различных по семантике и структуре мелодических звеньев в одном напеве.

Систематизация попевок по различным принципам (жанровому, историческому, локальному) — перспективное направление, которое в дальнейшем позволит составить интонационный словарь русской народной музыки, определить ее мелодическое своеобразие. Полученный материал может иметь важное значение для сравнения народной и церковно-певческой мелодики, более глубоко изучить соотношение народной и композиторской музыки в России, проводить сопоставление русской музыки с иноэтническими песенными культурами.

№ 1 Да вдоль по у-лоч - ке...

№ 2 ...на - - - - - ет...

№ 3 Не ли - пом...

№ 4 Ой, как...

№ 5 И ой, да у ж-лан - но - го...

**Ключевые слова:** *русский фольклор, лирическая песня, попевка, мелодика*

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### **Песенная традиция старообрядцев-«поляков»: полесские и пинежские заимствования**

Музыкальный фольклор предстает перед исследователем через систему локально-региональных традиций, имеющих местную специфику. Поселившихся в 1766 году на Алтае русских старообрядцев из Ветки и Стародуба местное старожильческое население прозвало поляками (Швецова 1899), так как они пришли из Польши. (После первого раздела Речи Посполитой Ветка вошла в состав Могилёвской губернии Российской империи.)

Культура старообрядцев складывалась как многослойная. Исторически сложившиеся признаки многослойности – наличие в ней «исторических ядер», которые динамически видоизменяясь, трансформируясь, сохраняются.

С момента основания Стародубского центра (1685) до переселения поляков в Сибирь после разорения Ветки в 1763 году, в течение почти 80 лет шел процесс формирования новой традиционной народной культуры русских старообрядцев, — материальной и духовной, в том числе — песенной, складывавшейся на основе различных привнесений. В результате взаимодействия выходцев из разных губерний России внутри старообрядческого анклава сложился первоначальный (базовый) слой их песенной традиции.

Проживая до 1763 года в Полесье, поляки заимствовали весенние хороводные песни, связанные с обрядом «похорон стрелы», зафиксированным на территории, где сходятся три восточнославянских народа — белорусы, русские и украинцы (Гусев, Марченко 1987).

Заимствование песни «Ты лети, лети, калена стрела» и связанных с ней сюжетов — второй «культурный слой» фольклорной традиции русских старообрядцев, имеющих ветковско-стародубское происхождение: в Украине, Румынии, Молдавии и России (поляков Алтая, семейских Забайкалья).

В основе песенного типа «Стрелы» лежат 10-тисложный стих с цезурой в середине (5+5) с силовым логическим (ударность слога поэтического текста) и временным (выделение долготой) акцентом на третьем слоге:  $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$ . Стиховая строка имеет свойства как силлабического стиха (наличие цезуры), так и тонического (постоянство акцентов на 3-м от начала и 3-м от конца слогах). Став частью традиции поляков, напев «Стрелы» приобрел новые музыкально-стилевые черты. На основе исходного (полесского) типа композиции песенной строфы (АБПБ) поляки создали новые, в которых ярче проявляются либо тонические, либо силлабические свойства песенного текста. Напевы, организованные по тоническому принципу, имеют структуру:

напев: А А	А В
текст: АБ ПБ	А (аб) А (аб)

Большое распространение получили напевы, имеющие «рамочную» конструкцию, в которой смысловесущая часть располагается в центре, а по краям — повторы центральных слоговых групп периода (а аб б)

А	Б
А	Б
Б	

Именно с этим типом напева поляки с Масленицы до Троицы исполняют три сюжета полесских хороводных песен: «Стрела», «Я люта была по горам ходить» (Махова 2020) и «Возле тын хожу, мелкий лук сажу».

Третий уровень культуры поляков складывался после поселения их на Алтае в бассейне правобережных притоков Иртыша — рек Убы, Ульбы и Глубокой под влиянием «архангелогородцев», несколькими годами ранее переселившихся на эту же территорию. Варианты свадебной песни «Все-то кони под коврами» с припевом оряди/уряди, имеющей пинежское происхождение (Песни Пинежья, № 80), свидетельствуют о влиянии на культуру поляков переселенцев с Русского Севера. Для ритмики заимствованных пинежских песен характерно чередование четных и нечетных ячеек  $\overline{\downarrow \downarrow \downarrow \downarrow} \downarrow \downarrow \downarrow \downarrow$ .

Изучение истоков отдельных элементов каждой локальной традиции помогает воссоздать единую картину ее формирования. Поляки переосмыслили

мелодику напевов и снизили тесситуру звучания до грудного регистра, но сохранили наиболее универсальный элемент музыкально-поэтической формы — метроритмику произнесения слогов песенного текста. Новаторство культуры поляков проявляется в создании на основе заимствованных форм новых типов композиции песенных строф.

**Ключевые слова:** *песенная традиция старообрядцев-поляков Алтая, многослойность культуры, композиция песни «Ты лети, стрела», фольклорные заимствования*

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## Русский этномелос в диалоге музыкальных культур: Россия — Западная Европа

Музыкальный диалог отечественной и западноевропейской культур осуществляется на протяжении последних трех веков многоуровнево (Веселовский 2007, Михайлов 2000), в том числе и невербально: при помощи этномелоса, который становится основой сочинений композиторов. Русские народные песни и инструментальные наигрыши преобразовываются в произведениях европейцев в соответствии с культурными кодами романской, германской и славянской музыки.

Русский этномелос как система обладает рядом характеристик, к которым относятся: жанрово-функциональная, историко-стадиальная, региональная, социальная, гендерная. Специфические черты национального музыкального мышления выражаются в фольклорных первоисточниках через образные, ладово-интонационные, ритмические, структурные, линейные и тембровые свойства мелодий.

Наиболее востребованными европейскими композиторами последних трех веков являются такие музыкальные жанры русской народной традиции, как трудовые артельные, календарные, хороводные и плясовые. Самый популярный в рецепции композиторов-иностранцев — городской романс, пришедший в Россию из Европы как музыкальный жанр еще на рубеже XVII–XVIII веков.

Ценность и привлекательность русского этномелоса для музыкальной культуры зарубежья минувших трех веков оказались столь значительными, что породили целый ряд произведений, в том числе и на конкретные песни: «По улице мостовой» — Ф. Сор, Г. Венявский; «Во поле береза стояла» — Дж. Фильд, М. Клементи; «Эй, ухнем» — У. Джордано, М. де Фалья; «Камаринская» — Й. Гайдн, И. М. Ярновик, Л. ван Бетховен, Дж. Фильд, Ф. Сор и др. (Штейнпресс 1980, Зайцева 2018).

На основе русского этномелодического зерна возникли камерные, симфонические, сценические (оперы и балеты) жанры композиторского творчества.

Их информационными источниками стали впечатления путешественников, посетивших российские столицы и провинции, контакты исполнителей и композиторов, гастролировавших в России, а также странах Западной Европы, музыкальные механические аппараты, бытовавшие в Европе (табакерки, шкатулки, шарманки, органчики в часах) и песенные сборники.

Поводами создания авторских сочинений на основе русского этномелоса были: приезд Павла I в Вену (Й. Гайдн, В. А. Моцарт), заказы мецената (Л. ван Бетховен) и члена Лиги Наций (М. де Фалья), подарок другу (Й. Гайдн), воспоминание о России (Ф. Сор, П. Сарасате, О. Респиги). Авторские сочинения, порожденные русскими народными мелодиями, возникали и просто по творческой потребности (И. М. Ярновик, Дж. Фильд, М. Клементи, Д. Штейбельт, Дж. Россини).

Фиксация, трансформация и художественное воплощение полученной слуховой и визуальной этномелодической информации корректировались по принципу «движения от чужого к своему» (Назайкинский 2003), от устного бытования фольклорного инварианта к письменному композиторскому сочинению, от коллективного анонимного автора народной песни к единичному конкретному композитору. Русские песни как жанры вокальные с поэтическим текстом трансформировались в инструментальные произведения, в других случаях к народной мелодии сочинялись слова на иностранном языке с иным смыслом (У. Джордано, «Сибирь»), меняя семантику исходного жанра. Начиная с XVIII века архаический русский этномелос оказался актуальным для европейских композиторов.

Диалог музыкальных культур России и Западной Европы разворачивался во времени и пространстве при помощи музыкального искусства. Аксиологические параметры культурного диалога представляют большой интерес для понимания каждой из его сторон, а также реализации новых путей развития

межнациональных музыкальных контактов в целом. Выявление как общих, так и специфических свойств этномелоса славянских, германских, романских и других народов Европы, воплощенных в композиторских опусах, будет способствовать глубокому взаимопониманию между странами нашего континента.

**Ключевые слова:** *русский этномелос, диалог культур, музыкальный фольклор, композитор, Россия, Западная Европа*

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## 49. Musical Teleology

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### **The Goal of Harmonic Progression: Tonal and Post-Tonal Perspectives**

The millennial development of pitch systems in the West climaxed in the theory of harmony in the first half of the 18th century. That theory (introduced by Jean-Philippe Rameau and followed by Rameauists) managed to reveal the goal of harmonic progression. In Greek terms such goal can be presented either as *τέλος* or as *ἔσχατος*. The former exists within the structure, the latter is set outside of it (in meta-physics, beyond the existing material substrate). First, such goal in music looked like *telos*; then, later in the 19th century, it has been reconsidered as *eschatos* in Hugo Riemann's teaching of tone representations. Both theories of Rameau and Riemann were dismissed by Heinrich Schenker; however, the graphic reduction attempted at the same conceptualization of the goal of a musical development.

One way or another, the immanent and transcendental at the same time, the goal of harmonic progression manifests itself in music of the common practice. It is noticeable, however, that both clear goal setting and adequate process of its achievement do not characterize all tonal music in equal degree. Thus, music of J. S. Bach provides the steps toward the goal — the syntactic analog of the checkpoints on a flightpath — in a clearly weighted and distributed manner. In contrast with this, music of Georg Philipp Telemann is often obscure in this respect. The area of the terminal dominant occurs either too early, or too late, and that obfuscates the process of attaining the goal (See, for example, “Essercizii musici”, 1, the opening section). Other pairs for comparisons may include Pyotr Ilych Tchaikovsky (clear goal setting) vs. Johannes Brahms (obscure by times), Alexander Nikolayevich Scriabin (clear dominant-to-tonic attraction) vs. Sergei Vasilyevich Rachmaninoff (tonal-functional syntax is often suspended by either reference to ancient Russian church modality or by octatonic inserts).

As noted by François-Joseph Fétis, the actual sonorities that form the progression toward the goal can be substituted by others. This cognitive principle that manifests itself in various applications allows the composer, performer, and listener to replace the material objects while retaining the principles of their relationship. Thus, Boleslav Yavorski proposed a system of artificial modes based on equal division of an octave combined with the idea of gravitation of the tritone toward its resolution. There were many other unorthodox versions of the classical 18th-century teleological model. For example, in the minimalist compositions of Philip Glass or Steve Reich the link (the phase) is very often tonal and functionally streamlined. Thus, at least on a local level, there is the precedent of inner motion of musical thought. It comes in contrast with the overall form; yet it seems indispensable as such. The spectralist composition, new complexity, and other innovative efforts, based on earlier emancipation of dissonance, offer new interpretations in this respect.

Ultimately, the goal-oriented model, the onto-teleology, has been criticized in philosophy, in particular, by Edmund Husserl in lectures on “Phenomenology of Inner-Time Consciousness”. This may lead to a larger issue: how a composer navigates and balances teleological and non-teleological aspects of composition within common practice and beyond.

**Keywords:** *tonal and post-tonal perspectives, musical teleology, harmonic progression, tonal-functional syntax, Husserl, new music*

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## **Modulating Transition in Sonata Form as Part of a Syntactically Unsynchronized Modulation**

Typically, the role of a modulating transition from the first to the second theme in a sonata form is not to fully confirm the key of the upcoming second theme, but to prepare its arrival through suspense created by a pedal point and/or by extensive tonicization of the supposed dominant area of that theme. While the cognitive image of an entire modulation process includes three phases — outlining of the initial key, entering a new key, and confirming the modulation via solid cadence — a modulating transition typically covers one or two of these phases, lacking the third one — confirmation of the modulation via full cadence on the new tonic. This makes the modulating transition a part of a larger modulating process that has not been concluded until the arrival of the second theme. Thus the modulation crosses over into the beginning of the new theme whose arrival endorses



the new key and concludes the modulating process. This essay will review several cases of un-synchronized modulation wherein the transition plays a partial role in the modulating process.

Haydn, Sonata in E-flat, I, modulation from First Theme into Second Theme

The musical score is divided into four phases:

- initial phase:** Measures 1-3. Treble clef starts with a half note E-flat. Bass clef has a whole note chord. Chord symbols: T, D, T. Dynamics: *p*, *mp*.
- modulating phase:** Measures 16-19. Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Chord symbols: D, TSVI, D → VI = III/Bb, S alt. Dynamics: *poco a poco cresc.*, *f*.
- (dominant prolongation as final part of transition):** Measures 20-22. Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Chord symbols: K, D, DD, D, DD, D, DD. Dynamics: *f*, *p*, *f*, *p*, *f*.
- Second Theme confirmation phase:** Measures 23-25. Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Chord symbols: DD alt., D, T. Dynamics: *p*, *mf*.

**Keywords:** form, transition, sonata, cadence, harmony, modulation

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**What Exactly is a Tonal Function? The Example of the Dominant**

The functional analysis is remarkable in that it incorporates the principles of variation: chords, different in their position on the scale and in their morphology, can nevertheless play equivalent syntactic roles in our perception. We will then say that these chords “hold the same function”. Precise definition of function should clarify the “functional mechanisms”. However, the creator of the concept of function, Hugo Riemann, has never clearly defined these criteria (Harrison). And even today, this is an issue that, to my knowledge, has not been resolved. The subject of my paper will therefore be to show how we can define a tonal function, in particular, that of the dominant (D).

Tonal function does not actually apply to an isolated structure (such as the chord) but to the structure of several chords which will be called “functional cycle” (Sadai). Thus, the concept of dominant function applies to at least a pair of chords: the dominant chord itself and its resolution; whether this resolution is actually happening in the score or simply imagined, virtual, does not affect the logic of the cycle. That which is called “dominant function” is a composite analytical object; it is made up of several distinct mechanisms which are all based on the principle of tension-relaxation: a) the dominant function (D) results from the feeling of tension-relaxation that comes from a progression of two chords proceeding downward by a perfect fifth. The Dominant then corresponds with the first component (tension) of this pair; b) the melodic attraction of the leading-tone towards the tonic is another important factor; c) there are also pairs of characteristic intervals of dissonance-consonance type; in particular, the tritone sc. st. 7–4 which resolves into the third sc. st. 1–3.

The dominant chords on scale degree 5 very often combine all these mechanisms. Functional analysis then brings nothing more than analysis by degrees (Roman numerals). But everything changes when we introduce the notion of variation, specific for functional analysis. And when we postulate that chords are indeed Dominant even if they involve only one of the mechanisms described above in a clearly audible manner. Then the functional analysis becomes irreplaceable and incomparably more powerful than analysis by degrees. It is applicable, in particular, to complex tonal repertoires of the XIX and XX centuries.

Here are some examples: a) the proceeding downward by fifth may not be applied to roots, but only to basses of chords; or even to “sub-chords” included in the chords; b) the dominant of sc.st. 5 without leading-tone is common in the “tonal-modal” language: it works merely by the proceeding downward by fifth; c) and, on the contrary, we can find chords of Dominant function of various degrees highlighting the pair formed by the tritone sc.st. 7–4 and its characteristic resolution; but this in the context of progressions without descending fifth. All this explains why chords of various degrees can hold the same Dominant function. And why chords having no common tone, or no common functional mechanism can nevertheless hold it as well.

**Keywords:** *harmonic analysis, tonal function, dominant, perception, functional mechanisms*

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## What Can We Still Learn about Music from the Semiotic Square?

Semiotic square is a Greimassian concept which was firstly presented in his study *Semantique Structurale* in 1966 and which was regarded as a "second semiotic revolution". It visually presents the basic structure of signification, that is, logical relations of any given semantic category. Developed on traditional logical concepts of negation or contradictory and opposition or contrary, semiotic square gives insight in all logical possibilities starting from any given term or "sign".

In music analysis, the application of semiotic square is possible, since music and language share the common characteristic of being a continuum of signs where one is more abstract, and the other more concrete. The kinetic and transformational nature of music thus opens the possibility of applying basic modalities on musical flow, which reveals that events are organized in a coherent, logical and linear order. That allows Tarasti (1994) to speak about programmed modality schema for western art music, and Márta Grabócz (2009) to focus on the same narrativity topic in her studies.

Semiotic square is thoroughly elaborated in Tarasti's existential semiotics, where it is used as a determination tool for any dialectical situation, from presenting thematic structuring of the musical flow through temporal dimension and

modalities (Tarasti 1994), the explanation of existential relationship between endo-taxic and exotaxic modalities, levels of signification (Firstness, Secondness, Thirdness), to attitude of individuals towards him/herself and the world around them (Tarasti 2012). In addition, Tarasti moved from the idea of a static square and offered a more dynamic and flexible model in which everything is in motion, according to his fundamental thesis about existential semiotics (Tarasti 2015). Furthermore, Grimalt (2019) has also shown that the elaborated semiotic square may serve for defining and categorizing semantic fields in tonal music, and thus he considers the visual map as a useful tool for the study of meaning in music by placing elements in a comprehensive and complex relationship.

In this light, I will investigate possible further application of dynamic semiotic square in music and question the following: What significance of the semiotic square is revealed when we invest various semantic contents in it? Can we use the semiotic square as a methodological tool in music analysis? What do we reveal when we strive to determine epistemology of music analysis through the semiotic square? Which are the limitations of the applied semiotic square in music? Besides that, the modality programmed schema for tonal music will be reconsidered, if we take that exploration of any empirical field can start from any element, and acknowledge that the beginning serves as a function of its end, teleologically speaking. This paper will emphasize the attitude towards a renewal of already existing 'classical' approaches to semiotics, and, finally, shed some light on the phenomenon whose potential, obviously, was not exhausted in the past.

**Keywords:** *semiotic square, Tarasti, teleology, modalities, music analysis.*

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### **Teleology and Form Comprehensibility in Twelve-Tone Composition: An Analysis of Webern’s Op. 28 First Movement**

In 1932, six years before the premiere of his Op. 68, while lecturing on twelve-tone composition, Webern (1963) focused on tonality as the most important, “unprecedented means of shaping form, of producing unity” (43). According to the understanding of music he shared with his teacher, Schoenberg, for successfully expressing his ideas, the composer should aim foremost for comprehensibility (“the highest law of all”, “so that others understand” (43)). In turn, for them, this would necessarily require unity, “the indispensable thing if meaning is to exist” (42). On the other hand, we can observe their concept of unity is strongly teleological, inasmuch as “[making] as clear as possible the relationships between the parts of the unity [... implies showing] how one thing leads to another” (42).

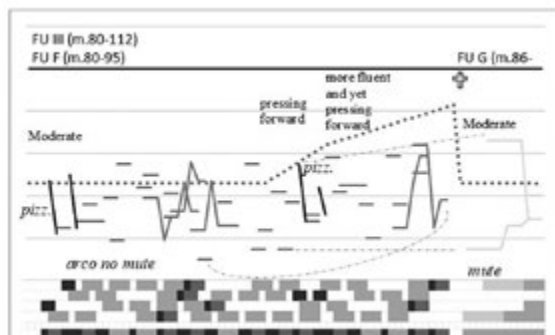
For this purpose, early in the 20th century, composers of the 2nd Viennese School had kept traditionally teleological structuring principles even when abandoning tonality and exploring innovative methods for pitch organization (Limongi 2017). As we intend to evidence, Webern still resort to teleology for granting comprehensibility even after embracing twelve-tone composition and until his final works.

Analytical proposals applied to the study of twelve-tone repertoire have heavily relied on understanding pitch arrangement, even when trying broader approaches such as Moseley’s (2019), and considering aspects other than the shaping of the row itself and its derivatives. However, adopting the understanding of “music as a structured event [that] requires making ‘sense’ of a temporal experience” (Fiske 2008, 7) and the related conception of musical form as arising from “perceptually invented ‘pattern constructs’ [... or] sound representations” (Fiske 2008, 8), we present a much more complex dimension.

Form, as a product of organizing, grouping together or streaming events within an acoustical input for making sense of it, involves every recognizable attribute of the stimulus. If analysis is meant to reveal how a piece of music works, how it is shaped, the account of any segmentation process must acknowledge every explicitly elaborated parameter that “encourage [s] the formation of particular segments as significant musical objects” (Hanninen 2017, 63). Register, pitch contours, rhythmic density, tempo, timbre, intensity, or attack and articulation modes are essential for the recognition of a real form, sometimes concealing relationships that may appear as obvious in the precompositional material, and favoring less straightforward possibilities.

The analysis of the first movement of Webern’s Op. 28, here presented, would show how form perceptibility is guaranteed, first and foremost, by the teleological handling of many of the specified parameters.

Figure 1. Teleological handling of parameters around the climax of the movement



The third second-level unit opens with pizzicato (–), which also introduces the stretto toward the climax. Afterward, the sonority of muted strings (–) characterizes the conclusion. Tempo (...) reinforces the building-up tension, returning to its initial level after the climax. While the general register (–.—) reaches the top during the stretto, where the following formal unit picks up, the low range gradually disappears as tension increases, suddenly returning for the final variation. Here, rhythmic density (RD) notably decreases, while texture becomes mostly homorhythmic.

**Keywords:** teleology, twelve-tone music, comprehension, form perceptibility, parametric interactions

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## **Obfuscation and Clarification in the Microtonal Key**

Microtonality in Serbian music is a largely uncharted territory. Although rare in compositional practice, we cannot overlook the fact that a number of younger composers, born predominantly in the period 1980–1992, have used intervals narrower than a semitone almost as a matter of routine. A more detailed study on their compositional procedures and their aesthetics is forthcoming. In the present paper, I discuss the function of microtonality in the defining of goal-oriented processes. My example will be the First String Quartet *Rumination* by a Serbian composer of younger generation Dorotea Vejnović. This work is characterized by the interaction between tonality, atonality, and microtonality. The goal-projecting strategy unfolds according to the principle obfuscation — clarification, in a way not unlike the one that has elsewhere (Zatkalik 2017) been identified in a non-microtonal context in the works of composers such as Shostakovich and Scriabin. Namely, compositions that combine tonal and non-tonal principles sometimes initially create situations where pitch organization is obfuscated, and the listener disoriented. The clarification of the initial ambiguity is projected as the goal of musical motion. The clarification process often unfolds in such a way that the composer unobtrusively introduces certain orienting clues that are only in retrospective recognized as such. The goal-defining agenda of such pieces is twofold: they may finally arrive at a consonant triad just as any functionally tonal piece does. At the same time, however, their teleology demands that the very principles of tonal organization are clarified and the consonant arrival affirmed as the legitimate goal.

In Dorotea Vejnović's piece, the clarification takes place on two levels. On one, the obfuscating role is assigned to quartertones. They are thus qualified as a secondary phenomenon, inflection of "regular" pitches of the twelve-tone system (a trend otherwise typical of Serbian microtonalists). When they withdraw, the situation is clarified in the sense that 12-tone equal temperament is established as normative. On the second level of clarification, the major triad is distilled out of the total chromatic as the ultimate referential collection. Microtonality thus yields to the authority of freely atonal 12ET, and freely atonal 12ET yields to the authority of the consonant triad.

The above-outlined analysis introduces a new perspective on microtonality. The studies of music outside 12ET generally revolve around the issues of acoustics, various kinds of tuning, the construction of suitable instruments, problems of performance and perception; also, the composers' motivation for the use of microtones

is investigated, the answers frequently citing the expansion and diversification of the sound universe, or the evocation of ancient, demotic and non-European traditions. To contribute to this rather diversified research, the present paper aims to disclose the teleological potentials of microtonality.

Finally, since this process is largely concerned with how listeners orient themselves in the world of the composition, I will briefly indicate a possible connection with the philosophy or orientation (Stegmaier 2019) that has recently attracted considerable interest.

**Keywords:** *microtonality, teleology, Dorotea Vejnović, orientation*

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### Направленность интертекста в современной музыке: «Laborintus II» (1965) Л. Берно и «Ti vedo, ti sento, mi perdo...» (2017) С. Шаррино

Телеология, то есть направленность музыкального высказывания, является существенным аспектом инварианта нарратива. Нарратив, который исторически непосредственно связан с интонированием текста, характеризует также музыкальные произведения эпохи классицизма и романтизма, со словесным текстом или без него. Нарратив нельзя приравнять по смыслу к синтагматической последовательности, то есть континууму произведения во времени, приводящему к разрешению или развязке в конце. Напротив, нарратив основан, с необходимостью направленности, на телеологии, которая подразумевает внутренние взаимоотношения между составными частями (непосредственно или на расстоянии во времени) в направленном таким образом телеологическом высказывании. Речь идет об энергичной — симфонической — направленности формообразования, выработанной именно в эпоху классицизма на основе функциональной направленности тональной гармонии.



Вне тональности и, более того, после возникновения конкретной и электронной музыки — то есть с начала 1950-х годов, композиторы ищут новых проявлений телеологии в формообразовании, отказываясь от ее самых мощных и проверенных факторов, то есть от нарративного текста и от тональной системы. Композиторы осваивают подходы к самым новым и существенным достижениям в области музыки: к изменению самого понятия музыкального материала, к новой концепции музыкального времени и к новой функции музыкального пространства в формообразовании.

На основе двух произведений, созданных на расстоянии в полвека друг от друга, — «документария», или «каталога ссылок» «Laborintus II» (1965) Л. Берлио и оперы в двух действиях «Ti vedo, ti sento, mi perdo...» / «Вижу тебя, слышу тебя, теряюсь...» (2017) С. Шаррино — автор доклада представит некоторые наиболее существенные композиционные техники направленности в условиях интертекста полистилистики.

В мире стилевой многомерности интертекста в произведениях «Laborintus II» и «Ti vedo, ti sento, mi perdo...» раскрываются своеобразные приемы направленности, такие как:

- взаимодействие параллельно развивающихся изотопий;
- развитие их составных частей непосредственно и на расстоянии, подчинение их целенаправленным процессам ускорения и замедления их взаимодействия, на основе увеличения и уменьшения их внутреннего напряжения, плотности и т. д.;
- переключение или модуляция изотопий, использование техники монтажа в кино и работы в электронной студии;
- *accelerando* и *rallentando* во взаимодействии разных изотопий с результирующим дальнейшим развитием;
- обдуманное распределение кульминаций в общей синтагматике произведения и т. д.

У Шаррино направленность организует также пространство интертекста во всех его измерениях:

- пространство-время памяти, то есть мифологии, истории, оперы XVII века;
- пространство взаимодействия жанров: лирического, комического, трагического;
- сценическое пространство оперного спектакля, в котором каждый тематический уровень имеет свое определенное акустическое место на сцене и в зале спектакля и свою динамику развития.

Наличие, то есть историческая устойчивость направленности в контексте стилевой многомерности современной полистилистики, указывает на ее необходимость для ясности композиторского замысла, с одной стороны, и для оптимального слушательского восприятия, с другой.

**Ключевые слова:** *нарратив, направленность, телеология, изотопия, переключение и модуляция изотопий, интертекст, полистилистика, пространство*

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## 50. Deconstructing Music Theory

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### **Speech and Song: A Note on Interdisciplinary Pragmatics of Popular Song Form**

In his widely cited paper “The Boundaries of Speech and Song” [List 1963] George List lay the ground for making sense of the distinction between speech and song as two modes of vocal work both inside and outside music. List recognizes the fuzziness of the contrast and describes it as a gradual one, mostly in terms of melodic variety and melodic stability. Later research added more dimensions to the analysis by engaging considerations of rhythmic and phonetic nature. This includes musicologists who study such modern popular genres as hip-hop, where the workings of the voice seem to challenge the categories outlined by List.

In my paper, I intend, first, to summarize and expand the existing research on the subject by incorporating some observations on dynamic range and phonation. Secondly, in line with the work of Kyle Adams [see, e.g. Adams 2015], I would like to draw a few conclusions as to the pragmatic effects of the speech/song distinction in terms of the listener’s experience. And thirdly – and most importantly – I will attempt to demonstrate that the distinction affects song structures in the way that songs that are predominantly ‘spoken’ are organized differently from those that are ‘sung.’ The differences may also be construed pragmatically, from the perspective of the listener’s response, and connected to the lyrical contents of the pieces. In pursuing my intent, I will use the corpus data collected by my students and myself over the past two years.

**Keywords:** *song, speech, popular music, popular song, song form pragmatics*

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### **Intertextual Image of Sound in Medieval Latin Vocabularies**

The European medieval culture is well-known for its various and profound practices connected with sounds, especially the musical ones. On the other hand, one could hardly find any systematic theoretical reflection about the nature and meanings of sounds (neither in scientific nor in philosophical ways). What kind of notions guided medieval sound activities? What image of sound underlies the musical imagination of that epoch?

Despite its aspiration for classifying and importance of its acoustic features medieval culture did not create any particular vocabulary of musical terms till XV c. For the reasons given above a comprehensive reconstruction of such a description seems to be useful for musicologists as well as for historians of medieval philosophy and intellectual culture.

To reconstruct a matrix of medieval sound notion not only special texts (for example, musical writings or a few short treatises about acoustics) should be analyzed, but first of all the common knowledge and the basic scholar concepts connected with sounding, hearing, singing etc. Thus we need to find or to create a conceptual vocabulary that includes all sound-describing lexical items.

In this presentation we will observe some of the most intriguing results of such reconstruction based on the specific kind of high medieval vocabularies – the derivational ones (from Papias to Gualtiero d’Ascoli). Derivational vocabulary combines grammatical and etymological information and examples of use in one definition and thus leaned on tradition of *auctoritas* as well as on modern school practices. Lexicographers of the High Middle Ages continue his trying to synthesize knowledge in all definitions given in their dictionaries. They construct definitions that supplement each other and let their reader know the full complex of ideas and concepts. Such method of reasoning presupposes deep reflection about content of the definitions given by its author. As a result of analysis of terms that describe sound and sound actions in this kind of sources one can observe iterant references to the nature of sound that depends on actor’s mind: his holding of ratio and *intelligentia* that could impart meaning even to the noise.

In this paper we will present three cases of such reconstructions, namely the vocabulary definitions of “*musica*”, “*modulatio*” and “*harmonia*” concepts, and try to show the traces of the specialization of the basic meaning in the special medieval writings on the music (regarding well-known treatises from Boethius to Johannes Tinctoris). The main set of questions is formed taking into account the conceptual and methodological development of the interdisciplinary field of the Sound studies thus both theoretical and practical aspects of medieval sound notions are considered.

**Keywords:** *sound studies, ancient and medieval sound esthetics, philosophy of music, intellectual history, historical lexicography*

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## **Канон: структуры обмена.**

### **Между музыкальным произведением и социальным организмом**

Мы предлагаем рассмотреть понятия канона и каноничности, проведя параллели между целостностью музыкального произведения, возникающей во взаимодействии между голосами, и социальным созвучием как продуктом обмена и взаимного отзеркаливания участников коммуникации. Структура канона как музыкальной формы рассматривается нами как универсальная структура формирования культурных паттернов, закрепляющихся на определенном витке социального времени и существующих в качестве ориентиров для общественного организма. В этом небольшом исследовании мы обратимся к теориям миметического, к психологическим и социологическим подходам к интерпретации коллективных эмоций, в том числе к тем, предметом которых является музыкальное исполнительство. Слово канон, происходящее от древнегреческого *κανών*, за долгую историю своего существования в пространстве европейской культуры сумело обогатить как музыкальный, так искусствоведческий и религиоведческий словари. Однако понятие «канона» функционирует и в обыденном языке, став синонимом «стандарта» и «нормы», но будучи лишенным их дегуманизирующих, репрессивных функций — в том смысле, в котором понятие нормы обсуждается в философских проектах, подобных проекту биополитики Мишеля Фуко. Вот репрезентативный пример контекста, в котором сегодня «канон» существует в повседневной речи: поклонники литературных или кинопроизведений используют это слово, чтобы выделить первоисточник на фоне многочисленных последующих апокрифов — альтернативных версий, созданных поклонниками (*fan fiction*). В целом, говоря о каноничности в широком смысле, мы подразумеваем общий стиль, целостность,

распознаваемость, солидарность, устойчивость, переводимость, синхронизацию.

В настоящем рассуждении мы предлагаем взглянуть на многообразие значений, стоящих за понятием канон, как на пространство для рефлексии. Подчеркнем, что мы не используем понятие музыкального канона лишь в качестве эстетически привлекательной метафоры для описания принципов социальной солидарности, но, вслед за Клодом Леви-Строссом, предлагаем обнаружить в сложной музыкальной и социальной коммуникации общие принципы. Также мы попробуем сменить оптику и рассмотреть не консонанс в человеческом сообществе как создание гармоничной целостности со-звучания, но, напротив, взаимодействие музыкантов как частный пример конструктивного взаимодействия (или, пользуясь термином макросоциолога Рэндалла Коллинза — интерактивного ритуала).

Целостность исполняемого произведения, как следствие консенсуса, имеет статус, аналогичный статусу парадигмы в философии науки Томаса Куна. Кун подчеркивает, что под парадигмой следует понимать совокупность разделяемых академическим сообществом теорий и методов, опираясь на которые как на «признанные», научный мир функционирует слаженно и способен двигаться вперед, приходя к консенсусу относительно легитимности тех или иных принципов (Кун 2009). Многочисленные повторения одной и той же темы в разных голосах приводят к синхронизации между различными частями общества. Форма канона предполагает аналогичную «поддержку»: повторяющаяся акторами — участниками события, — главная тема в каноне становится единицей информационного обмена, создавая ткань произведения.

Позволим себе утверждение: канон существует тогда, когда устойчивая единица (мелодическая, культурная, научная) отражается и отзеркаливается Другим. Иными словами, канон становится возможен лишь в мимесисе. Миметические теории, объектом которых является общество и взаимоотношения внутри него, концентрируются на принципе повторяемости и его роли в социальных связях. Социолог Габриэль Тард предлагает понимать человеческую культуру в целом как череду взаимовоспроизведений: практик, моральных установок, манер, техник, которые изобретаются или вводятся в обиход творческими единицами, а затем ретранслируются, постепенно охватывая всё большее и большее число участников. Новаторское видение Тарда заключалось в том, что его исследовательское внимание переместилось с индивида, — что было привычно для наук о человеке в тот период времени, — на коллектив и те специфические процессы, которые возникают лишь во взаимодействии между различными акторами. Элементы музыкального канона — пропоста («предложение») и респоста («ответ»), — входящие в диалог друг с другом, осуществляют отзеркаливание одного и того же музыкального рисунка с небольшими вариациями либо без них, с запаздыванием на определенный промежуток. Они организуют произведение как в пространстве звука, так и во времени прослушивания, осуществляя то, что Валерий Подорога, применительно к литературным текстам, называет внутрипроизведенческим мимесисом (Подорога 2006, 2011).

**Ключевые слова:** *canon, melody, mimesis, paradigm, social patterns*

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### О двух приемах «деконструкции» в философских исследованиях А. Ф. Лосева об искусстве

Цель доклада — показать, что оригинальная русская философско-эстетическая мысль об искусстве не была отделена непроходимой пропастью от тенденций западного дискурса. В частности, понятие деконструкции, занявшее видное место в гуманитарных исследованиях второй половины 20 века в Западной Европе, имело аналоги и предвосхищения в русской культуре. Одним из обновителей традиционной методологии был русский философ Алексей Лосев (1893–1988). Создав свои основные, наиболее оригинальные труды на протяже-

нии 1920-х годов, он во многом опередил развитие западноевропейской науки (по крайней мере, уровнем ценности результатов и выводов своих исследований — ценность же методов определяется полученными результатами) или по меньшей мере во многом двигался параллельно ей. Отметим общие корни у философии Лосева и постмодернистской концепции Ж. Деррида, среди которых следует назвать критическую философию Ф. Ницше и феноменологию Э. Гуссерля. Несомненны и некоторые общие цели, прежде всего преодоление западноевропейского рационализма и выход за пределы классической субъект-объектной оппозиции. Важнейшие, существенные отличия Лосева от постмодернизма (в его «классическом» варианте 1960–1970-х годов) связаны с принадлежностью русского мыслителя к религиозной (православной) философии: линия, идущая от имяславия и энергетизма Григория Паламы, неоплатонической традиции и диалектики. Кратко философию Лосева можно определить как православно-имяславскую диалектическую феноменологию. В отличие от постмодернизма, христианский платонизм как исток и лоно лосевской философии в принципе вполне допускает метафизику, но Лосев (официально филолог), сфокусировав свой взгляд на языке и выразительных формах (исследования имени, мифа, художественной формы и художественного стиля), фактически представил «метафизику» как философию имени (слова) (Гоготишвили 2004).

Исследуя конкретные категории эстетики, Лосев применил методы, позволившие ему снять традиционные смысловые напластования и в этом смысле провести определенную критическую «деконструкцию». Среди них: 1) апофатический метод, восходящий к Псевдо-Дионисию Ареопагиту («О божественных именах») и 2) метод синтеза антиномий, утвердившийся в наиболее утонченных течениях христианской философии.

Первый из названных методов был применен Лосевым при определении сущности музыки (Лосев 1927), при анализе мифа (Лосев 1930) и художественного стиля (Лосев 2019). Посредством серии отрицательных определений (музыка — не есть это или то...) анализируемый феномен очищается от всех исторически прикрепившихся напластований, затемняющих его сущность.

Второй метод применялся Лосевым при анализе художественной формы (Лосев 1995). Определяя каждый из аспектов художественной формы, вплоть до ее первообраза, Лосев последовательно применяет взаимоисключающие положения (антиномии), а затем дает их синтез. Следует подчеркнуть, что это не синтез противоположностей, как в триадах Гегеля, а именно сверхрациональный синтез того, что не может быть синтезировано на путях рационалистического абстрагирования. Также в работе «Музыка как предмет логики» при анализе музыкально-теоретических понятий (мелодия, ритм, гармония и т. д.) антиномии и становятся средством «деконструкции». Они «вырывают» привычные музыкально-технические термины из контекста собственно теории музыки, приводя их к исходным философским основаниям: смыслу (эйдосу), числу, покою, движению, тождеству, различию.

Актуальность исследования связана с необходимостью более точного определения места русской гуманитарно-научной традиции в мировом контексте, что достигается демонстрацией сходства методов Лосева с приемами деконструкции, как и фиксацией различий. Особое значение имеют философско-искусствоведческие выводы из лосевских анализов, сконцентрировавших



всю полноту философских парадигм и обнаруживших максимальную актуальность в условиях новейшей художественной практики. Добавим, что тенденции развития постмодернизма на рубеже 20–21 веков (Деррида, версии After-Postmodernism) обнаружили смягчение деконструктивистского метода и возврат ко многим, как ранее казалось, изжившим себя категориям (мифология, религия, субъект и т. п.)

**Ключевые слова:** деконструкция, антиномическая логика, апофатический метод, А. Ф. Лосев, музыка, стиль, художественная форма

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Автор книг, в том числе: “Фортепианная миниатюра и пути музыкального романтизма” (М., 1997); “Европейская музыка 19 века. Польша. Венгрия” (М., 2008; в соавт.); “Музыка — Эйдос — Время. А. Ф. Лосев и горизонты современной науки о музыке” (М., 2015); “Music — Eidos — Time. A. F. Losev and Scope of Contemporary Discipline of Music” (Moscow, 2018).

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## An Esoteric Reading of the Ars Nova

Until the Aristotelian revival within the university came to transform medieval thought over the twelfth and thirteenth centuries, Western culture was pinned to the ideology of the Catholic church. Music submitted to this ideology by conforming to discrete disciplines of *speculativa* (theory) and *practica* (practice). Like other knowledge systems which developed during this period, the emergence of the *ars nova* in the High Middle Ages saw a comingling of sacred and secular musical content within the burgeoning motet genre. A principal feature of this was the development of a notation system that permitted greater rhythmic and metrical freedom than was strictly allowable under Christian numerology.

While we traditionally view the *ars nova*'s notational advances as practical achievements, I propose that the movement effectively emerged and operated as an esoteric knowledge system— outside both the *ars vetus* of the church and the Aristotelian trend within the university— based on a conceptual blending that united *speculativa* and *practica* and emancipated musical knowledge from its deployment toward traditional theo-philosophical ends.

Insofar as a symbolic comingling — of sensible/non-sensible, theoretical and practical— is a feature shared with other medieval knowledge systems, comparison with a contemporaneous magical text, the “*Ars Notoria*”, suggests a deeper significance behind the *ars nova*'s musical technology. The “*Ars Notoria*” was a book of theurgic magic in wide circulation by the early thirteenth century featuring notes (thus, “*Ars Notoria*”, or “*Notary Arts*”), drawings, and lists of angelic names meant for oration and contemplation toward the ultimate goal of achieving mastery of all academic knowledge. The audience for such writing is likely similar to Sarah Fuller's characterization of those reading *ars nova* texts as a closed group of “specially initiated” clerics. Moreover, this magical text in particular aids our understanding of a medieval mindset that would have considered the *nota* to be not merely a transcription of sound but something symbolic and sacred.

Can the *ars nova* motet be more than, as Richard Taruskin describes, an “architectural analogy” for the “neo-Platonic worldview of every master of science or magus”? What if the goal of the motet was precisely to induce a divine or revelatory experience by way of a transformative textual, sensuous, and abstract experience via music? The content of these motets does reflect an architectural stacking of voice on voice, but a view of the motet as an analogy or reference to something hidden misses a critical opportunity to see it as an entry into something hidden via the *nota*.

Here we hope to understand esoteric influences on the *ars nova* as they reflect broader transformations of medieval thought. Our approach highlights the distinction between the content of music and the content of theory by exploring the concatenation of *speculativa* and *practica* during the *ars nova* period— a radical re-conception of the ends of theory itself. Embracing all that is contained within the *nota* in a magical context, we come to fuller terms with the psychological and philosophical underpinnings of our own notary art.

Musical Example. Guillaume de Machault, *Felix virgo/Inviolata genitrix/Ad te suspiramus*, mm. 1–40

Motetus

Triplum

Felix virgo Inviolata genitrix. Ad te suspiramus.

go, ma - ter Chri - sti,  
per - bi - e gra - ta vic - trix

Que gau - di - um mun - do tri - sti  
Ex - pers pa - ris, Ce - le - stis

Or - tu tu - i con - tu - li - sti.  
au - le ja - ni - trix.

**Keywords:** *Ars Nova, Ars Notoria, medieval magic, musical notation*

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### **Chopin and Derrida: Interpretation Différences through the Lens of the B-flat Minor Sonata, Op. 35**

Interpreting music is an infinite battle with the cliché. We are challenged with the obvious task of “differing”, yet at the same time, must “defer” to the intention of the written music, which we often take for the intention of the composer. We gain authority by examining scores, studying documents, and understanding historical context, finding comfort in period-informed performances. However, this does not bring us closer to generating the event of musical meaning. Taking Derrida’s play on the French verb *différer* as a starting point, this paper aims to deconstruct strategies and decisions that have permeated the performance tradition of Chopin’s hallmark “*Marche Funèbre*” sonata.

According to Jacques Derrida: “on the one hand, *différer* indicates difference as distinction, inequality, or discernibility; on the other, it expresses the interposition of delay, the interval of a spacing and temporizing that puts off until later what is presently denied, the possible that is presently impossible”.

Unlike language, where we generate meaning based on a word’s surroundings rather than the word or sign itself, in music we cannot maintain a vocabulary of primary meanings to aid a comprehensive discussion. However, the meaning of a sign or note can be generated by the functional condition, the condition of possibility, a play of difference or differences. In turn, this makes such a provisional word even more applicable to understanding successful interpretations that seem to captivate through their broken logic.

In the case of Chopin — we still debate his exact birthday. There is no exact evidence of his appearance, for every picture is different. Perhaps the way out of the hermeneutic circle is recognizing the multi-faceted nature of this individual: the fierce, courageous, and revolutionary character so often neutralized by a coat of romantic tradition, and even this, only a fraction of his being. His life and music is a play on differences, and this is why his second Sonata, the “*Marche Funèbre*”, is arguably about life rather than death. Perhaps, it is an impression of how we as people perceive tragedy.

The meaning is generated through difference — the first two movements, dramatic and chaotic, precede the tragedy of the funeral march. It is the stark contrast between the tragedy and the final movement — the sound of two voices mumbling in unison — that conveys the necessary implications. The Sonata becomes an archetype of how society perceives tragedy, with the only difference being in scale. Instead of two voices, society has billions, and all are susceptible to this kind of ignorant mumbling.

If classical interpretation may be flawed in striving for an absolute inside of the fabric of differences, this presentation aims to take into account performances by Cortot, Horowitz, Rubenstein, and Rachmaninoff, and understand their bold decisions not only through a detailed analysis of the score, but also by engaging with the larger scope of the composer’s character and the deconstruction technique of Jacques Derrida. *Différance* — a deference to an interpretation in the future, a nod to a different Chopin.

**Author keywords:** *Derrida, Chopin, deconstruction, semiotics*

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Pianist Ivan Moshchuk is emerging as a distinct voice in the world of classical music. His performances include major cities across Europe, North America, and Asia, on stages such as the Concertgebouw's Kleine Zaal in Amsterdam, Suntory Hall's Blue Rose Room in Tokyo, and Orchestra Hall in Detroit. Following his concerto debut at age 11 Ivan received numerous prizes, including the 2010 Gilmore Young Artist Award. In addition to master classes with such artists as Ivan Moravec and Mikhail Voskresensky, Ivan studied under Leon Fleisher at the Peabody Conservatory of Johns Hopkins University, graduating in 2013. He then moved abroad to Paris to pursue independent studies in the visual arts and philosophy, becoming a resident of the Cité Internationale des Arts. In addition to being an alumni of the Verbier Festival Academy, he has recently completed the corsi di perfezionamento at the Accademia Nazionale di Santa Cecilia in Rome.

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## Thoughts on Ancient Greek Music Theory, Temperament, Counterpoint, and Heidegger

If the tuning and tempering stand as the foundation for music theory from Pythagoras to Zarlino, so this revelation illustrates what Heidegger says about the Greeks thinking in the “Anaximander Fragment”: the “dawn of that destiny in which Being illuminates itself in beings and so propounds a certain essence of man...” Given Heidegger’s ontological turn toward pre-Socratic thinking as a gesture in opposition to Western metaphysics from Plato on, an epoch where the destined oblivion of Being first occurred, it is ironic that he is silent on the topic of sound, interval, and their elaboration. Yet Heidegger’s philosophy could prove decisive for rethinking the Greek explication of music theory, and give pause to rethink our framework for temperament.

First we offer three Heidegger moments: 1) within the Dasein’s analytic in SuZ, we note the multivalence of the German word for tuning and mood, *Stimmung*. As both meanings of *Stimmung* disclose our access to the world (via the there of thrownness) and to sound and music, so the nexus of tuning’s associations with voice (*Stimme*) and voice-leading emerges in later epochs that will lead to harmonic conceptualizations, such as chord, concord, etc.; 2) adike: the oblivion of Being, and the sinking of beings into world withdrawal: as the lingering of beings is released into reckless disorder (Un-Fug, H.’s translation of adike), so too the forgotten word Fug (joint, dike) designates a caring that lets order return in lingering. The relationship to the highest level of imitative counterpoint — canon (the rule) and fuga — point to the original Greek consonances from tuning, especially the genesis of consonance in the octave and perfect fifth; we will demonstrate the flowing-lingering of consonance using Italian lute music, the *ricercars* of Da Milano; 3) the correspondence of geo-metric space (Raum, a space cleared for settlement) and sonic

ratio (logos, Verhältnis), starting from his analysis of the Greek temple. It is well known that the geometry of ancient religious architecture apply numerical values, especially six (hexagon), and that harmonia as consonant intervals was applied in the fitting together (Fug) of the figures as holy. Going further, we attempt to read intervallic distance the way H. analyses spacing and distance, as building (bauen).

Second, we review the acoustical basis of Western music theory — especially interval tuning and modal tempering — as the mathematical phenomena categorized by Pythagoreans and later Zarlino, to relate them to the Heideggerian analyses above.

Last we consider some philosophical questions regarding temperament, using Heidegger: 1) if tuning was thought as having religious, ethical dimensions, and as a determiner of mood, does this impact our understanding of the experience of the musical process of the intervallic interactions in fuga and its predecessors; 2) when musicians stopped working on temperament sometime in the late 18th/early 19th centuries, did we abandon the musical connection to number and in turn geometry; 3) if tuning informs counterpoint, should we expand our understanding of consonance/dissonance to include extra-sonic ideas about spacing, justice, order, penalty, dwelling, preserving, among other Heideggerian terms?

Fantasia 46 [S] 2, fol. 34v Francesco Da Milano

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**Keywords:** *ancient Greek music theory, tuning, temperament, Italian lute music, Heidegger*

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## Speculative Character of Music Theory that Defies the Goals of Analysis

One way to approach the theme of relationship of music theory and analysis is to return to the time and the field of thought in which the very notion of theory has been conceived and formulated. Modern concept of theory is derived from the ancient Greek θεωρία, the category that is formed out of two words, θεόν (god) and ὁράω ("to see", also, metaphorically, "to see with one's mind"), that is given Plato the impetus to create a speculative approach to the world. Such approach contradicts the pragmatic goals of music analysis and music perception. In the words of Hegel:

Plato here gives the question a speculative significance, in which the reality of knowledge, and not the empirical view of the acquisition of knowledge, is dealt with (*History of Philosophy/Plato*).

Music, placed in such a context, is continuously visualized, being pulled out of its natural aural domain. Resulting primordial fallacies of music theory include a desperate search for the "ideal tuning system", the application of graphic mapping borrowed from scientific research, the use of cartesian axes of abscissa and ordinate for notation of rhythm and pitch, forcing non-verbal musical intensities onto two-dimensional plane, and constant conflation of properly musical terms with general scientific definitions.

When a theorist encounters the musical masterpiece, nothing from the inventory above appears to suit the job of analysis. Cartesian take on it — a kind of vivisection — is impertinent. The analyst, no matter how formalist and cerebral the chosen method is, faces its threatening discrepancy with reality of musical events

that happen on an unchartered territory. Music is invisible; it cannot be fully expressed in either verbal terms, nor in visual metaphors, nor in graphic mapping or mathematical measurements and calculation. It exists as non-extension in all extensive things (just as God in description of Benedict Spinoza, in his “Ethics”). Thus, melodic line is not the geometric line (rather, it is the line of escape), counterpoint has nothing to do with geometric points interacting on continuous space, musical number is neither ordinal, nor cardinal, and the figures in music do not refer to “correct” generic shapes. Sciences rely on the ideal circle as generic for all round shapes; in contrast, music suggests general topology of undefined oval that determines, among others, the ideal shape of a circle. A well-trained music theorist helps the listeners to hear the innermost meaning of music. If the goal of music analysis is set to prove and to support some theory it will lead the analyst astray; if the goal of analysis is to bring the listener closer to mysteries of musical expression, the theory can be useful as a secondary tool, or rather, as a point of departure. Thus, there is no “composition with 12 independent tones”: the theory that provides this structure is capable of only the first step; other steps that deal with actual composition are necessary, and they exceed by far the task of engineering a pitch system.

Thus, one can assume from the above that music analysis is “empirical acquisition of knowledge” that resists theorizing and requires phenomenological reduction and deconstruction of logocentric speculative principles.

**Keywords:** *speculative music theory, Greek terminology, deconstruction, practical acquisition of knowledge, invisible, non-visual, visual metaphor, non-extension*

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## 51. Notation, Transcription, Manuscript Studies and Information Retrieval

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### **The Virtual Library of Musical Analysis / Musicology**

The year 2020 is one of great change in all areas, but especially in the field of research and study through online resources, so the theme proposed by us takes on a new dimension in the current context.

Access to these resources is in most cases beneficial for most users but quite difficult for scientific research in terms of selection from the perspective of resource quality.

With a constant concern for many years in this field, our working group proposes a research and selection methodology in the online environment, to support researchers in the field of musicology. The methodology proposed by us is validated in several international conferences and has been continuously improved based on the suggestions of researchers (Demenescu, Velter 2017).

Therefore, this study proposes the identification of the main resources in online musicological research (Honing 2006), starting from 2 search terms, respectively “music analysis” and “musicology” within the Web database of Science Core Collection – Clarivate Analytics.

The results of our research, focused on the period of 1975–2020, reveal a series of conclusive data for the two search items mentioned above about the number of publications containing this issues, the type of those publications (Heck 1981), the number of the citations of them, the progress chart for the selected period, the top of publication languages, the top countries of origin of the articles, the top of the organizations where the research comes from, the top of the agencies that fund music research, the top of the fields of the journals in which the research was published, the analysis of the keywords necessary for the search vs. summaries and, finally, the comparative analysis of the two search terms. All results are considered relevant, both from the point of view of the research approach and from the point of view of dissemination through publication.

The impact of publications and their visibility in the online environment is representative in all fields of research as well as in the field of music research, which is why we chose as representative the Web database of Science Core Collection – Clarivate Analytics.

The quality of articles and studies published in this database is ensured by a good organization and selection at the level of editorial teams and scientific teams of indexed journals, the access to journals in the Web of Science Core Collection is complex at the selection stages and leads to an exceptional professional evaluation.

A good and correct scientific substantiation of a musicological research is the starting point towards a high quality finished product, which is why most researchers in all fields of science report today through the performance of including / citing a scientific result in Web of Science Core Collection, this being the reason why we chose this database as a benchmark for our study.

**Keywords:** *music analysis, musicology, Web of Science Core Collection, musicological research, publication*

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Victor Velter – has graduated in 1993 Faculty of Mathematics from University of Bucharest and earned in 2012a PhD in Management with dissertation: „Scietometric Approches in Knowledge Management”. In the present, he is Head of Science Policy and Scientometrics Office, Executive Agency for Higher Education, Research, Development and Innovation Funding – UEFISCDI, Bucharest (Romania). He presented in 2015 with Veronica Demenescu a study about the scientific articles regarding Aleksandr Skriabin to the Festival „CHEI” dedicated his centenary and organised by National University of Music of Bucharest (Romania).

He published in 2017 with Veronica Demenescu in the Web of Science indexed journal “Information and Communication Technology in Musical Field” a research study entitled „From Sources to Resouces in Musicological Research. Use and Results”. He participated with scientometric studies about international indexed music research articles to several editions of International Scientific Symposium „Music and Medicine” and „International Congress of Musicology” organised by International Society for Music Studies of Timisoara (Romania). The most important contribution to Congress is a presentation with Veronica Demenescu entitled „The Role of E-Applications in The Study of Music Theory” that was published in the international indexed journal “RevArt”. The former study presented at the 8th edition of Symposium from 2019 was entitled „Open Access publications of the binomial music-medicine research”.

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**К проблеме взаимодействия теоретических и исторических источников в ранней болгарской музыкальной лексикографии**

В конце XIX — начале XX века молодая болгарская музыкальная культура начала свое становление. Процессы профессионализации шли параллельно в сферах педагогики, исполнительства, творчества, научного исследования, просветительства.

Одним из самых активных деятелей как музыковед, этнограф, музыкальный критик, редактор и просветитель был Иван Камбуров (1883-1955). В 1933 году, наряду со своими многочисленными статьями, исследованиями и лекциями, он опубликовал особенно ценный „Иллюстрированный музыкальный словарь”, который не терял своего значения на протяжении всего двадцатого века.

Профессиональное образование в Лейпцигской консерватории у Арнольда Шеринга и Макса Регера дало основательную теоретическую подготовку молодому музыканту, а владение немецким языком помогло ему ознакомиться с самыми ценными библиографическими источниками в оригинале. Знание истории европейских культур сформировало исторический взгляд Камбурава на прошлое и современность музыкально-культурных процессов, что содействует формированию точных оценочных критериев явлений.

Интенсивный исследовательский опыт во время обучения в Германии стал серьезной базой для изданного в 1933 году «Иллюстрированного музыкального словаря». Он был далеко не первым в данном ряду в Болгарии. До него вышли труды Махана (1901), Джокова (1909), Крюгера (1911), Георгиева (1924), которые пытались ввести научное знание в современную болгарскую музыкальную практику. Однако только на 816 страницах энциклопедия Ивана Камбурава впервые особенно масштабно и всесторонне представлены и проанализированы мировые музыкальные явления прошлого и современности, среди которых и достижения болгарских композиторов, теоретиков, исполнителей и педагогов.

В предисловии автор аккуратно раскрыл первоисточники: труды авторитетных европейских теоретиков и историков музыки — Германа Аберта, Гуго Римана, Августа Вильгельма Амброза, Эдуарда Ганслика, Джорджа Гроува, Авраама Цви Идельсона, которым он посвятил обширные обзорные статьи. Так, выясняется, что среди них Гуго Рима и его теоретические, исторические и педагогические исследования занимают основное место, а его «Музыкальный лексикон» (11-й переработанный выпуск 1929 года) является моделью для болгарской энциклопедии 1933 года. В этом смысле она становится зеркалом современной европейской науки о музыке, терминологией и понятиями которой представлена и болгарская профессиональная школа. Важно заметить, что хотя Камбуров не упоминает среди своих источников русских авторов, в его энциклопедии представлены выдающиеся русские композиторы, исполнители, организации, даже новейшие музыкально-технические достижения (как,

например, *theremin* — терменвокс). Вся подробная информация отличается корректностью и глубоким пониманием процессов, происходящих в русской музыкальной жизни.

«Иллюстрированный музыкальный словарь» Камбурова — интереснейший документ эпохи становления отечественной лексикографии. Все еще недостаточно известный и изученный выпуск 1933 года решительно подтверждает новые процессы развития болгарской музыкальной культуры и раскрывает ее перспективы, направленные к современности.

**Ключевые слова:** *болгарская музыка, музыкальная педагогика, национальный музыкальный стиль, музыкальное просветительство, музыкальная энциклопедия*

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После окончания магистратуры в Консерватории в Софии (Болгария) Эмилия Коларова защитила докторскую диссертацию в Московской государственной консерватории имени П. И. Чайковского (1985). С тех пор она преподает историю музыки в Национальной музыкальной академии им. проф. Панчо Владигерова. За эти годы проф. Коларова стала руководителем дипломных работ более 50 магистрантов и 5 диссертантов в Болгарии, Испании и Казахстане. С 2016 года она заместитель декана теоретико-композиторского и дирижерского факультета. Э. Коларова — автор документальных фильмов и солидного количества опубликованных статей, каталогов и книг по проблемам взаимодействия культур и соотношении национального-универсального, глобального-локального, традиции-современности в болгарской музыке. Регулярно проводит семинары и выступает на музыковедческих конференциях в России, Словении, Румынии, Люксембурге, Японии, Австралии, на Мальте и Гран-Канарии.

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## Considerazioni sopra l'apertura della notazione musicale nelle fonti di Pierre-Louis Pollio (1724–1796): una ipotesi di analisi generativa

Pierre-Louis Pollio (1724–1796) è stato maître de chapelle in diverse maîtrises della regione francese delle province del Nord e dell'attuale Hainault belga, occupandosi della composizione della musica per il servizio religioso. Le circa mille-duecento opere di Pollio, conservate in fonti di tipo descrittivo (partiture destinate alla conservazione) e di tipo prescrittivo (parti separate destinate alle esecuzioni), ne fanno un cas d'étude significativo in relazione all'apertura della notazione della musica barocca.

In questo studio viene esplorata la differenza ontologica che esiste tra notazione e performance musicale nell'ambito della musica barocca e le relative problematiche di edizione; viene valutata l'ipotesi di servirsi di un'analisi di derivazio-

ne strutturalista che abbia come scopo quello di esplicitare il sistema immanente all'opera particolare e che sia funzionale alla realizzazione di una edizione moderna aperta e non prescrittiva.

La comparazione tra le diverse fonti della musica di Pierre-Louis Pollio mette in evidenza la differenza ontologica che esiste tra di esse: le partiture, redatte con scopo di conservazione, risultano essere descrittive dell'idea compositiva; le parti separate, al contrario, contengono le informazioni necessarie al musicista per l'esecuzione dell'opera ed hanno, per questo, carattere prescrittivo. Particolarmente esemplificative sono, in questo senso, le differenti versioni di linee di basso continuo disponibili: nelle partiture, la linea di basso appare melodicamente poco elaborata; nelle parti separate, al contrario, la linea di basso continuo è una elaborazione melodica della struttura fornita in partitura; inoltre, quando la parte separata di basso continuo è disponibile in più copie, queste forniscono versioni più o meno divergenti tra loro. Partendo da tale osservazione, è possibile affermare che la versione del basso continuo fornita nelle parti separate costituisce solamente una delle realizzazioni possibili del modello virtuale fornito in partitura. Dal punto di vista editoriale, questa constatazione pone due problemi: 1) nessuna delle versioni fornite nelle parti separate può essere adottata arbitrariamente e a parte entiere nell'edizione moderna; 2) per le opere delle quali possediamo solamente la partitura, è necessario fornire gli strumenti per la realizzazione di una parte di basso continuo "da esecuzione". Per fare ciò, è necessario mettere in atto un'analisi neutra che permetta di individuare la struttura dell'opera e, al tempo stesso, di determinare la natura delle varianti rilevate e la logica che le determina, oltre che la relazione tra varianti e struttura; tale analisi, inoltre, deve essere "generativa", ossia mirata a fornire gli strumenti per generare nuove linee di basso senza che si passi per l'applicazione arbitraria di modelli normativi esterni. L'obiettivo di tale approccio è duplice: distinguere gli elementi che caratterizzano l'opera in sé da quelli che appartengono alle manifestazioni specifiche di quest'ultima e fornire gli strumenti per la realizzazione di una edizione moderna che rispecchi l'apertura della notazione barocca. Questo studio mira a estendere il concetto di performance musicale storicamente informata e ad orientare la riflessione verso un approccio partecipativo (musicologo, compositore, strumentista) e aperto all'edizione-creazione della musica barocca.

**Keywords:** *notazione, struttura, musica barocca, edizione musicale, basso continuo*

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### **Eron Smith**

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## **A Taxonomy of Musical Transcription as Translation**

All music involves translation: conception to score (or recording), score to performance, and so on. The most salient analogy between music and translation, however, is in instrumental transcription. Indeed, Liszt once likened transcription to translation of a sacred text (Kregor 2010, 28). The transferral of an artwork to a new medium provokes the question: How do we theorize correspondence between duplicate works of art? Whereas translation theory has become its own field of study, musical transcription analyses are typically case studies (Beaudoin, Moore 2010) or stylistic studies of composers (Kregor). In this presentation, I use translation theory as a lens for musical transcription, proposing a flexible taxonomy of transcription states.

Schleiermacher (1813) frames translation in terms of a tension between prioritizing the author or the reader. Musical transcription between instruments can be similarly conceptualized — how much does a transcriber preserve or change the original piece to accommodate what sounds natural? I suggest four categorical states (Fig. 1) to reflect the source-translation-transcriber relationship: Literal transcription makes the fewest alterations possible. Adapted transcription makes rearrangements, not overt alterations, of source content. Idiomatic transcription makes alterations only to render the original “colloquially” in its new instrumentation. Divergent transcription makes alterations that overtly mark the transcriber’s authorship (e. g. a chorale prelude). Note that these states relate versions of the same piece rather than different pieces. Partial (e. g. “variations on...”) or unrecognizable transcriptions are better addressed as intertextual “references”.

Most simply, these states describe the prevailing relationship between an original and its translation. For example, Liszt’s Paganini Etude no. 4 (from Caprice 1) is well classified as a literal transcription, from the note-by-note similarity to the single-staff notation (Example 1). Example 2, from Beethoven op. 61a (from Op. 61), is more complex: The Alberti bass derives from the orchestral harmony, but is absent in the violin part—this passage is adapted with respect to the full ensemble, but idiomatic with respect to the soloist(s). In this way, transcription states may coexist between distinct musical elements, forcing us to confront what we consider to be part of the original work.

Transcription states may also shift over time. For example, Busoni's piano transcription of Bach's D minor Chaconne spans from single-line, registrally identical literal passages (Example 3) to divergent textural and harmonic additions (Example 4). Tracking the progression of these states through time offers the potential for a "form theory of transcription" between pieces, bringing new meaning to Benjamin's (1923) claim that "translation is a form."

Identifying distinct states of musical transcription on a continuum provides a useful language for hearing one work through another, forming "transcription theories" much like translation theories. I intentionally define the categories conceptually (rather than parametrically) to allow for their sub-categorization and application to a variety of musical traditions, including popular music (covers) and jazz (arrangements). By employing and extending this framework within music theory, we open ourselves up to fundamental, interdisciplinary analytical questions of sameness and difference.

Fig. 1. Taxonomy Spectrum for Transcription States



Example 1a, 1b. Paganini Caprice no. 1 and Liszt Paganini Etude no. 4, mm. 1–4

Example 2a, 2b. Beethoven Violin Concerto, op. 61 and Piano Concerto, op. 61a, mm. 102ff

Example 3a, 3b. Bach D Minor Partita (Chaconne), BWV 1004 (mm. 221ff) and Busoni transcription for piano

Example 4a, 4b. Bach D Minor Partita (Chaconne), BWV 1004 (mm. 81ff) and Busoni transcription for piano



**Keywords:** transcription, transcription states, translation, idiomatic, similarity

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Eron Smith is a PhD student and Sproull Fellow in music theory at the Eastman School of Music in Rochester, New York, USA. Originally from Decatur, Georgia, Eron did her undergraduate work at Pomona College in Claremont, California and her Master's work also at Eastman. She is in the early stages of writing a dissertation (William Marvin, advising) on "Classical concerto forms and tonal structure", research she has enjoyed sharing at the Mannes School Graduate Conference, Music Theory Southeast, and the Society for Music Theory. Her dissertation examines the interactions and conflicts between theories of Classical concerto form and tonal structure. Aside from this work, she is interested in post-millennial pop music, temporality, interdisciplinary analytical techniques, and accessible scholarship. Outside of academia, Eron likes to play four-hands piano transcriptions, try do-it-yourself projects, travel, and learn languages.

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### Неопубликованная рукопись А. В. Михайлова

#### «Об обозначениях и наименованиях в нотных записях А. Н. Скрябина»

(К проблеме взаимодействия гуманитарных наук)

После кончины А. В. Михайлова в его архиве была обнаружена рукопись большой работы «Об обозначениях и наименованиях в нотных записях



А. Н. Скрябина». Лишь незначительная часть ее еще при жизни ученого была опубликована в «Нижегородском скрябинском альманахе» (Н. Новгород, 1995). Основной текст был написан от руки (машинописную версию обнаружить не удалось). Я, как могла, расшифровала эту рукопись и напечатала на пишущей машинке (компьютера у меня тогда еще не было).

В работе анализируется «Поэма экстаза» в контексте позднего творчества композитора. Проводится сравнение с авторской 10-страничной стихотворной программой мистического характера (не в пользу ее, так как, согласно справедливому мнению ученого, внутреннее содержание музыки, индивидуальная психология творчества автора шире словесной программы). Михайлов пишет: «Если же взять особо скрябинскую полосу в истории русской музыки, а также всё то, что соответствует ей в западной музыке, то на этой полосе достигает своего пика своеобразный экстазизм зрелой и поздней психологической культуры 19 века, — экстазизм, вынуждающий музыкантов в некотором порыве к своему смыслоутверждению устремляться к выходу за пределы музыки».

С этой точки зрения Михайлов расшифровывает и скрытый смысл названия «Поэмы экстаза» и ремарки внутри текста. При этом он обращает внимание на то, что Скрябин в своих ремарках приходит к «двуязычию» (*bilinva*). Для нейтральных обозначений он традиционно использует итальянский язык, но для отражения своей программы ему кажется более подходящим французский.

Исследование Михайлова свидетельствует о важной роли вербального ряда внутри нотного текста и, соответственно, — о необходимости взаимосвязи двух гуманитарных наук в процессе исследования этого феномена.

**Ключевые слова:** эпоха экстазизма, ремарки, *bilinva*, индивидуальная психология творчества композитора, имя/наименование музыкального произведения

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Евгения Ивановна Чигарёва окончила в 1962 году филологический факультет МГУ им. М. В. Ломоносова по специальности *русский язык и литература*, в 1968 году с отличием Московскую консерваторию имени П. И. Чайковского по специальности *теория музыки* и аспирантуру Московской консерватории. В настоящее время — доктор искусствоведения, профессор кафедры теории музыки. Сфера интересов — музыкальный язык венских классиков, музыка XX века (А. Шнитке, Б. Барток,

А. Локшин, В. Сильвестров и др.), проблема взаимосвязи музыки и слова. Автор более 200 работ (среди них книги «Оперы Моцарта в контексте его эпохи», «Художественный мир Альфреда Шнитке», многочисленные статьи). Публикатор и редактор книг В. П. Бобровского («Тематизм как фактор музыкального мышления», два выпуска), собрания избранных писем Б. Бартока, сборника музыковедческих статей А. В. Михайлова «Музыка в истории культуры» (совместно с Д. Р. Петровым, Е. М. Царёвой, В. С. Ценовой), сборника воспоминаний С. В. Тураева и о нем «Жизнь длиною в век».

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## **Творческий процесс Н. К. Метнера на примере «Девяти песен Гёте» ор. 6 (анализ эскизов)**

«Девять песен Гёте» ор. 6 Н. К. Метнера – один из ранних циклов композитора. Работа над ним отражена в рукописях, хранящихся в Российском национальном музее музыки. Они позволяют проследить все этапы работы композитора над произведением. Рукописи были предметом интереса таких исследователей, как Е. Долинская, Е. Кириосова, но подробного исследования творческого процесса композитора в этом опусе до сих пор не существует.

Мы использовали методики изучения рукописей, изложенные в работах по музыкальной текстологии П. Вайдман, Б. Доброхотова, Н. Фишмана, Т. Шабалиной, Т. Щербаковой, Н. Плотниковой, Э. Фатыховой, а также методы общей текстологии, разработанные С. Бонди, А. Гришуниным, С. Рейсером, О. Твороговым.

Наблюдение «вызревания» сочинения от первых набросков до окончательного варианта вызывает особый интерес. К сожалению, многие записи автор уничтожил, и его жена «тоже часто жгла все черновики его произведений» (Метнер 1981, 41). Наиболее полно сохранились черновые материалы сочинений, написанных в России, и это повлияло на выбор опуса для исследования. Мы попробовали проследить стадии процесса создания музыкального произведения, запечатленные в рукописях композитора. Исследование автографов позволяет понять, что написание романсов проходило в несколько этапов.

Основная мысль, по признанию самого композитора, приходила ему в голову в готовом виде, не являясь «результатом сознательного логического рассуждения» (Метнер 1979, 53). Будучи противником формализма в искусстве, в письме А. Ф. Гедике он сообщал: «У меня нет своей техники, потому что мое содержание гораздо больше меня» (Метнер 1973, 104). Темы Метнера, даже не относящиеся к песенным жанрам, вокальны по своей природе. И действительно, меньше всего исправлений в мелодии (как в партии голоса, так и фортепиано). Метнер работает над фактурой аккомпанемента, иногда варьирует гармонию. Значительно сильнее изменения в связках, где автор и мелодию, и аккомпанемент ищет, пробуя различные варианты. Далее композитор пишет сольные фортепианные разделы. Некоторые варианты текста в партии фортепиано автор вносил в издание в качестве *ossia*, вписывая их в корректурные листы. Уже после издания в свой экземпляр автор добавлял пометки исполнительского характера, в том числе отметил возможность исполнения трех ро-

мансов из девяти в других тональностях (это сделало их более удобными для певцов).

Важной особенностью творческого процесса для композитора было объединение романсов в цикл, что происходило на конечной стадии работы, после чего наступал этап презентации сочинения слушателям. Будучи прекрасным пианистом, Метнер сам аккомпанировал вокалистам, и у певиц Т. Макушиной и О. Слободской остались яркие впечатления о творческом сотрудничестве с ним (Метнер 1981, *160-164, 196-197*).

В докладе мы рассмотрим особенности работы Метнера, опираясь на сохранившиеся источники.

**Ключевые слова:** *Метнер, песни, Гёте, эскизы, творческий процесс*

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## Theory, Analysis, and Beyond: RILM's Digital Collections and Advanced Tools

Since its inception in 1966, Répertoire International de Littérature Musicale (RILM) has devoted itself to documenting the world's knowledge about all musical traditions, and to making this knowledge accessible to research and performance communities worldwide via digital collections and advanced tools. It has done so first through its comprehensive index of writings on music, RILM Abstracts of Music Literature, and more recently, through the Index to Printed Music as well as digital collections such as the full-text enhancement of RILM Abstracts (which includes 260+ journals in full text), RILM Music Encyclopedias, a virtual bookshelf of 60 reference works, which is growing year by year, and, in partnership with Bärenreiter, MGG Online. This paper unravels the ways in which these tools and collections aid researchers in the field of analysis, but also in other areas of music research. It does so by presenting RILM Abstracts of Music Literature's systems of classification and indexing, which is crucial in locating both music analyses and writings relevant to

the field within and beyond dedicated music-theory literature — and regardless in which script, whether Cyrillic, Chinese, or other non-Roman scripts. My example for this will be locating a given analytical approach within the corpus as well as, vice-versa, locating a variety of analytical approaches to a single work within the Western canon. In addition to this, I will demonstrate how MGG Online and RILM Music Encyclopedias, by way of their linkages to related content both within their shared platform and back to RILM Abstracts can aid music researchers gain historical and critical contexts for analytical approaches.

**Keywords:** *Répertoire International de Littérature Musicale (RILM)*, music analysis, bibliography, digital musicology, MGG Online

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## 52. Performing Bodies, Sounding Machines: Musical Analysis and/as Performance

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### Music Analysis and/as/vs Performance Broadening Horizons

In his influential book “Music and Discourse”, Jean-Jacques Nattiez considered a musical work as a dynamic interaction of compositional, perceptive, and performative forces. In order to uncover how it works — i. e., to analyse it — he developed an innovative theory which enabled him to approach musical works from all these different angles the musical semiology (Nattiez, 1989). For Andrew Chung, however, a work of music is a more homogeneous construct “used to generate effects and to perform meaningful actions with meaningful consequences, to which we can find ways to comport our listening, performing, or otherwise ‘musicking’ selves”. Adapting J. L. Austin’s idea of performing utterance, he moved towards analysing the music itself as a performative event that we catch “in the act of ‘doing things’” (Chung 2019).

Taking as a case study a sample of W. A. Mozart’s fragmentary works (his opera “Zaide” KV 344, the piano Fantasia KV 397, and the Requiem Mass KV 626), my paper demonstrates an alternative analytical approach towards works of music. It views them as multi-dimensional constructs in which we can discern at least three different layers 1) the level of production (a performer’s interaction with a composer’s concept), 2) visual (editions, transcriptions, and arrangements) and sonic (performance) representation, and 3) reception (a critical approach towards its visual and sonic representations). Combining the results of these separate investigations, my paper will also start this panel session by overviewing its overall scope and purpose, emphasizing the need for a fresh reconsideration of musical performance in the light of multi-layered performativity.

**Keywords:** *performance studies, performativity, musical analysis, methodology of musical analysis*

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Karina Zybina is lecturer in Music at the University of Salzburg and the University Mozarteum and research assistant at the University Salzburg (the FWF project “Music Printing in German Speaking Lands From the 1470s to the mid-16th century”). Follow-

ing a master's degree in Russia (Moscow), she spent one year as an ESKAS researcher at the University of Zurich. In 2017, she completed her PhD thesis at the University Mozarteum Salzburg. From 2014 to 2017, she was active as a research assistant at the Elette and Herbert von Karajan Institute Salzburg. Her current research project is dedicated to the reception, perception, and performance histories of W. A. Mozart's unfinished compositions from the beginning the 19th century to the present day.

### **Inja Stanović**

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## **(Re)constructing Early Recordings: A Guide for Historically-Informed Performance**

Early recordings are widely acknowledged as primary sources in musicological research within multiple academic disciplines, as they offer valuable insights into the aesthetic tendencies and preoccupations of the late nineteenth and early twentieth century musicians. Crucially, they capture and preserve performance styles, traditions and musical approaches of an age that has long-since passed. Little surprise, then, that early recordings hold an invaluable role within contemporary music research, particularly in field of performance studies where they have received an increasing degree of interest among historically informed practitioners as a guide, or exemplar, for contemporary performances of past works. However, not much research has been done into the production of early recordings. This under-explored area of research is of a great importance — if we are not sure how the sound was created, how can we analyze what we hear? By providing answers to this question, this paper discusses mechanical recording processes in the context of recently finished research project (Re) constructing Early Recordings: a guide for historically-informed performance. Supported by the Leverhulme Fund and University of Huddersfield, this unique and highly experimental project focussed upon the production of early recordings made with mechanical technologies, in order to understand the extent to which performers needed to adjust their playing in response to the recording medium and recording process.

Throughout three years, various recording contexts were reconstructed, including a large number of phonograph cylinder recordings, 7 and 10-inch records of solo piano and diverse chamber settings. By presenting a selection of recorded materials, and discussing various mechanical recording technologies used during the recording process, this paper suggests ways in which technological and reconstructive contexts form a redefinition of strategies of documentation, thus influencing future readings of early recordings and historically informed practices.

**Keywords:** *early sound recordings, mechanical recording technologies, historically informed performance practices*

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Dr Inja Stanović is a Croatian pianist and researcher, born in Zagreb and currently residing in Sheffield (UK). As a pianist, Inja has performed in Croatia, Australia, France, Germany, Italy, Slovenia, Mexico, the UK, and the US. She finished her PhD at the University of Sheffield, focusing on nineteenth-century performance practices relating to the work of Frédéric Chopin. Besides being an active pianist, Inja is a published author and has held various academic posts, including research fellowship at the Sydney Conservatoire and visiting lectureship at the Birmingham Conservatoire.

### **Matthew Werley**

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## **An “Absolute Coalescence” or Analytical Cul-De-Sac? Reconstructing the Choreography of Grete Wiesenthal’s Musical-Dance Collaborations, ca. 1908**

The relationship between musical analysis and performance has found many points of traction within both disciplines. The state of dialogue between musical analysis and dance, however, is negligible. From a methodological perspective, the challenges have always been formidable the improvised nature of modern dance before the First World War not only shunned notated forms of choreography (making the philological basis of analytical comparisons next to impossible), but the aesthetic trend that arose around 1914 — inspired by Mary Wigman’s *absoluter Tanz* (and *Hexentanz*, 1914), which had conceptual parallels to Arnold Schönberg’s “*Das Verhältnis zum Text*” (1912) — disregarded any direct correlation between expressive movement and “accompanying” music anyhow. While Millicent Hodson’s landmark reconstruction of the (presumed lost) choreography of “*Le sacre du printemps*” (1987) stemmed from mapping forensic-like analysis of historical documents (photos, costumes, reviews, etc.) against an extrapolation of physical gestures implicit in Stravinsky’s music, her theoretical basis was ad hoc rather than an engagement with more rigorous theories regarding musical topoi, which has developed significantly over the last three decades.

This paper locates the potential for such cross-disciplinary dialogues within the Viennese-born Grete Wiesenthal (1885–1970), who began as a ballerina but pursued a career as a modern dancer. In 1908, Wiesenthal claimed her art was an “absolute coalescence” of music and dance, and over the next decade she collaborated with over a dozen contemporary composers to realise her new aesthetic. This talk analyses scores by Franz Schreker (1908) and Clemens von Franckenstein (1916) with a view to reflecting on the methodological challenges of using topoi theory to reconstruct choreography over a longitudinal grouping of works. While it points to the limitations of such an exercise from a choreographic perspective, it nevertheless

seeks to develop a more nuanced understanding of the links between sound and movement within the praxis of analysis.

**Keywords:** *dance studies, choreography, methodology of analysis*

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Matthew Werley, BSc, BMus, MM, DPhil (Oxon) is lecturer in Music and Dance at the University of Salzburg and researcher at the Christoph Willibald Gluck Forschungsstelle Salzburg. Following two undergraduate degrees (music and theology) and a master's degree in musicology in America, Matthew Werley received his doctorate in musicology at the University of Oxford (Magdalen College) and spent a year as a DAAD Research Fellow at the Richard-Strauss-Institut in Garmisch-Partenkirchen, and again in the summer of 2014. In 2016 he was a Gerda Henkel Stiftung Research Fellow at the Richard-Strauss-Institut (Bavaria). Since 2009, he has lectured undergraduates and postgraduates at the University of East Anglia (Norwich), University of Cambridge, TU Dresden, and Mozarteum. His current research projects include a large-scale reception study of the French gavotte in Imperial Germany, and a study of the musical collaborations of Grete Wiesenthal (1885–1970).



## 53. Invariant as a Principle of Modelling of the Musical Process

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### **Музыкальный стиль как система инвариантов**

Понятие инварианта представляется одним из ключевых в научном изучении музыкального стиля в различных аспектах:

1) стиль как выразительно-смысловая «языковая» система требует изучения присущей ему «лексики», «грамматики» и «синтаксиса», основанных на варьировании ряда базисных элементов и принципов;

2) соотношение «инвариант — вариант», рассмотренное с позиций различных теорий информации (статистической информации как определенности — негэнтропии; а также информации как новых сведений, как неизвестного — неопределенности (энтропии), создающей основы новой определенности и новой системы (Эко 2006)), дает представление о степени а) новизны стиля, б) его усвояемости и в) понимания — интерпретации;

3) иерархия инвариантов определяет иерархию знаковых систем музыкального текста: а) инварианты «грамматические» и «синтаксические» (мелодические, ритмические, гармонические, фактурные) — знаки языка и техники; б) инварианты интонационные (их инвариантность ясно слышна в звучащем тексте) — знаки стиля; в) инварианты символические, имеющие вполне определенные (инвариантные) внемузыкальные коннотации, а иногда и денотации — знаки художественного мира композитора и эпохи. К последним относятся риторические фигуры, характерные интонации типических аффектов («выразительно-смысловые комплексы», по Л. А. Мазелю (Мазель 1978)), жанров, иных стилей. Грани между тремя выделенными группами инвариантов довольно зыбкие и условные, тем не менее само произведенное выделение оправдано направленностью анализа на тот или иной уровень смысла в иерархии целостной структуры.

Для анализа избранная стилевая ситуация в европейской музыке заключительного этапа Нового времени (эпохи романтизма), когда индивидуализация композиторского стиля стала важным эстетическим фактором. На примере музыки Шопена и Шумана показано, сколь разными путями формировалась стилистика музыкального романтизма и сколь различные принципы музыкальной речи интегрировались в язык и «стиль эпохи», сохраняя при этом свою индивидуальность. Наше внимание направлено преимущественно на третью группу инвариантов — символов, в которых необходимо и деятельно присутствуют инварианты грамматические и интонационные. Собственно, задача композитора состоит в конструировании музыкальных смыслов-форм — именно они представляют первичные целостности, а не складываются из низших грамматических форм. Правда, именно Шуман представил доказательство «от противного», сложив исходные мотивы Вариаций на тему Abegg и «Карнавала» из отдельных звуков, обозначающих буквы.

Для Шопена между «грамматикой» и его собственным неповторимым стилем имеется сфера инвариантов, предоставленная ему эпохой — жанры:

во-первых, как типы произведений, а во-вторых, в виде характерных для них интонаций. При этом в отличие от композиторов 18 века Шопен не говорил на языке эпохи, а активно его перерабатывал. И в материал для переработки попадают даже жанровые инварианты, что особенно выразительно проявляется в конструировании Шопеном утонченных жанровых «сплавов». Ярчайшим примером здесь могут послужить Четыре баллады, в которых композитор создал системы жанрово-интонационных и жанрово-композиционных инвариантов.

Шуман в своих фортепианных произведениях (в его не фортепианной музыке — в используемых традиционных классических крупных формах и соответствующих жанрах — и ситуация более традиционная) почти не обращает внимания на жанры как возможность интонационной инвариантности. Наоборот, он обращается с материалом ряда жанров (вальс, марш, скерцо) практически так же, как с инвариантами грамматическими, преобразуя их в совершенно различных смысловых контекстах. Инвариантными для Шумана становятся наиболее полярные интонационные образования, которые нередко отражаются и в использовании композитором инвариантов словесных (в виде программы или комментария): таких, как карнавал, дихотомия «Флорестан — Эвзебий», «тайный тон» (варианты — «голос издалека», неслышимый, неисполняемый голос и др.).

Основываясь на различном понимании музыкального нарратива, Шопен и Шуман тем не менее «с разных сторон» формируют инвариантные модели музыкальной драматургии в рамках зрелого романтического стиля.

**Ключевые слова:** инвариант, стиль, романтизм, Шопен, Шуман

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Константин Владимирович Зенкин (р. 1958 в Москве), доктор искусствоведения (1996), проректор по научной работе Московской государственной консерватории имени П. И. Чайковского (с 2009). С 1990 года работает на кафедре истории зарубежной музыки Московской консерватории (с 1998 профессор). Организатор и участник множества научных конференций в разных странах мира. Читал лекции и проводил мастер-классы в университетах Лёвена (Бельгия), Филадельфии (США), Гонконга (Китай), России, Белоруссии, Казахстана, Молдавии. Выступает как пианист — соло и в ансамбле.

Автор книг, в том числе: «Фортепианная миниатюра и пути музыкального романтизма» (М., 1997); «Европейская музыка 19 века. Польша. Венгрия» (М., 2008; в соавт.), «Музыка — Эйдос — Время. А. Ф. Лосев и горизонты современной науки о музыке» (М., 2015), «Music — Eidos — Time. A. F. Losev and scope of contemporary discipline of music» (М., 2018).

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### **Инвариант нарратива в современной опере на примере истории Джезуальдо у А. Шнитке и С. Шаррино: «Джезуальдо» (1993) и «Luci mie traditrici» (1996)**

Инвариант нарратива лежит в основе психических функций человека и коренится в традиции мифов и религий. Он характеризует европейскую письменную традицию на протяжении веков, а также утвердился в письменной музыкальной традиции в связи с музыкальным чтением литургического текста, с эволюцией музыкального мышления в контексте полифонической и, позднее, гомофонной музыки, а также в жанрах оперы, инструментальной и симфонической музыки.

После решительного отказа от нарратива музыкальным авангардом 1950–1960-х годов на протяжении приблизительно 30 лет, с 1990-х годов, наблюдаем возвращение нарративных сюжетов в оперу: композиторы не стараются больше избегать применения нарратива, который господствовал на протяжении столетий и доказал свои формообразующие функции в разных стилях и жанрах. Предпринимаются попытки изобрести новые композиционные стратегии нарратива, которые считаются с эволюцией в области музыкального материала, времени и пространства в музыке.

На примере двух современных опер, практически на один и тот же сюжет — «Gesualdo» (1993) в 7 картинах (32 сцены) с Прологом и Эпилогом Альфреда Шнитке и «Luci mie traditrici» (Лживый свет очей моих) (1996) в двух действиях (8 сцен) Сальваторе Шаррино — будет представлено сходство и различия в технике нарратива двух композиторов.

Стратегии нарратива у Шнитке и Шаррино опираются на сюжет на основе биографии итальянского мадригалиста Джезуальдо ди Веноза (1566–1613). Они развиты в широком интертекстуальном пространстве, основанном на цитатах и аллюзиях музыкальных стилей эпохи Возрождения.

Опера Шнитке основана на взаимодействиях нескольких нарративных программ — внешних и внутренних, — которые развиваются параллельно и на расстоянии во времени вплоть до финальной развязки.

Произведение Шаррино строится на двух нарративных уровнях и часто отказывается от слова, действующих лиц и сценического действия. Посредством тишины, отсутствия персонажа и пользуясь выразительными средствами звука, включая также стилизованные звуки природы, композитор строит свою глубинную драматургию, которая придает больше выпуклости нарративному высказыванию его «музыкальной трагедии» (Шаррино).

Несмотря на различия вокального и инструментального стиля двух композиторов, на их разное понимание стилевой многоплановости, на разные концепции музыкального звука и музыкальной выразительности, эти две оперы придают по-разному новое, современное значение понятию нарратива. Такой обновленный инвариант нарратива остается могучей основой формирования музыкального и, шире, эстетического смысла.

**Ключевые слова:** нарратив, внешняя нарративная программа, глубинная (внутренняя) нарративная программа, цитата, аллюзия, интертекст, экологическая музыка

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### Формульная композиция в позднем стиле Арво Пярта

Проникновение в тайну обаяния музыки Арво Пярта — наверное, главная «интрига» при изучении позднего стиля композитора. Сложное в простом, ощущение свободы и тотальная рациональность, интуиция и расчет, — как уживаются эти «антиномии» в музыке Пярта, что доминирует в этом балансе?

Стиль tintinnabuli Пярта мы узнаем безошибочно через комплекс таких простых средств, как диатоника, сочетание поступенных и трезвучных линий. Однако это лишь верхний слой музыкального материала. Собственно стилевые «механизмы» музыки tintinnabuli проявляются в новом слышании этих традиционных средств и сосредоточены в ее «ядре» — числах, числовых формулах, которые определяют строгую дисциплину строения музыкальной ткани.

Строгость применения формальных алгоритмов в композиции tintinnabuli вызывает аналогии с компьютерными технологиями и свидетельствует об особом виде творчества, связанном с числовым программированием формы на основе формульного мышления. Под формулой в музыке Пярта понимаем

числовую программу, в которой задается алгоритм развития, и в то же время звуковой инвариант, в котором содержится все многообразие высотных структур произведения.

С другой стороны, формульность *tintinnabuli* имеет свой «прототип» в постсериальной технике. В отличие от формульной техники К. Штокхаузена, которая, по сути, остается сериальной, формы в музыке *tintinnabuli* Пярта создаются на принципиально иной числовой основе — в системе диатоники (или полиладовости) и таким образом утверждают новую стилевую парадигму слышимой простоты и структурной сложности.

Дальнейшие исследования в этой области призваны уточнить представления об эволюции позднего стиля композитора, о специфике гармонии и формы в стиле *tintinnabuli* и позволяют приблизиться к пониманию феномена единства стиля Пярта — констант, объединяющих произведения раннего авангардного и позднего периода творчества композитора.

**Ключевые слова:** *Арво Пярт, стиль и техника tintinnabuli, алгоритмы формы, числовая формула, инвариант*

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Елена Анатольевна Токун окончила Московскую государственную консерваторию имени П. И. Чайковского и аспирантуру на кафедре теории музыки по классу профессора Е. В. Назайкинского. Защитила диссертацию на соискание ученой степени кандидата искусствоведения по теме «Арво Пярт. *Tintinnabuli*: техника и стиль» (научные руководители — Е. В. Назайкинский, О. В. Лосева; Московская консерватория, 2010). В настоящее время — преподаватель кафедры теории музыки Московской консерватории. Имеет публикации о стиле и технике *tintinnabuli* Арво Пярта.

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## Arvo Pärt's Second Symphony and XII-Invariant Twelve-Tone Rows

The originality of Arvo Pärt's music is manifest not only in his works written in the *Tintinnabuli*-style but also in his early twelve-tone compositions, original both in their expression and techniques. His Second Symphony (1966) is based on the row, which, following Milton Babbitt (1960), can be represented by the ordered number couple succession: (0, 0) (1, 3) (2, 1) (3, 2) (4, 4) (5, 7) (6, 5) (7, 6) (8, 8) (9, 11) (10, 9) (11, 10). Its structure is somewhat similar to that of Webern's Op. 30. The latter has invariance under operation X — “exchange operation”, according to

Michael Stanfield (1984) — consisting of the exchange of the order and pitch class (pc) numbers in each couple. However, unlike Webern's row, this row results, under operation X, in its order number and pc inversion JI (operation J being Rot1R): (0, 0) (1, 2) (2, 3) (3, 1) (4, 4) (5, 6) (6, 7) (7, 5) (8, 8) (9, 10) (10, 11) (11, 9). Therefore Pärt's row represents an X/JI-invariant twelve-tone row.

Similarly to the Webern row, such a row can be generated by a certain manipulation on the chromatic scale. But whereas in Webern, this manipulation consists of the exchange of two pairs of pcs, in Pärt it consists of the formation of three rotational groups (RG) containing three pcs each. Having a normal ascending order (Rot0) in a chromatic scale, these pcs are transformed under Rot1 in the prime form of an X/JI-invariant row, and under Rot2 — in its X/JI form.

X/JI-invariant rows are a special row type which probably has never been discussed in the theoretical literature. Moreover, when Pärt wrote this symphony, he was not aware of the special properties of its row and did not use them, since these aspects of the twelve-tone theory have not been discussed before 1970ies. On the other hand, at the end of the symphony there is a very prominent quotation from Tchaikovsky's piece "Sweet Day-Dream". The programmatical meaning of this quotation is quite obvious and has been repeatedly discussed (e.g. in Klotyn' 1969 and Aranovsky 1979). However, it can be shown that probably the row of the symphony is derived from this melody. In the paper, the possible derivation of this row (as well as the structure of X/JI-invariant rows in general), and its use in each of the symphony's three movements will be discussed.

**Keywords:** Pärt, Webern, twelve-tone row, exchange operation, invariance

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Mart Humal received his PhD from the Leningrad State Conservatory (1981). He is presently a professor of music theory at the Estonian Academy of Music and Theater in Tallinn. His research interests include Estonian music and general problems of music theory. He is the author of the books "Heino Elleri harmooniaist" (On the harmony of Heino Eller, Tallinn, 1984), "All-Interval Twelve-Tone Rows and Their Transformations" (Tallinn, 2005), and "Studies on Tonal Structures: Introduction and Fourteen Analytical Studies" (Tallinn, 2007), and the editor of the seven collections of articles "A Composition as a Problem" [1]–7 (Tallinn, 1997–2016). He has participated at several international conferences on musicology, including the 14th and 16th Nordic Congresses of Musicologists (Helsinki, 2004; Stockholm, 2012), the 5th and 6th International Jean Sibelius Conferences (Oxford, 2010; Hämeenlinna, 2015), as well as the 6th, 7th and 8th European Music Analysis Conferences (Freiburg, 2007; Rome, 2011; Leuven, 2014).

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**Wie sich musikalische Gestalten beschreiben lassen**

Was sind musikalische Gestalten? Welche Gestalten gibt es und mit welchen Vokabeln lassen sie sich belegen? Wo liegen die Unterschiede der Gestalten der traditionellen Musik (etwa Motive, Melodien, Themen) zu jenen der Neuen Musik (etwa Figuren, Gruppen, Massen, Texturen)? Gibt es jenseits der Unterschiede Gemeinsamkeiten, und falls ja, wie lassen sie sich begrifflich darstellen?

Es sind dies die Fragen, die am Anfang meines kürzlich abgeschlossenen Dissertationsprojektes "Morphologie in der Musik. Struktur und Gestalt in der komponierten Kunstmusik, insbesondere seit 1950" standen und die ich in seinem umfangreichsten Kapitel, jenem zum Phänomen der musikalischen Gestalt, zu beantworten suchte. Die wesentlichen Ergebnisse dieses Kapitels fasse ich in meinem Vortrag zusammen und konzentriere mich dabei auf dreierlei: erstens, auf die Terminologie, mit der sich musikalische Gestalten technisch präzise beschreiben lassen. Zentral ist hier der Begriff des »Muphems«, des musikalischen Morphems, der eine Erweiterung des von Charles Seeger ersonnenen Begriffs des »Musems«, des kleinsten musikalischen Teilchens, darstellt. Alsdann, zweitens, führe ich anhand zweier Stückausschnitte Beethovens und Brian Ferneyhoughs vor, wie sich die musikalische Analyse solch Begriffsrepertoire zu eigen machen kann. Schließlich, drittens, handle ich von dem vielleicht jüngsten Gestalttyp der komponierten Kunstmusik, der musikalischen Masse, und lege dar, welcherart musikalische Massen sich von anderen Gestalttypen unterscheiden.

**Keywords:** *Morphologie, Gestalten, Muphem, Musem, musikalische Massen*

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**Двуплановая оппозиционность как инвариант многомерного структурирования восточной монодии**

Изучение музыкального процесса в контексте универсалий восприятия и мышления является одним из приоритетных направлений современного музыкального востоковедения, способного отразить сущностные аспекты строения монодии.

Основной целью доклада является раскрытие положения: в основе всех процессов восточной монодии находятся соотношения двух функционально-оппозиционных планов, которые выступают как варианты реализации инвариантного принципа многомерного — бинарного — структурирования, продуцирующего на всех масштабных уровнях соответствующие построения.

Основным музыкальным источником осмысления данного феномена является устно-профессиональная классика таджиков — Шашмаком.

Исходным — стержневым инвариантом подобного бинарного соотношения выступает взаимодействие двух планов музыкального процесса: внутреннего (ментального) и внешнего (музицирование). Во внутреннем плане осуществляется установление и осмысление интонационно-логических связей элементов внешнего плана и их координирование на основе творческого обобщения и переработки различных структурных и смысловых концептов, отражающих различные стороны жизни народа, его музыкальную культуру. Основная функция внешнего плана — процессуальная развертка музыкальных смыслов внутреннего плана в ходе творческого созидания и восприятия. Соотношение двух планов реализуется только в одновременности. Не существует отдельного горизонтального процесса без его ментального вертикально-смыслового координирования. Данный феномен неизбежно обуславливает единение планов как основу формирования процессуальности и наличие вертикали как имманентного системообразующего компонента музыкального процесса, включая его монодическую реализацию. В устных музыкальных традициях подобное соотношение планов проявляется как взаимодействие инварианта (системы ментальных инвариантов) и его (их) вариантное развертывание во внешнем плане, имеет различные формы реализации: в вертикальном аспекте как инвариант/вариант, остинатность/вариативность, канон/импровизация; в горизонтальном развертывании как соотношение стабильных и мобильных, устойчивых и неустойчивых структур, элементов.

В докладе подробно рассматриваются обозначенные аспекты.

Перенос инварианта в его вариантную форму. Суть данного процесса — использование интонационных образований, которые первоначально были



сформированы в одних композициях, а затем уже в вариантной форме используются в других построениях. В качестве инварианта могут выступать ладовые, мелодические, ритмические структуры. В Шашмакоме данная традиция переноса получила название — намуды.

Чередование стабильных и мобильных построений формирует структуру и содержание определенного типа композиции: стабильные структуры открывают построения, а мобильные — развивают и завершают их. Примером является принцип композиционной разработки — пешрав, используемый в инструментальных разделах Шашмакома. Здесь последовательно чередуются два оппозиционных по функции и структуре построения: бозгуй (остинатная структура) и хона (построение развивающего типа).

Контрастное сопоставление разнофункциональных ладомелодических и ритмических образований, формируемых на основе инвариантной бинарной структуры: одновременное соотношение вариативной мелодической линии и остинатного ритмического и звуковысотного сопровождения. Виды подобных контрастных структур широко используются в устно-профессиональной традиции: мелодия/усуль, мелодия/бурдон, мелодия/бурдон/усуль.

Многоплановый унисон (мелодия/мелодия) — представляет взаимодействие вариантов в одновременности, когда вокальные и инструментальные унисонные линии в распространенной структуре музицирования «голос-инструмент» соотносятся по вертикали как варианты некоей инвариантной (ментальной) мелодии. Степень различия вариантов определяется конкретной традицией.

Ладовая динамизация звуковысотных элементов — форма реализации инвариантного принципа, в которой каждый высотный элемент системы, имеющий во внутреннем плане наработанный алгоритм возможных вариантных изменений и в этом смысловом поле выступающий как их исходный инвариант, обладает потенциальными возможностями проходить в своей разработке определенные стадии вариантных изменений ладового статуса: от проходящего и опевающего тона до образования различных по масштабу действия ладовых опор — устоев, охватывающих всю иерархическую систему Шашмакома.

Представленные в докладе соображения свидетельствуют, что двуплановая оппозиционность как инвариант многомерного структурирования восточной монодии является базовым принципом формирования построений и структур. Исследование данного феномена обладает высокой степенью актуальности и позволяет с новых методологических позиций раскрыть сущностные явления данной монодической системы.

**Ключевые слова:** *инвариант, вариант, восточная монодия, многомерность, двуплановая оппозиционность*

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### **Каденционная модель как структурный инвариант продуцирования остинатности в азербайджанской музыке**

В любой музыкальной традиции существуют стабильные, опорные интонационные модели, выступающие в качестве определенных структурных инвариантов, которые характеризуют национальное своеобразие конкретной музыкальной культуры. В азербайджанской музыке подобные структуры «фокусируют» в себе важные процессы возникновения и формирования соответствующих жанров и стилей.

Остинатные каденционные модели продуцируют структурные инварианты специфики художественного содержания в азербайджанской музыке в целом. Наиболее полно и ярко названные модели-инварианты реализовались в мугамах.

Апеллирование к мугаму обусловлено тем, что именно в этом жанре очень рельефно сформировалось соответствующее взаимодействие интонационных элементов с каденционно-мелодической моделью, на основе которой структурируются и функционируют различные виды остинатности.

Мелодические каденции представляют собой небольшую тематическую структуру, которая пронизывает весь текст мугама в целом. Эти интонационные инварианты являют собой отстоявшиеся со временем и закрепленные в национальной традиции определенные мелодические попевок, повторяющиеся в каденционных оборотах мугама в различных своих вариантах.

Исходной типологической интонационной формулой в контексте целого становится остинатный звуковысотный устой и формируемая на его основе

остинатная мелодическая ячейка. Приобретенные остинатно выявленным устоем ладовые функции позволяют обозначенной мелодической ячейке выполнять действия важного «строительного» компонента в формообразовании мугама, включая моделирование в нем определенных процессов. Указанный единый — инвариантный тип кадансирования можно уподобить своеобразному «гигантскому стержню», являющемуся одним из звеньев, связывающих мугамные разделы между собой.

Принцип остинатности, реализующий действие сложившегося в традиции структурного инварианта, играет существенную роль в интонационно-тематическом раскрытии формы мугама, поскольку постоянство и систематика сопоставления остинатного мотива, представляющего собой ладовую устойчивую опору и чаще всего выраженную через тоническую каденцию с интонационными комплексами, опевающими другие ступени лада, раскрывает особенности становления мугамного музыкального процесса.

С подобными устойчивыми интонационными инвариантами, имеющими значение некоего стабильного показателя для национальной специфики азербайджанской музыки, ее характерного стиля, связано также моделирование разнообразных форм остинатности в азербайджанском композиторском творчестве, что открывает перспективы дальнейших разработок в указанном русле.

Необходимо изучить в полном объеме специфику данного явления, раскрыть его разные формы и виды реализации. Остинатность как исходный структурный инвариант является основополагающим ресурсом формирования музыкального текста азербайджанской народной музыки, определяет во многом ее характерность, отражает наряду с другими важными факторами особенности национального стиля, включая творчество азербайджанских композиторов. Актуальность проведения исследований в данной области объясняется тем, что остинатность как специфический инвариантный принцип разработки материала презентует наиболее важные особенности генезиса и развития азербайджанской музыки, продуцирует в определенном контексте специфику азербайджанского композиторского творчества.

**Ключевые слова:** *остинатность, каденции, мугам, модель, инвариант*

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## **К вопросу об инвариантах национального музыкального стиля в казахской традиционной музыке**

Вопросы изучения национального музыкального языка в аспекте анализа традиционной музыки важны не только для изучения семантики, то есть смыслов, содержания изучаемого искусства, но и связаны с фундаментальными проблемами, которые восходят к закономерностям музыкального мышления вообще.

Для казахстанской музыкальной науки актуальна проблема выявления исходных структурных построений, репрезентирующих на разных масштабных уровнях, жанрах, формах и видах казахской традиционной музыки ее национальную стилистику.

Музыкально-языковое высказывание основывается на использовании определенных базовых инвариантов, которые являются производными от породившей их культуры и поэтому являются ее основными репрезентантами.

В казахской фольклорной традиции «кара олен» — массовом жанре лирической песни — сформировались своеобразные структурные инварианты национального стиля, которые включают в себя в качестве обязательных элементов — музыкально-поэтическую структуру, основанную на одиннадцатисложном стихотворном размере силлабического стиха, двух- или четырехстрочной строфе и интонационно-ладовом ее воплощении, широко использующем обрядовый формульный мелос и его развитие в сфере необрядовой (бытовых песнях).

На основе этих инвариантов, репрезентирующих в целом самобытность казахской музыки, исторически складывался другой развитый и распространенный стиль народного творчества — устно-профессиональная песня. Ее распространение и расцвет также связаны с широким использованием интонационных и композиционных моделей/инвариантов казахского музыкального языка: это так называемая АМФ — «акынская мелодическая формула» — мелодический оборот, утверждающий верхнюю тонику и музыкально выражающий идею акынского призыва; пентатонная мелодическая структура — «обрядовый комплекс» — последовательность (в разных направлениях) состоящая из первой, второй, третьей и пятой ступени, являющаяся самым распространенным мелодическим оборотом, звучащим в фольклорных песнях-плачах; разнообразные кадансовые мелодические обороты, в основном опевающие нижнюю тонику. Расположение этих мелодических оборотов в песне и их взаимодей-

стве друг с другом варьируется в зависимости от художественной задачи и целей, поставленных автором и исполнителем произведения. В докладе будут продемонстрированы музыкальные иллюстрации использования исходных и производных семантических инвариантов.

Сложившиеся и постоянно сохраняющиеся в народной традиции определенные интонационные образования выступают в качестве структурных и образно-смысловых (семантических) инвариантов, многообразное проявление которых позволяет сохранить самобытный облик казахской устно-профессиональной музыки, а также реализуют многовариантность авторского и исполнительского творчества. В индивидуальном музицировании широко используются композиционные поиски структурных вариантов песни, инструментальной музыки, вокально-инструментальной музыки эпоса, широко применяется комбинаторика и варьирование интонационных семантических инвариантов, что углубляет художественное «пространство» казахской народно-профессиональной музыки.

Анализ традиционной музыки предполагает изучение культурно-исторических предпосылок формирования национального музыкального языка, его стилистики. Необходимо выявлять и распознавать культурные концепты музыкально-речевого высказывания, их сложившиеся структурные и образно-смысловые инварианты в различных вариантных формах и видах воплощения, создающие в условиях устной природы казахской народной музыки особый — динамический контекст ее жизнедеятельности.

**Ключевые слова:** *казахская традиционная музыка, жанр лирической песни «кара олен», семантика интонационных оборотов, инварианты национального стиля, многовариантность творчества*

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Саида Абдрахимовна Елеманова, кандидат искусствоведения, профессор кафедры музыковедения и композиции Казахской национальной консерватории им. Курмангазы, член правления комиссии по Центральной Азии Международного Совета по традиционной музыке (ICTM), член Союза композиторов Казахстана. Защитила в 1984 году кандидатскую диссертацию «Профессионализм устной традиции в песенной культуре казахов» в Ленинградской консерватории им. Н. А. Римского-Корсакова. В 2015 — сопредседатель Локального организационного комитета 43-й Всемирной конференции Международного совета по традиционной музыке (ICTM), член Правления (Executive Board) ICTM (2013–2015). Участвовала во многих (более 30) международных конференциях, в организации международных конференций и семинаров, автор двух монографий и более 90 статей в различных изданиях, в том числе в «Grove Dictionary», «SAGE Encyclopedia» (казахская музыка, кыргызская музыка). Удостоена нескольких медалей «Тюркской», дважды награждена почетным знаком «Мадениет кайраткери» («Деятель культуры»).

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*katchibek\_01@mail.ru***К вопросу изучения инвариантно-вариантной структуры  
кыргызского традиционного мелоса**

Вопросы изучения инвариантно-вариантного строения народной песенной культуры являются актуальным аспектом исследования традиционной мелодики, как с точки зрения содержания, так и со стороны формообразования.

Основной целью доклада является рассмотрение формирования композиции кыргызских народных песен на основе реализации в них инвариантно-вариантного принципа конструирования.

Рассматриваемый принцип развертывания композиции восходит к первичной инвариантной структуре, образуемой одним исходным тематическим элементом:  $A+A_1$ . Данное соотношение, являясь ядром рассматриваемых построений, реализуется в различных формах и вариантах, может состоять из нескольких разных тематических элементов.

На примере анализа двух мелодических предложений ( $A+A_1$ ), идущих последовательно друг за другом, можем констатировать:  $A_1$  следует как первый вариант инварианта  $A$ . В этом аспекте раскрывается функция и значение инварианта как структурного и смыслового стержня певческого искусства. В кыргызском традиционном вокальном творчестве присутствуют одновременно два инварианта: стиховой, образуемый из определенного количество слогов, и мелодический, соответствующий по структуре поэтической строке.

В докладе подробно рассматривается схема инвариантно-вариантного построения кыргызской традиционной песни в одно-двух-трехчастной формах. На этих примерах в докладе будут демонстрироваться варианты с различным количеством тематических элементов, выступающих в качестве структурных инвариантов, на основе которых вычленяются пять уровней вариантного развития мелодии. Существо действия рассматриваемого принципа структурирования проявляется следующим образом:  $A$  — одноэлементный инвариант и его варианты —  $A_1, A_2$ .  $AB$  — двухэлементный инвариант и его варианты:  $A_1B, AB_1, A_1B_1$  и т. д. Структура исходного инварианта может включать в себя несколько тематических элементов, что способствует расширению алгоритма вариантных решений.

Инвариантно-вариантное соотношение как принцип формирования традиционной песни проявляется не только в рамках музыкальной структуры одной песни или одной жанровой группы песен, но и в масштабе всей кыргызской песенной традиции. Инварианты могут служить своего рода катализатором рождения структурных и смысловых инноваций в национальной музыкальной традиции. На основе данного принципа инварианты одних, отдельно взятых композиций, могут стать истоками образования инвариантов других традиционных и не традиционных песен.

На основе вышеизложенного можно сделать вывод: инвариантно-вариантный принцип является основным средством формирования композиционной структуры кыргызских традиционных песен, выполняет ведущую роль в развертывании музыкально-поэтической мысли в вокальном творчестве.

Исследование обозначенного принципа строения кыргызских народных песен предоставляет возможность системно охватить существо данного феномена, осмыслить его роль в традиционном песенном наследии кыргызов.

**Ключевые слова:** *инвариантно-вариантный принцип, народная песня, композиционная структура, тематический элемент, мелодия*

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## **Инвариант в музыкальном искусстве: к уточнению онтологического аспекта**

Современные представления об инварианте в музыковедении европейской традиции формировались вместе с поисками ответа на фундаментальный вопрос: что есть музыка? Он указывает на способы осмысления пределов музыки как художественной деятельности, как явления, относимого к сфере культуры. Остановимся на трех наиболее известных и теоретически обоснованных разработках инварианта музыки в исследованиях Э. Курта, Г. Шенкера и Ю. Н. Холопова.

Курт определяет содержание музыкального искусства как психическую энергию, «спроецированную» в звуковые формы. Именно эта энергия — чистая и первоначально лишённая звучания — как раз и претендует на роль инварианта музыки. Она образует ту константу, которая инициирует музыку, какой бы она в итоге ни оказалась. То есть, инвариант в понимании Кур-

та представляет собой проекцию воли на звуковую материю, а воля — она же некая загадочная энергия — представляет собой непознанное эмоциональное и умственное напряжение.

В понимании Шенкера инвариант представляет собой стабильную конструктивную основу, способную породить многочисленные развернутые, не совпадающие друг с другом индивидуальные художественные воплощения. Шенкер сосредоточился на изучении парадоксального свойства первичной музыкальной структуры — инварианта — во всех контекстах оставаться самим собой.

Холопов ставил своей задачей сформулировать и исследовать свойства инварианта, рассматривая его гораздо более масштабно и многосторонне — и в структурном, и в историческом, и в философско-эстетическом аспектах. В его понимании смысл анализа инварианта музыки состоит в том, чтобы зафиксировать неизменное (инвариант) именно в его в оппозиции к изменяемому. Исследователь обосновывает и выстраивает системно организованную, многоуровневую динамическую модель инварианта музыки, в которой инвариант на более высокой стадии его обобщения не «обнуляет» своеобразие своих реализаций на прежних уровнях, но вбирает их особенности в свернутом виде, подобно тому как геном допускает громадное количество своих конечных биологических воплощений, которые присутствуют в нем лишь потенциально, однако не могут быть предъявлены иначе как через сложные процессы роста и становления в конкретных организмах.

Благодаря дальнейшей теоретической разработке понятия инварианта определяются неизменно сохраняемые культурой параметры музыкального искусства, не зависящие от фундаментальных, однако изменяемых структурообразующих факторов музыки, таких как, к примеру, звуковысотная организация, жанр, стиль. Из этого следует, что для формулировки инварианта порой необходимо оперировать принципиально ненаблюдаемыми величинами, относящимися к деятельности сознания.

В контексте постструктуралистских и постмодернистских дискурсов поиски инварианта в музыке — движение вглубь референциального поля, в котором наше сознание идентифицирует нечто музыкальное. Однако инвариант функционирует не только в сфере дискурсивного мышления. Он обладает чертами глубинного объекта внеязыковой действительности. Таким образом, инвариант удерживает наши представления о музыке в сфере реального и тяготеет не к интерпретации, а к верификации, что отсылает к поискам его структурных параметров.

Тем самым инвариант осознается как аргумент для обоснования универсальности категории причинности в музыкальном искусстве: константность инварианта музыкального искусства формирует причинно-следственную структуру музыки как специфической области художественной деятельности в ходе ее исторических и структурных преобразований.

**Ключевые слова:** *инвариант, изменяемое и неизменное, интерпретация, верификация, объект внеязыковой деятельности*

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Родился в 1960 году в городе Томске РСФСР в семье служащих. В 1977 году поступил на первый курс теоретико-композиторского факультета Новосибирской консерватории по специальности «музыковедение». В 1982 году окончил вуз. С 1982 года работает в Новосибирской консерватории. Прошел путь от преподавателя до ректора. В 1986 году окончил аспирантуру ВНИИ искусствознания в Москве, в 1989 году защитил кандидатскую диссертацию. В 2008 году в РГПУ имени А. И. Герцена (Санкт-Петербург) защитил докторскую диссертацию (2009).

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### **Жанровые инварианты прелюдии и цикла прелюдий в «Буковинских песнях» Леонида Десятникова**

Новое произведение Леонида Десятникова «Буковинские песни. 24 прелюдии для фортепиано» вызвало широкий резонанс (Десятников 2017; Десятников, Горibold 2019), однако к нему еще не применялись возможности комплексного музыковедческого анализа. Текст «Буковинских песен» — как на уровне цикла в целом, так и на уровне его частей — представляет собой пример «мобильной формы» (Десятников 2019), в которой происходит интенсивное взаимодействие фольклорного песенного материала с жанровыми инвариантами фортепианной прелюдии и цикла 24 прелюдий. Прелюдия и цикл прелюдий понимаются автором настоящего доклада как метажанр, репрезентирующий романтическую фортепианную традицию в широком понимании — от Шопена до Дебюсси и Шостаковича включительно.

Каждая прелюдия строится на материале мелодии из сборника «Буковинські народні пісні» (Ященко 1963). Десятников выбирает 24 из примерно 300 образцов; по словам композитора, название песни и ее вербальный текст не имели принципиального значения — рассматривался лишь музыкальный текст как некий «абстрактный материал» (Десятников 2019), однако названия пьес в виде «пост-заголовков» à la Debussy остались.

Сам Десятников говорит, что «препарирует эти прекрасные мелодии тем или иным способом». В технике композиции ощущаются связи с методом Бартока, поскольку «территориально» близка интонационная и ритмическая природа материала; составитель сборника отмечает в предисловии, что многие песни вбирают в себя черты, свойственные молдавскому, румынскому, польскому, чешскому, словацкому, русскому, южнославянскому фольклору (Ященко 1963). Как основные приемы развития можно выделить оstinatный повтор, вариантность ритмических формул и метрической организации. Мелодическая линия песни проводится, как правило, целиком, но есть случаи ее дробления на сегменты-фразы (пример).

Фольклорный материал песен имеет немажорно-минорную ладовую организацию; в нем преобладают лады минорного наклонения. Десятников сохраняет и подчеркивает данную особенность, но при этом выстраивает инвариантный «шопеновский» тональный план цикла прелюдий, погружая монодийные напевы в многоголосное пространство фортепианной фактуры; в нужную тональность песни «поворачиваются» с помощью педалей и в особенности органных пунктов. В этом процессе особую роль играют квинтовые педали и интервал чистой квинты как таковой; они становятся регуляторами кварт-квинтовых отношений, осуществляя своего рода «тональное подчинение» (конечно, в переносном смысле!) на макроуровне формы.

Десятников наследует Шопену и Дебюсси в понимании инварианта жанра фортепианной прелюдии как «квинтэссенции фортепианной миниатюры» (Твердовская 2017) — его прелюдии вбирают в себя моторные качества этюда, токкаты, очень часто опираются на танцевальные жанровые прообразы; как своего рода tribute великой романтической традиции воспринимаются цитаты известных фортепианных сочинений (Романс ор. 28 № 2 Шумана, Музыкальный момент f-moll Шуберта). Сохраняются и инвариантные черты цикла 24 прелюдий: отмеченная тональная организация по аналогии с шопеновским ор. 28 и ор. 34 Шостаковича, образование контрастных пар прелюдий, группировка в мини-циклы с местными кульминациями. Также есть опора на число 12 (количество этюдов в ор. 10 и 25 Шопена, прелюдий в каждой из двух тетрадей и этюдов Дебюсси) — именно такое количество прелюдий Десятникова представлено в балете Алексея Ратманского «Буковинские песни»; роль своеобразной отсечки в цикле выполняет шумановская цитата в Прелюдии № 13 («уроборос», символ времени и вечности — Десятников 2017).

В качестве возможных перспектив исследования видится расширение спектра методологических подходов к анализу музыки Десятникова — от использования аппарата классического музыкознания до формирования новой категориальной системы с точки зрения метамодерна как «глобальной ментальной парадигмы» (Хрущева 2020).

**Ключевые слова:** Леонид Десятников, «Буковинские песни», прелюдии для фортепиано, жанровый инвариант, метажанр

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Тамара Игоревна Твердовская – кандидат искусствоведения (2003), доцент кафедры истории зарубежной музыки Санкт-Петербургской государственной консерватории имени Н. А. Римского-Корсакова. С августа 2019 года – проректор по научной работе Санкт-Петербургской консерватории. Автор ряда статей, опубликованных в научных журналах и сборниках научных работ, учебных и методических разработок (учебное пособие «Жанр и форма в фортепианной музыке Клода Дебюсси», хрестоматия по современной зарубежной музыке «Горизонты французской музыки XX века» (в соавторстве с Д. В. Шутко)). Лауреат Всероссийского конкурса студенческих научных работ (Москва, 1996), II Всероссийского конкурса педагогического мастерства научно-педагогических работников образовательных организаций высшего образования в области музыкального, хореографического и изобразительного искусства (2018). В 2019 году избрана членом Федерального учебно-методического объединения в системе высшего образования по укрупненной группе специальностей и направлений подготовки 53.00.00 Музыкальное искусство.

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### **Lines of Development in Arvo Pärt's Tintinnabuli-Technique**

In the early compositions in Tintinnabuli-technique not only did Pärt reduce the material to the common tonal elements of scale and triad, he also established fundamental musical structures and textures by strictly following simple rules. They regulate the contrapuntal relationships between different voices and the movement of a single voice, which is either derived from a basic scale or reduced to a fundamental triad, and control the way the parameters of a given text determine the parameters and formal processes of the music. Generally each composition in Tintinnabuli-technique is characterised by a specific selection and combination of these rules, and by the manner in which they relate to different parameters of the music and the given text. Therefore ‘development’ in Tintinnabuli-technique implies a continual reinterpretation and constantly varying contextualization of these rules, thus creating individual ‘networks’ characterizing single compositions. Quite naturally, but not necessarily, this may lead to greater variety and complexity. This can be demonstrated by comparing compositions composed at different times.

The famous second movement of *Tabula rasa* entitled *Silentium*, for instance, is a proportional canon like “Cantus”, “Mein Weg hat Gipfel und Wellentäler” and “Festina lente” and other works. However, whereas in “Cantus” the melodic

movement is just a descending scale starting again and again from the same pitch with one additional step each time, “Silentium” is built upon another, as it were diastematic model: an ever increasing wave with the starting note as central axis of symmetry. In “Festina lente” the proliferation of melodic movement is the result of traditional invention, which is rather unusual. Furthermore: The texture of “Mein Weg hat Gipfel und Wellentäler” is very similar to “Silentium”, but the basic rhythmic pattern ‘long-short’ is superimposed in a uniform movement which steadily ‘walks along the path’ (Weg) mentioned in the title. While the wave in “Silentium” is continuously expanding and thus consequently leads to a final silence when the borders of what can be played on instruments are reached, the additive process in “Mein Weg hat Gipfel und Wellentäler” is reversed after the crest and trough (Gipfel und Wellental) have been reached. In “My Heart’s in the Highlands” the prototypical wave is singled out in the instrumental accompaniment, the waltz-like pattern of the additional triadic voice being just the same as in “Silentium”. Its dynamic evolution is however juxtaposed with the stasis of a drone in the voice. This is yet another significant model which can also be found in “Wallfahrtslied” where the counterpart of the vocal single tone is a descending chromatic scale replacing the diatonic scale of “Cantus”.

An utmost degree of variety is achieved when melodic arches, ascending step by step to the accentuated syllable of a word then descending, are arranged in such a way that the melodic peaks form a scale themselves. Such an intertwining of scales may mistakenly lead to the assumption that the diastematic movement is freely invented, whereas in fact Pärt is still following his strict rules, just in a more elaborated manner.

**Keywords:** *Arvo Pärt, Tintinnabuli*

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Leopold Brauneiss was born in 1961 in Vienna. He studied at the University of Vienna (musicology) and the University of Music and Performing Arts Vienna (musical education, piano) and received his doctorate in musicology in 1988. Since 1990 he has taught theory of music and piano at the J. M. Hauer-conservatory (now J. M. Hauer-Musikschule) Wiener Neustadt, since 2004 he has been lecturer for harmony and counterpoint at the Institute of Musicology (University of Vienna), since 2006 he has held a lectureship in harmony, counterpoint and instrumentation at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” in Leipzig. His compositions have been performed amongst others by Gidon Kremer, “Kremerata baltica” and “Tonkünstlerorchester Niederösterreich”. Various articles, book contributions and conference papers about Pärt’s Tintinnabuli Style.

## 54. Opera, Ballet and Musical Theater

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### **Французская *opéra-comique* как модель для придворных опер Бортнянского «Le Faucon» и «Le Fils rival»**

Тема моего выступления будет основываться на сравнительном анализе двух партитур «Le Faucon» (Сокол, 1786) и «Le Fils rival» (Сын-соперник, 1787) Бортнянского и популярных в то время французских комических опер. Что послужило мотивом для такого сравнения? Дмитрий Бортнянский — выдающийся деятель русского Просвещения конца XVIII века, известный также как создатель первых русских опер наряду с Соколовским, Пашкевичем и Фоминым. Исследования, посвященные рождению оперы в России, как правило, указывают на некоторую эклектичность музыкального языка этих опер. Несмотря на свою оригинальность и самобытность, эти сочинения были далеко не совершенны. В самом деле, анализ партитур вышеупомянутых композиторов выявляет достаточно сильное западноевропейское влияние: как итальянской оперы *buffa*, так и французской *opéra-comique*. Какая же из этих двух опер оказала большее влияние на первые русские оперы? Согласно результатам моего исследования, французское влияние на становление отечественного оперного театра было гораздо глубже, чем это было принято считать ранее. Работы музыковедов, в частности Т. Ливановой и О. Левашевой, касаются главным образом исторического аспекта данной темы. В статьях А. Розанова, как и в монографии М. Рыцаревой, дается характеристика некоторых средств выразительности опер Бортнянского, но в целом проблема изучена явно недостаточно. Изучение партитур российских комических опер последней четверти XVIII века обнаруживает интересную особенность: основоположники русской оперы были действительно хорошо знакомы с произведениями Гретри, Филидора, Далеярака, Монсиньи, написанными в жанре *opéra-comique*. Французская комическая опера, подразумевающая чередование разговорных диалогов и музыкальных номеров, служила для русских композиторов моделью не только на уровне формообразования, но и на уровне музыкального языка. Примером того, насколько глубокое воздействие оказала *l'opéra-comique* на творчество первых русских оперных композиторов, являются две упомянутые ранее оперы Бортнянского на французское либретто Ф. Г. Лафермьера. Весьма любопытно, что в молодые годы композитор долгое время учился в Италии, где с успехом исполнялись его *opere serie*. Став придворным капельмейстером при «малом дворе» Павла I, он с легкостью сочиняет в новом для него жанре: жанре комической оперы. Таким образом, в связи с этим любопытно проанализировать, какие именно элементы заимствует Бортнянский, следуя традициям французской музыкальной комедии? Так, в опере «Le Fils rival» французское влияние выражается на уровне формообразования: три музыкальных номера написаны в куплетной форме и пять в форме рондо. Необходимо также проследить: как приемы, почерпнутые в традиции *opéra-comique*, проявляют себя на уровне мелодическом, метро-ритмическом, оркестровом и сочетаются

с итальянской манерой письма композитора, усвоенной им еще в юности? Мое выступление открывает возможность для дискуссии, предметом которой будет утверждение о том, что l'opéra-comique сыграла ключевую роль для первых русских оперных композиторов. Вместе с тем, какими бы ни были выводы обсуждения, несомненным является факт: становление национального русского музыкального театра в огромной степени обязано французской комической опере.

**Ключевые слова:** русское Просвещение, французское влияние, первые русские комические оперы, Бортнянский

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Вита Мириам Ким продолжительное время работала библиотекарем в Санкт-Петербурге в музыкальном отделе редких партитур Библиотеки им. В. Маяковского. Окончив магистратуру во Франции в университете Люмьер Лион II в 2014 году, защитила в том же университете PhD диссертацию под руководством Пьера Саби. В настоящее время исследования В. М. Ким посвящены французской комической опере и ее распространению в европейских странах во второй половине XVIII века.

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### **«Шехеразада» Н. А. Римского-Корсакова на балетной сцене: анализ формы и драматургических особенностей либретто**

«Шехеразада» Н. А. Римского-Корсакова — одно из самых известных и часто исполняемых симфонических произведений композитора, яркий пример русского ориентализма. В начале XX века к нему обратились С. П. Дягилев, хореограф М. М. Фокин и художник Л. С. Бакст, благодаря которым сюита получила сценическое воплощение в «хореографической драме». Остановимся более подробно на вопросах формы, анализе программы и сценического воплощения симфонической сюиты Римского-Корсакова на примере балетной версии «Русских сезонов» Дягилева в Париже.

В основу сюиты и балета легли мотивы, заимствованные из арабского сборника сказок «Тысяча и одна ночь». Композитор предварил партитуру общенной программой, в которой каждая из четырех частей получила назва-

ние. Выбор сюжета отразил повышенный интерес Римского-Корсакова к Востоку: колоритным героям (Шехеразада, Шахриар), образам морской стихии и битвы, портретам Календера, Царевны и Царевича, сказочной птице Рух.

Сюжет французского спектакля в постановке Фокина вполне самостоятелен и не является адаптацией программы Римского-Корсакова. Его сценарий связан с картинами томного и в тоже время жестокого Востока: скучающие красавицы гарема (одалиски, альмеи), отъезд Шахриара, измена его любимой жены Зобеиды с Золотым рабом, кровавая расправа султана стали ключевыми драматургическими звеньями спектакля.

Композицию I части, именуемую композитором в черновиках «Море. Синдбадов корабль», музыковеды определяют, как сонатную форму без разработки. Выбор композитора можно объяснить неконфликтностью содержания музыки и приоритетом звукоизобразительности. Музыка I части в антрепризе Дягилева выполняла функцию краткой увертюры, которая состояла только из двух разделов: вступления (*Largo maestoso, Lento*) и экспозиции (*Allegro non troppo*) с проведением главной и побочной партий.

II часть «Рассказ Календера-Царевича» написана в сложной трехчастной форме особого типа (высшего порядка), где крайние части представляют собой вариации. Средний раздел (*Molto moderato*) является эпизодом. На это указывают отсутствие четкой формы, развивающая функция построения, недостаточность господства одной темы и тональная неустойчивость. Здесь происходит завязка драмы, которая сценически выполнена в пантомиме главных героев и танцах одалисок.

На премьерном показе французского спектакля (1910) III часть «Царевич и царевна» была исключена (в 1914 году она впоследствии была хореографически восстановлена и стала выполнять важнейшую драматургическую функцию). Согласно программе композитора и либретто спектакля, на первый план выступают любовные пары: у Римского-Корсакова Шехеразада рассказывает о Царевиче и Царевне, у Фокина на сцене дуэт Зобеиды и Золотого раба. Сонатная форма без разработки с чертами вариационности, сдержанный темп (*Andantino quasi Allegretto*), танцевальный размер 6/8, мажорные тональности (G-dur, B-dur), дансанта природа двух тем, неконтрастные динамические оттенки и преобладание кантилены струнных позволили хореографу воплотить эту сцену в характере восточного танца.

IV часть — «Багдадский праздник и корабль, разбивающийся о скалу с медным всадником» — представляет собой рондо-сонату. С помощью танца лезгинки и музыкальных тем предыдущих частей композитор погружает слушателя в атмосферу праздника. Фокин на эту музыку поставил экстатические танцы-оргии. Драматическая кульминация (в музыке тема моря — картина крушения корабля) отражена в сцене жестокой расправы султанов над неверными женами и рабами.

Таким образом, красочные образы симфонической сюиты нашли необычное и вполне убедительное преломление в абстрактно-восточном колорите балета Дягилева, хореографии Фокина и сценографии Бакста. Они поразили современников этническим характером постановки, зрелищностью и непривычными балетными формами, сочетающими классическую основу с пластикой восточного танца, выразительностью пантомимы, мимики и жеста.

**Ключевые слова:** *Н. А. Римский-Корсаков, С. П. Дягилев, М. М. Фокин, Русские сезоны, балет, сюита*

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### **Композиционные увертюрные авантюры в оперных дебютах отечественных «национальных композиторов»**

В первой половине XX века в период становления национального академического (европейского) профессионализма знаком успешного развития было завоевание оперы как высшей позиции в жанровой иерархии. Ее освоение национальными композиторами-первопроходцами имело ряд особенностей и сложностей, выразившихся как в понимании целостности крупной оперной формы, так и в плане непосредственного написания составляющих ее типизированных компонентов: арий, ансамблей, хоровых сцен, антрактов, танцевальных дивертисментов и т. д. Ряд из них показал относительную жанровую адаптируемость к новым национальным условиям композиторского истолкования. В первую очередь это те оперные «ингредиенты», композиционная организация которых базировалась на экспозиционном принципе изложения материала, относительно сходном с отдельными чертами песенно-танцевального фольклора, сохранение которых представлялось принципиальным фактом (идеологическим и музыкальным) для «первых опер». Сохранившиеся архивные материалы незаконченных национальных опер 30–40-х годов демонстрируют относительное обилие рукописных арий и танцевальных



номеров, написанных в «удобной» песенной форме или близкой ей куплетно-вариационной форме.

Наиболее «проблемной» частью оперного жанрового «ассортимента» в национальной композиторской рецепции «советского Востока» оказалась увертюра. Здесь требовалось принципиальное соблюдение классических европейских принципов — в форме (установка на сонатность), фактуре (аккордовое гомофонное многоголосие), оркестровке (ретрансляция звучания в новых тембровых «образах»). Именно в увертюре должна была решаться проблема многоаспектной стилиевой метаболы: переноса привычных национальных музыкальных представлений из малосоставного инструментально-ансамблевого формата в полновесное оркестровое звучание, монодии — в аккордовое многоголосие, «куплетного мышления» — в динамический тип развертывания музыкального времени, где принципиальное значение имеют «рыхлые» разделы формы.

К 30-м годам XX века мировая оперная практика демонстрировала относительно широкий круг решения инструментального «начала» оперы, вплоть до отказа от него («Воцтек»). Но данный опыт в советских условиях был невозможен как образец для подражания.

История создания «первых национальных опер» 30-х годов показывает, что создание увертюры практически всегда было заключительным этапом в творческом процессе. Имела даже место варибельность в решении проблемы увертюры, когда для «местной премьеры» в расчете на национальную аудиторию опера давалась... без увертюры, а для показа на уровне серьезного академического судейства (каковыми были специфически советские Декады национального искусства в Москве) увертюра писалась специально («Кер-оглы» У. Гаджибекова).

Два подхода в решении оперной увертюры демонстрируют первые (в академическом формате) оперы тюркского советского мира, написанные практически в одно время — азербайджанская «Кер-оглы» У. Гаджибекова (1932–1937) и татарская «Качкын» Н. Жиганова (1938–1939). Общее: воздействие на оперу и конкретно увертюру сюжетных приоритетов-идеологем того времени; принципиальная опора на фольклорный материал и попытки сохранения его свойств в тематическом развитии; четкая установка на славильное истолкование исходного материала. В условиях необходимой разработочности композиторы демонстрируют определенную ловкость, обходя «острые углы» сонатной формы. В тематизме это выражается в приоритете однородной интонационности, сегментировании темы и выборе транспозиционного принципа в развитии тематизма. В гармоническом содержании тактика в отборе средств различна у обоих композиторов: Гаджибеков, базируясь на принципах мугамной монодической импровизации, искусно избегает тонально-функциональных стереотипов (за исключением вынужденного кодового «славильного хора»); Жиганов в этом отношении более учтив в отношении европейских традиций. Изобретательно оба композитора подходят к микшированию четкого членения формы, преодолению «рыхлых» свойств исходящего образа формы.

Уже ранний увертюрный опыт композиторов-первопроходцев демонстрирует создание оригинальных трактовок данного оперного жанрового компонента, отражающего определенную национальную коррекцию строгих европейских музыкальных нормативов.

**Ключевые слова:** оперная увертюра, советская национальная музыка, сонатная форма, тюркская музыка, композиторский профессионализм

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Родился в 1954 году в Кировской области. Закончил музыкальное училище в Йошкар-Оле (теоретическое отделение, 1974), Казанскую консерваторию (класс Я. М. Гиршмана, 1979), аспирантуру Московской консерватории (класс Ю. Н. Холопова, 1982). С декабря 1982 года – на педагогической работе в Казанской консерватории (преподаватель, доцент, профессор). С 1988 года – заведующий кафедрой теории музыки, с 2001 года – заведующий кафедрой теории музыки и композиции (по настоящее время). С 2007 по 2015 год – проректор консерватории по научной работе.

В 1986 году защитил кандидатскую диссертацию «Сонорика в музыке советских композиторов» (научный руководитель Ю. Н. Холопов). В 2001 году защитил докторскую диссертацию «Музыкальные культуры Среднего Поволжья: становление профессионализма». С 2003 года председатель Диссертационного совета Казанской консерватории. Член Диссовета в Казанском институте культуры и искусства. Член редколлегий ряда рецензируемых журналов. Заместитель Председателя ОТМ России. Заслуженный работник высшей школы РФ (2010), заслуженный деятель искусств Татарстана (1994) и Марий Эл (2004). Лауреат Премии Правительства России в области культуры (2005).

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### Зарубежные оперы на русский сюжет: исследовательские подходы

В европейском музыкальном искусстве интерес к русской тематике наметился уже в XVIII веке. Поначалу оперы о русских царях содержали политический оттенок («Борис Годунов» И. Маттезона, «Пётр Великий» А. Гретри), а в XIX столетии оперы на «русские» сюжеты («Иван IV» Ж. Бизе, «Димитрий» А. Дворжака, «Димитрий» В. Жонсьера, «Ссылные в Сибири, или Восемь месяцев за два часа» Г. Доницетти) влились в мощный поток опер среды, в которых не последнюю роль играл принцип *couleur locale*.

Опыт изучения нескольких десятков опер, балетов и драматических спектаклей позволяет сделать обобщение, что авторы выработали устойчивые приемы создания русского колорита: музыкальные, литературно-поэти-

ческие, сценографические и другие. Все эти приемы, в той или иной степени присутствующие практически во всех произведениях, детерминированы особенностями восприятия русской культуры, сложившимися в социокультурном пространстве Европы. Так, во многих операх встречаем одних и тех же коллективных персонажей: казаков, цыган и татар, которые появлялись независимо от времени и места действия, жанра произведения и периода его создания. Экзотические танцы цыган или татар, заздравные песни казаков служили основой массовых хореографических или хоровых сцен (например, в опере «Димитрий» Жонсьера).

Русская тема имела неисчерпаемый потенциал сценических и музыкально-драматических эффектов. Художники по костюмам и декораторы стремились имитировать и даже копировать особенности русского ландшафта, архитектуры, интерьера и костюма. Либреттисты прибегали в оперных текстах к лексическим и фонетическим диалектизмам. Композиторы нередко цитировали в своих партитурах русские песни, как народные, так и авторские (романс А. Варламова «Вдоль по улице метелица метет» в опере «Димитрий» Жонсьера, или народная песня «Выйду ль я на реченьку» в зингшпиле А. Лорцинга «Царь и плотник»). Тем не менее композиторы отнюдь не стремились к глубокому и всеобъемлющему проникновению в «русский стиль» музыкального мышления. Для изображения среды, где происходит действие, оказывалось достаточно небольшого, но яркого «национального штриха» в увертюре, застольной песне или сольном номере одного из героев оперы.

Выразительный элемент в обрисовку локального колорита вносили и сцены в православных церквях и монастырях, которые присутствуют в операх «Иван IV» Бизе, «Иван Грозный» Р. Гюнсбурга, «Сибирь» У. Джордано и других. Как правило, композиторы ограничивались внешним подражанием церковной музыке. Различия музыкально-певческих и церемониальных аспектов православного и католического богослужения в пространстве оперного спектакля нивелировались использованием универсальных приемов: приглушенной оркестровки, строгого хорового звучания, тембра симфонических колоколов.

Вопреки устойчивым убеждениям, европейские авторы не были беспомощны в вопросах русской истории, но требования драмы и яркого сценического действия для авторов оказывались важнее исторической правдивости. К сожалению, это не раз приводило российских критиков к ироничным комментариям о нелепости сюжета и его несоответствии событиям истории. Столь безыскусный и прямолинейный подход к опере вытесняет на обочину огромный пласт музыкально-театральных произведений, сохранивших для нас уникальные свидетельства интереса к истории и культуре России за ее пределами. Будущее видится за контекстным подходом, предполагающим не только традиционный анализ либретто и партитуры, но и детальное изучение вкусов эпохи, замысла авторов, социально-политической ситуации в период создания произведения и, что немаловажно, сценографии, декораций и костюмов. Все эти аспекты неразрывно связаны с воплощением исторической и национальной характерности.

**Ключевые слова:** русская тема, *couleur locale*, русский колорит, зарубежная опера, контекстный подход

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## From the Practice of Studying Kazakh Opera

The unique and comprehensive role of “Kyz Zhibek” by E. Brusilovsky (1934) in the evolution of the national opera art is fully recognized and evaluated. Its multi-layered text is convincing (libretto by G. Musrepov).

The “co-creation” of prominent representatives of different types of cultures not only resulted in the emergence of the first Kazakh opera, which artistic merits are undeniable, but also highlighted the prospect of the approach to a new system of constructive regulations that differs from ordinary types of organization of material in musical theater art through a peculiar refraction of the norms, peculiarities of traditional thinking and lifestyle.

Here opera forms are not yet the regulators of the plot, musical and stage action – and this is natural and logical in the context of that historical period. Original national genre forms and situations and, above all, those that go back to the aitys tradition that is multifaceted and comprehensive for the Kazakh culture, have such dramatic function in the opera of Brusilovsky.

The lack of coverage of this issue, which is important for comprehension and interpretation of “Kyz Zhibek”, is predetermined by the predominance of the general

approach, as a result of which mainly the issues which were common in the analysis of opera works were highlighted, therefore the aspects indicating a certain correspondence to the genre canon of opera were emphasized, and, conversely, features of the score of Brusilovsky, which were specific and extremely indicative for understanding of the existing historical and cultural situation, were leveled, partly reflectively.

The previous attention to solo performances, which represent separate song patterns, and, accordingly, the perception of conversational remarks and dialogues as a “relic” component, did not allow to conduct the analysis of large independent scenes subordinated to aitys as a dramatic and compositional principle.

Conversational episodes (dialogues and remarks) as an important and organic part of the semantic fabric of the opera are of particular interest: their role in the development of dramatic action is sometimes a priority). Numerous author’s remarks that are not used, as a rule, in analyses (as well as oral speech) are also informative and significant, despite their importance for understanding and interpreting of each concrete scene. We should add that the lack of translation of the Kazakh verbal series contributed to the emergence of various kinds of inaccuracies in musicological interpretations, which increased the researcher’s interest in the source text.

It is significant that it not only uses the form of aitys, but also recreates situations in which it traditionally emerges, its specific features as an independent genre (primarily those that are predetermined by its essence, expressed in the art of alteration, its procedural and synthetic nature etc.).

In this regard, the identification of genre signs, situational features of “Kayimdasu” (more broadly — aitys with its principle of competitiveness) is conducted for the first time.

The subordination of their structural organization to the logic of dialogue, and specifically — the dispute — is common to all characterized fragments. While, regardless of the performed function, which is related to the revealing of the characters, relationships and conflict clashes of the heroes, their dramatic role is extremely great, because at various stages of action, they determine the plot nodes, and serve as milestones of the stage and musical development.

Whereas, external conformity with the wide spread tool of repeated sets of stage situations is foreseen, but not because of its consistent application, but as a result of preserving the logic of the plot development, which reflects the real prevalence and effectiveness of competitions in traditional society, which is imbued with the idea of competition in all its layers. It is not accidental that the epic “Kyz Zhibek” (the source of the opera libretto) was perceived as a “mirror” of the nomadic life of the Kazakhs.

The immeasurable strata of the rich historical and cultural content are revealed, if only we look at the text of the Kazakh opera from the perspective of the genre form that has developed for centuries, with which, as it seems from a superficial view, this piece of music has an external and “formal” similarity.

**Keywords:** *Kazakh opera, co-creation, aitys, logic of dialogue, the idea of competition*

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### **Underneath Opera Seria Conventions: From Musical Contrast to Ternary Forms**

Detailed study of ca. 2200 ternary arias from ca. 110 opere serie (1724–1810) on libretti by Pietro Metastasio supports the contention that central sections therein play not only an emotionally-contrasting role (Sherrill 2016), but also a most significant, yet traditionally-overlooked (Hunter 1982; Sherrill 2016), formal function.

In the analysed corpus, following Arshagouni's (1994) classification, three types of ternary form have been detected: *da capo*, *dal segno*, and ABA'. Similarly, this paper classifies changes for the B section in three categories: K (key), M (metre), T (tempo), and their combinations.

Independence of K from M and T is manifested by the fact that more than half of the arias in which the B section does not move to a different tonal centre present a change in tempo and/or metre (ca.51%). On the other hand, M and T changes tend to occur together: in ca. 62% of the pieces in which one of these two parameters changes in the B section, the other varies as well (MT+KMT). Moreover, specific combinations thereof normally result in particular modulations for the B section. Concretely, A sections modulate to the minor tonic more than average if in slow tempi, and more to the relative minor if in fast tempi. Modulations to the dominant follow A sections in fast or moderate tempi, more in compound duple or simple triple time than those to other 'unusual' scale degrees.

The ratio of arias with KMT change for the B section is highest in 1750s and the 1760s, markedly decreasing thereafter. This may correlate with composers' tendency towards more 'developmental', sonata-like central sections (Hunter 1982; Rosen 1988). In fact, aria forms and, thus, central sections, became progressively longer (Robinson 1961–1962). Yet, when the three ternary types coexisted (especially in 1760s), ABA', more 'modern' arias were not associated with the longest central sections, which in turn casts doubt on an increasingly-closer relationship between aria and sonata procedures (Arshagouni 1994). What seems clearer nonetheless is that, in comparison to the other formal types, *dal segno* arias show the highest ratio of KMT changes (ca. 64%).

The correlation between specific ternary forms and categories of change for the B section is reinforced by the fact that ca. 77% of arias in *da capo* form have

K change only. For their part, *dal segno* was the formal type reserved for the less frequent categories of change, i. e. other than K. That is, experimentation in musical composition became associated not with later ABA' forms, but rather with the allegedly more conventional *dal segno* construction.

On these bases, this paper posits that the various ternary forms of opera seria arias were not simply historically-determined, conventional moulds, but rather consequences of the specific musical materials. Through big-data corpus analysis, it ultimately aims at refining understanding of eighteenth-century compositional language.

**Keywords:** *aria, contrast, form, corpus analysis, big-data*

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### **Китайская опера провинции Хэнань: проблемы акустического анализа голосов исполнителей**

Настоящее исследование посвящено проблемам акустического анализа голосов исполнителей китайской оперы провинции Хэнань. Метод акустического анализа, выполняемый посредством использования специальных компьютерных программ, позволяет в буквальном смысле «увидеть» звук наглядно в виде графиков и диаграмм. Необходимо отметить, что в современных исследованиях подобные методы используются и в плане педагогической

работы (Хуан Цян, Хуан Пин, Ван Синьна 2004), а также для изучения исполнительских стилей в традиционной музыкальной культуре (Юнусова, Харуто 2015). В данном случае анализ поводился программой SPAX совместно с ее разработчиком — кандидатом технических наук А. В. Харуто.

Результатом проведенной работы стало рассмотрение особенностей вокальных техник, используемых артистами хэнаньской оперы. Наглядная демонстрация звука с точки зрения его базовых акустических характеристик, таких как частота и диапазон колебания звуковых волн, мощность звучания и другие, позволила авторам данного исследования провести также сравнительный анализ вокальных техник китайских и европейских оперных исполнителей. Для изучения последних авторы обратилась к акустическим исследованиям профессора В. П. Морозова (Морозов 2008).

Помимо базовых акустических характеристик голоса, интерес для изучения представляют и такие его спектральные характеристики, как тембр, который, как известно, имеет прямую зависимость от обертонового строения. Особо же внимания среди тембровых характеристик голоса, по мнению авторов данного исследования, заслуживают особенности так называемых высокой, средней и низкой певческих формант, то есть тех частотных групп в составе певческого голоса, которые обеспечивают его такими качествами, как полётность, «яркость» звучания, наличие «металлического» призвука и другие. При этом интересно не только выявление качественных и количественных характеристик певческих формант, но и соотношение их между собой.

В качестве аудиоматериалов для анализа были выбраны записи голосов певцов хэнаньской оперы: троих мужчин — Ли Тяньфан, Жэ Хонг Эн и Сунь Зиген, голос последнего из которых местами по звучанию очень схож с европейской техникой фальцета, и двух женщин — Ду Юнчжэнь и Чан Сянюй.

По итогам проведенного анализа были выявлены яркие особенности китайских вокальных техник. В мужских голосах исполнителей китайской оперы соотношение певческих формант характеризуется явным перевесом в пользу низкой форманты. Слушателем это, как правило, воспринимается как менее «металлический» звук, но более «бархатный» и «объемный». При этом мировая вокальная теория гласит, что сильная высокая певческая форманта — залог полетности голоса, его яркости на фоне аккомпанемента. Однако, как показал слушательский опыт исследователей, голоса китайских исполнителей с пониженной энергией высокой форманты, не «страдают» от недостатка полетности.

Еще более необычным с точки зрения европейского оперного искусства представляется голос Сунь Зиген. Певец пел в высокой тесситуре, но при этом энергия высокой певческой форманты была феноменально низкой — всего около 4%! У европейских вокалистов, поющих в той же тесситуре, процент порой достигает 40–60. Данная особенность техники мужского высокого голоса ассоциируется с европейским фальцетом. Но техника его отличается: звук привлекается буквально «на связках», а не на «опоре», как это было бы привычно для европейской техники. В докладе также анализируются особенности вокальных техник женских голосов.

Метод изучения акустических параметров голосов носителей традиционной культуры устного профессионализма — исполнителей китайской оперы



провинции Хэнань, не только позволяет выявить характерные черты вокальной техники певцов, но и дает возможность сравнить полученные данные с европейской вокальной техникой, что важно в плане дальнейшего изучения вокального искусства, функционирующего в различных музыкальных культурах.

**Ключевые слова:** *китайская опера провинции Хэнань, вокальная техника, физико-акустические параметры голосов исполнителей, устный профессионализм*

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конструктивный и семантический аспекты**

В драмах Р. Вагнера постепенная замена традиционных принципов построения оперных форм иными закономерностями происходила при выведении на лидирующие позиции оркестровых, тембровых средств формообразования. Подобная ситуация наблюдается уже в «Кольце нибелунга» и «Тристане и Изольде», однако обретает законченную форму в последней драме Вагнера. Неординарность партитуры «Парсифаля» заключается во влиянии на указанные средства конструкции и акустики Байройтского фестивального театра, для которого опера была написана.

Цель предлагаемого доклада — выявление особой роли тембра в драматургии «Парсифаля» и его соотношения со спецификой акустики Байройтского театра.

Функция тембра в композиции «Парсифаля» становится более сложной, чем в предыдущих операх Вагнера, поскольку в данном случае отходит на второй план прямая взаимосвязь лейттембров и лейтмотивов. Конструктивный план целого выстраивается исходя из формулы «образ=тембр». В ходе драмы тема братской трапезы представлена с помощью нескольких тембровых групп, наделенных различной семантикой. Она включает в свое смысловое поле ассоциации, связанные как с генеральной для оперы идеей искупления, так и с антагонистическими силами — символами греха и томления. Снятие драматических коллизий в опере подчеркивается стремлением к обнаружению в теме братской трапезы той тембровой структуры, которая полностью соответствует ее смысловой интенции. Изначально заданная тембровая структура темы (унисон тромбона и труб) репрезентируется в деформированном виде: 1. с помощью расположения исполняющего ее инструментального ансамбля в обособленной от оркестра локации; 2. с помощью экспонирования в различных тембровых вариантах.

В последнем случае особую роль приобретает интеграция хора в оркестровую ткань. Вагнер связывает оркестровую фактуру и инструментальные ансамбли с хоровыми группами, расположенными на различных уровнях сценического пространства. Примером может послужить план их экспозиции во второй картине I акта, который подчеркивает интенцию к чистому тембру: 1. унисон теноров с басами в высоком регистре; 2. ансамбль альтов с тенорами в высоком регистре; 3. хор мальчиков а *capella*. Это напластование хоровых и инструментальных групп соотносится с определенным внемузыкальным смыслом: разобщенностью братства Грааля, которая обнаруживается в наиболее сакральный момент ее духовной жизни. Подобное единство акустического, тембрового и семантического аспектов в партитуре «Парсифале» обнаруживает себя в узловых моменты развития драмы. Так, в финальной сцене III акта достигается хоровой апофеоз с гармоничным слиянием четырех хоров путем постепенного охвата трех уровней сценического пространства: в плане реги-

стромом (восходящая последовательность тематических элементов), фактурном (имитационное разрастание ткани), тембровом (хоровые голоса от басов к сопрано и голосам мальчиков, подключение валторн с трубами и труб с тромбонами, излагающих тему братской трапезы).

Аналогичное единство тембра, акустики и внемузыкального смыслового пласта наблюдается и в отношении важнейших тем-символов «Парсифаля»: темы Грааля, темы веры, темы пророчества о простеце. Таким образом, влияние темброво-акустического аспекта на смысловую структуру оперы можно охарактеризовать как определяющее.

**Ключевые слова:** *Рихард Вагнер, тембровая драматургия, Парсифаль, Байройт, оркестр*

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Александр Олегович Гордон родился в г. Владимире 21 марта 1985 года. В 2004 году окончил Владимирское областное музыкальное училище по специальности «Музыковедение», в 2010 году – историко-теоретический факультет Московской государственной консерватории им. П. И. Чайковского. С 2012 по 2017 годы – преподаватель и секретарь кафедры «Оперно-симфоническое дирижирование» ГМПИ им. М. М. Ипполитова-Иванова. В 2015 году был стипендиатом Международного стипендиального фонда Richard-Wagner-Stipendienstiftung. С 2017 года по настоящее время – старший преподаватель кафедры музыковедения, дирижирования и аналитической методологии института «Академия имени Маймонида» РГУ им. А. Н. Косыгина.

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## К вопросу о форме pezzo concertato в операх Верди

Одним из неотъемлемых атрибутов итальянской оперы XIX века является pezzo concertato, лирический ансамбль солистов и хора. Как правило, concertato является частью центрального финала – завершающей акт кульминационной массовой сцены, в которой происходит обострение конфликта, напряженное столкновение противоборствующих сторон.

В контексте оперного финала concertato выполняет функцию лирического раздела la solita forma, традиционной модели итальянской оперной сцены,

которая в советском музыковедении определялась как контрастно-составная форма непериодического типа (Ручьевская 1988). Если в рамках «полной» *la solita forma concertato* по степени завершенности формы может рассматриваться как структурный противовес заключительной *stretta*, на фоне текучей структуры двух других разделов, *tempo d'attacco* и *tempo di mezzo*, то в операх Верди расстановка акцентов меняется. В связи с постепенным отходом от *stretta* при сохранении общего абриса *la solita forma*, именно *concertato* становится главным «устоем» *la solita forma*, оплотом имманентно-музыкального. Потому изучение формы вердиевских *concertati* обретает особенное значение.

Для Россини наиболее характерным типом организации *concertato* является имитационное проведение основной темы с постепенным включением голосов (*falso canone*), по сути — строфическая форма с кодой. В ансамблях Беллини и Доницетти нередко возникает двухчастная форма с преимущественно сольным изложением темы в первой части и включением *tutti* во второй, два построения которой образуют *groundswell* (Budden 1992). Верди лишь изредка обращается к «ложному канону», а двухчастность в чистом виде у него не встречается. С первых шагов композитор находит неординарные способы организации ансамбля. Так, в *concertato* первого финала «Двух Фоскари» (сцена осуждения венецианским Советом десяти Фоскари-младшего) можно выделить четыре тематически самостоятельных раздела. Романсовое соло Фоскари сменяется страстной темой его жены Лукреции. Третье построение начинается как дополнение, однако здесь появляется контрастный материал — квартетный мотив в пунктирном ритме, который звучит в партиях противников Фоскари. Именно здесь находит прямое музыкальное выражение основной конфликт — через чередование квартетного мотива с интонациями *lamento* Лукреции, обоих Фоскари и их сторонников. Самую яркую мелодическую идею Верди оставляет на конец *pezzo concertato*: в четвертом построении у Лукреции, Якопо и его отца господствует широкая волнообразная тема, производная от первой темы *concertato* и образующая *groundswell*.

При всем разнообразии композиционных решений, многие *concertati* Верди демонстрируют общие черты, а именно: мелодическую щедрость, контрастность тематизма, возвращение отдельных тем и/или наличие *groundswell*. Исследователями отмечались отдельные структурные черты *concertati* (Carnini 2003), проницательно анализировались *concertati* в конкретных операх (Орджоникидзе 1967), однако общее определение формы, которое отражало бы суть организации вердиевских *concertati*, до сих пор предложено не было. В основе *concertati* Верди лежит идея соединения тематических образований, которые соотносятся между собой на синтаксическом уровне; при этом некоторые темы могут возвращаться, приобретая итоговое значение. Указанные черты позволяют применить по отношению к ансамблям Верди определение «цепная форма» в трактовке Слонимского, понимающего ее как форму, в которой роль развития может выполнять не мотивное преобразование, а «новый, продолжающий тематизм, связанный с какой-либо предыдущей темой лишь общностью жанрово-интонационных истоков». Тем самым открывается путь к сближению понятийного аппарата современного западноевропейского опероведения с достижениями российской науки.

Верди окончательно превращает *concertato* из «ансамбля оцепенения» в ансамбль драматического столкновения сил. Цепная форма оказалась именно той организующей идеей, которая позволила композитору рельефно показать индивидуальные характеры в их противостоянии, сохраняя стройность композиции, основанной на чисто-музыкальных закономерностях.

**Ключевые слова:** *Верди, опера, финал, pezzo concertato, finale centrale*

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Анастасия Александровна Логунова, кандидат искусствоведения, доцент кафедры истории зарубежной музыки Санкт-Петербургской государственной консерватории им. Н. А. Римского-Корсакова. Окончила СПбГК им. Н. А. Римского-Корсакова по специальностям «Хоровое дирижирование» и «Музыковедение». С 2011 преподает музыкальную литературу в Санкт-Петербургском музыкальном колледже им. Н. А. Римского-Корсакова, с 2015 читает курс истории зарубежной музыки в Санкт-Петербургской государственной консерватории. В 2018 защитила кандидатскую диссертацию «Музыкально-драматургическая форма финалов в операх Джузеппе Верди» (научный руководитель – Н. А. Брагинская).

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### «Le nom d'Œdipe» (1978) — опера Андре Букурештлиева в контексте идей и времени

Андре Букурештлиев (Андрей Букурешлев, André Boucourechliev, 1925–1997) — французский композитор болгарского происхождения; присоединился к парижскому авангарду в конце 1950-х годов, разделяя идеи стилистики, клише и специфические идеологемы второго авангарда. Единственная его опера «Le nom d'Œdipe» (1978) написана по заказу Radio-France и Авиньонского фестиваля. После премьеры автор запрещает ее последующие исполнения на основании существующих идеологических разногласий с автором текста, известной феминисткой и последовательницей постструктурализма Элен Сиксу [Hélène Sixous]. Опера существует только в рукописи, экземпляр которой хранится в Национальной французской библиотеке в Париже.

Опера интересна с точки зрения драматургического решения композитора в контексте его собственной идеи «интентио» (намерения), его алеаторных

инструментальных опусов, а также параллелей с «Эдипами» Стравинского, Энеску и Вольфганга Рима. Опера Букурештлиева, которая запрещена к исполнению (за исключением трех арий Иокасты), фактически превращает материал именно в невыполненное звуковое намерение. В партитурах отсутствует фаза «доказательства» идей, они заканчиваются на стадии намерения, а затем дают поле для реализации так называемого Фомой Аквинским выбора (*electio*). Поэтому здесь мы интерпретируем намерение/интентио Букурештлиева как стилистическую форму. Этот способ очень похож на «намерение» в римском праве, что означает «базовую формулировку претензии» заявителя к ответчику: «намерение (как его определил Эдмонд Гуссерль) — это намеренное или неосознанное намерение автора или читателя создать конкретное произведение искусства с выразительной структурой и значением или для принятия эстетического объекта» (Златанов 2002). Именно эту связь между сознанием и объектом Гуссерль называет «намерением» (Златанов 2002). Интерпретация Абеяром в его «Этике» вводит дуалистическую связь — интентио и опус, что в музыке абсолютно идентично.

В докладе будет рассмотрено соотношение стилистики и драматургии в контексте других музыкальных опусов композитора, в контексте клише второго авангарда и идей французской философской традиции. Под влиянием Сиксу, последовательницей французской школы драматургии и философии, акцент делается не на сущности мифа, а на двойственных линиях и образах: сознательном и бессознательном, настоящем и памяти, музыке и речи. «Его музыкальный язык, происходящий из постмодернизма, поэтично неопределим <...> создает оригинальность его оперы, а также ее выразительную силу» (Ramaut-Chevassus 2002). Относительно инструментальных опусов Букурештлиева автором уже была опубликована статья «Scores-in-progress: from André Boucourechliev's schemes to Claude Helffer's interpretations».

Рукописи доступны только через Национальную французскую библиотеку и частные архивы в Париже после разрешения владельцев авторских прав. Опера имеет особое значение в общей картине второго авангарда, стиля композитора и благодаря идеям Эллен Сиксу.

**Ключевые слова:** Букурештлиев, Эллен Сиксу, Опера *Le nom d'Édipe*, интентио и опус, миф, дуализм

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Милена Божикова, доктор искусствоведения, профессор Института исследования искусств Болгарской академии наук. Окончила Московскую консерваторию по классу Ю. Н. Холопова. Автор книг и статей, в том числе более 70 статей о болгарской музыке в «Grove Music Online» (Oxford University Press, 2012–2019). В апреле 2020 английским издательством «Cambridge Scholars Publishing» опубликована книга «Music between Ontology and Ideology» (сост. М. Божикова). Ее проект «Современная музыкальная композиция, теория и философия» удостоен гранта Национального исследовательского фонда Болгарии (2016–2020). Божикова удостоена Приза Болгарской академии наук за научные достижения (2000), исследовательского гранта Фонда Пауля Захера в Базеле, двух награда Союза композиторов. Параллельно за последние два года ведет курсы гармонии и полифонии в музыкальном департаменте Университета им. Султана Кабуса в г. Маскате.

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### **Черепaxe не уйти от Ахиллеса, или Новая типология для «нового музыкального театра»**

Новый музыкальный театр утвердился на европейской сцене с 1970-х годов и к настоящему моменту стал одним из ведущих и активно развивающихся направлений музыкально-театрального искусства.

Имея оперную «родословную», он обладает принципиально новым комплексом жанровых признаков и требует не просто выработки новой типологии, но и формулирования иных порождающих ее принципов.

Еще недавно подобные произведения можно было охарактеризовать лишь при помощи «чисто негативных критериев <...> типа: “новый театр — это не то и не это”» (Х. — Т. Леман), однако со временем эти уникальные, а подчас и беспрецедентные проекты становятся частью нового канона. В ситуации, когда «уклонение от жанровых канонов по существу стало <...> новым жанром» (А. С. Соколов), методологически наиболее продуктивной формой систематизации представляется использование гибкой, «плавающей» шкалы параметров, характеризующих определенные музыкально-сценические качества произведений. Как правило, с большей или меньшей уверенностью можно определить только «крайние» точки этих шкал, очерчивающих диапазон потенциальных возможностей. «Полюсами», крайними точками таких рядов, характеризующих, например, отношение к работе со словом могут быть литературная опера и бестекстовый инструментальный театр, театр человеческого голоса («Pub-Reklamen» Жоржа Апергиса) и музыкальная инсталляция без вокала («Stifters Dinge» Хайнера Гёббельса), но большинство произведений занимают то или иное промежуточное положение между этими точками. Нередко главная темброво-фоническая или музыкально-вербальная концепция произведения заключается именно в разработке подобных постепенных «перетеканий» или резких переключений между этими шкалами или внутри них самих. Здесь вместо условно двумерной линии между полюсами возможностей уместнее использовать модель некоей многомерной структуры, поле внутри которой представляет собой весьма разветвленную систему пересечений и модуляций,

образующих спектр потенциально бесчисленных решений, что напоминает известный принцип ленты Мёбиуса.

Таким образом, новая жанровая разновидность музыкального театра теперь может рождаться вместе с каждым новым произведением. Теперь каждое сочинение — само себе жанр, каждое — плод своего рода «реформы», имеющей принципиально перманентный характер.

Подобно тому как Ахиллес в знаменитой апории Зенона не может догнать черепаху, теоретические классификации и типологии обречены всегда немного отставать от по-настоящему новаторских практик искусства, которые по умолчанию избегают стандартных и типизированных подходов. Но это не значит, что их гонка когда-либо прекратится.

**Ключевые слова:** *новый музыкальный театр, современная опера, постдраматический театр, оперная реформа*

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Владислав Владимирович Тарнопольский окончил Московскую консерваторию и аспирантуру. Тема исследования: «Новый музыкальный театр в немецкоязычных странах» (научный руководитель — профессор А. С. Соколов). Преподаватель кафедры современной музыки Московской консерватории. Шеф-редактор издания о новой музыке Stravinsky.online. Куратор междисциплинарных проектов ансамбля «Студия новой музыки». Читал циклы лекций в Высшей школе экономики, Школе-студии МХАТ, Британской высшей школе дизайна.

Области интересов: новая музыка, современная опера, cultural studies (среди его работ: «Произведение музыкального искусства в эпоху технической воспроизводимости», «Девочка со спичками» “поджигает” литературную оперу: музыкальная история сказки Г. Х. Андерсена от В. Ребикова до Х. Лахенмана», «Структурный анализ в исполнении композитора: “Come and Go” С. Беккета — Х. Холлигера», «Деконструкция мифологических сюжетов в музыкальном театре Беата Фуррера», «Современное искусство в контексте концепции “текущей модерности” Зигмунда Баумана» и др.). Лауреат Премии им. Петера Бёниша (Потсдам, 2015) и всероссийских конкурсов в области музыковедения.



## 55. History of Music Theory, Theory of Music History

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### **История европейской музыки как нигилизм (в поисках большого нарратива)**

Возникновение исторического музыкознания как академической науки привело к появлению «большого нарратива» — представления о непрерывной эволюции европейского искусства, подразделяющейся на ряд стилевых эпох. Ключевая роль в этом принадлежит Г. Адлеру и его последователям. При этом австрийский ученый исходил из эволюционистских посылок, ориентируясь на биологическую науку. Со временем выявились недостатки подобного подхода, к которым относится не только условность принятого подразделения музыкальной истории, а также именованная ее эпох, но и необходимость «подгонять» исторические факты под сложившиеся схемы. Всё это вызвало резкую критику адлеровской концепции с методологических позиций еще в середине прошлого века.

Сегодня большой музыкально-исторический нарратив находится в состоянии кризиса. В духе постмодернистских установок его подменяют собой малые нарративы, верность фактам победила идеологию. Описать историю европейской музыки телеологически (например, с точки зрения прогресса в том или ином отношении), оставаясь в рамках современной науки, нельзя, что не исключает, однако, поисков новых универсальных описаний: так, в музыкальной истории можно выявить некоторые общезначимые темы и проследить связанные с их осмыслением «сюжеты». Обосновать допустимость такого подхода можно с помощью представления о наличии общего для людей разных культурных эпох опыта (*conditio humana*), в частности ощущения жестокости и несправедливости по отношению к конкретному человеку природного и социального порядка — примирение с ним традиционно осуществляется в сфере духовной жизни. Гипотеза доклада состоит в том, что западная культура, в своем стремлении представить себе Бога и понять Божественный промысел постепенно осознает сначала невозможность теодицеи, а затем и бессмысленность богоискательства, что не только способствует становлению и развитию музыкального искусства, но и становится его важнейшим историческим сюжетом.

**Ключевые слова:** *методология исторического музыкознания, музыкальная историография, история европейской музыки, богоискательство, нигилизм*

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## **Музыка как опыт границы в контексте классической и неклассической культурных парадигм**

Категория «граница», за последние десятилетия ставшая предметом пристального внимания (благодаря исследованиям М. Бахтина, Ж. Деррида, К. Хаусхофера, Ю. Лотмана, М. Шмитц-Эманс, Г. Плумпе, Н. Рымаря и др.), находится в дискуссионной зоне современного гуманитарного знания. Описанная как «поле напряжения, в котором вырабатываются будущие языки» (Лотман 2004, 259), граница осознана как «нелинейная» полифункциональная система. Основанная на диалектике «изоляции» — «эстетическом отрешении» (в терминологии Бахтина) и «диалога» — «вопрошающей, провоцирующей, отвечающей, соглашающейся, возражающей» активности (Бахтин 1986, 328), граница претендует на продуктивную роль в методологии современного искусствознания. Ее характеризует сопряжение упорядочивания и «хаотизации», стабилизации и «перспективации». Имея значимую смыслообразующую, «перспективирующую» роль (Рымарь 2006, 108), обладая структурной подвижностью и многоаспектностью, граница указывает новые векторы изучения синхронии и диахронии искусства.

Музыка в ее видовом и жанрово-стилевом многообразии не только подтверждает природное тяготение искусства к границам, рубежам, переходам и «сломам». Она является квинтэссенцией границы, средоточием пограничности. Принципиальное значение в этом отношении имеет полисемантность понятия «музыка», фиксирующая границы метафизического, метахудожественного и имманентно художественного ее толкований. Граница отражает диалектику внешних связей музыки (с другими искусствами, религией, повседневностью, нравственностью, философией, политикой). Законам границы подчинено и внутреннее сопряжение языковых и композиционных

ее элементов. Особое значение категории границы обусловлено не только высокой условностью языка музыки, который далек от фактографичности и непосредственности отражения форм и событий действительности. Само возникновение музыки из «изоляции» и «хаотизации»: тишины и звучания, шума и «звукосмысла», горизонталь и вертикали, консонанса и диссонанса и т. п. обуславливает специфику функционирования границ.

Многомерность и полифункциональность границ в известной мере определяет логику истории музыки. Граница позволяет выявить процессы формирования, утверждения и смены различных парадигм. Наиболее очевидно это отражено в сопряжении классической и неклассической культурных парадигм, отражающих магистральные процессы в музыкальной практике и теоретической ее рефлексии. Утвердившиеся в разное время, классическая и неклассическая парадигмы имеют локально-историческое и вневременное («горизонт абсолютного знания», по Деррида) измерения.

В локально-историческом измерении классическая парадигма отражает утверждение «философии стабильности» (И. Пригожин), которая в музыке проявляется в становлении централизованной тонально-гармонической системы, строгой иерархии и дифференциации музыкального языка и т. д. Таким образом, в пределах классической концептуальной модели доминируют изолирующая и структурирующая функции границы.

«Неклассическая» парадигма связана с энергией «слома» рубежа XIX–XX веков — с утверждением новых «поляризов» (В. Холопова), новой организации звуковысотности, внедрением нового музыкального инструментария и т. д.), модернистским неприятием традиции, отраженными в художественном опыте и эстетических манифестах. Неклассическая парадигма в музыке отражает идеи «философии нестабильности» (Пригожин). В данном контексте доминируют хаотизирующая, диалогизирующая, «креолизирующая» (термин Лотмана) функции границы.

В «вертикальном» (метаисторическом) измерении классической культурной парадигмы музыка понимается как символ архитектурной стройности и совершенства. «Неклассическое» в его вневременном значении отражает зону поиска, эксперимента, разрушения стабильности. Характерно суждение Дж. Кейджа, понятие «современное музыкальное произведение» связывающего с необходимостью «тайны»: «Если мне становится понятно, с чем я имею дело, дальше ему место на полке» (Костелянец 2015, 278). Обозначенная сложность опыта границы «классического» и «неклассического» в музыке обусловила их способность «сосуществовать» в одном культурном пространстве. Граница, таким образом, открывает новые аспекты постижения «нелинейной» связи различных жанрово-стилевых сфер музыкального искусства.

**Ключевые слова:** музыка, граница, опыт, классическая и неклассическая парадигмы культуры

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### **Аналитические штудии стилистики модерна**

Доклад посвящен анализу стилистики русского музыкального модерна. Необходимо подчеркнуть значимость модерна для музыкального искусства XX и даже XXI веков. Стиль модерн предвосхитил многое из того, что будет развиваться в музыке в дальнейшем. Он естественным образом привел к своим антиподам — конструктивизму и авангарду 20-х годов. В недрах стиля модерн сложились предпосылки, обусловившие радикальные изменения в художественной культуре XX столетия. В нем совместились два разнонаправленных стремления — к языковой новизне и к ассимиляции стилистических моделей предшествующих эпох. Оба слагаемых модерна оказались востребованы культурой XX века, в основе которой, во-первых, полилог с другими эпохами, он привел к эффекту полистилистики, во-вторых, всевозможные эксперименты в области музыкального языка.

Среди современных черт проявляющихся на уровне музыкального текста, прежде всего необходимо выделить декоративность, которая, как и в визуальных видах искусств стиля модерн, в большей мере определяет облик музыки этого времени. Яркое выраженное тяготение к внешней декоративности в русском музыкальном модерне рождает целый ряд стилистических черт, таких как: орнаментальность, культивирование всевозможных деталей-украшений, характер рисунка мелодической линии, артикуляционные особенности произнесения текста, самостоятельная функция фактуры, и особое ее свойство — соотношение рельефа и фона. Все эти средства направлены на подчеркивание внешней стороны художественного образа, выявление внешней красоты, столь важной для модерна.

Орнаментальность в музыке в определенном смысле аналогична орнаментальности визуальной, с характерной для нее узорчатостью, мозаичностью, избытком хитросплетенных, витиеватых линий. Эквивалентом визуального современного орнамента в музыке являются разные формы организации музыкальной материи. Одна из них, самая простейшая, — стилизованные украшения, форшлагги, трели, морденты и т. д., то есть в прямом смысле украшающие детали, делающие более изысканной и прихотливо разукрашенной утонченную мелодическую ткань. Вместе с тем орнаментальности ткани может способствовать сам мелодический рисунок, причудливо-извилистый, часто спиралевидный, придающий мелодии характер графической линии, напоминающей хрупкие узоры-арабески.

Особым свойством организации музыкальной материи и в частности фактуры большинства произведений модерна, является взаимодействие рельефа и фона, их равноправие, перетекание друг в друга. Это общее качество стиля модерн проявляется в музыке как соотношение фактуры и тематизма. Происходит растворение тематизма в фактуре. Фактура насыщается всевозможными перекличками, имитирующими друг друга интонациями, контрапунктически линиями. Возникает эффект мерцающей фактуры.

Важный признак музыкального модерна — внимание к деталям произнесения текста, то есть к артикуляции: динамике, штрихам, акцентуации. Эта черта — частный случай проявления общей тенденции стиля модерн: страсти к детализации. Отдельное качество, характеризующее музыкальную материю стиля модерн — возрастающая роль мелодической линии, которая, эмансипируясь, приобретает самостоятельное выразительное значение.

В мелодической линии начинает доминировать мелодический рисунок, пластика, направление, характер движения. Обостряется графический характер рисунка: его отличает извилистость, прихотливость, изломанная капризность причудливо-выразительных линий. Начинают преобладать мелодические линии, рисунки которых, эквивалентны визуальным искусствам: всевозможные волновые линии, фигура спирали. Аналогии музыкального и визуального модерна одно из проявлений синтеза искусств эпохи модерна.

В докладе предполагается рассмотреть преломление стилистических черт русского музыкального модерна в индивидуальных авторских стилях.

**Ключевые слова:** *стиль модерн, русская музыка, рубеж 20-21 веков*

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Доктор искусствоведения, профессор, декан ФПК Московской государственной консерватории имени П. И. Чайковского, заведующая кафедрой истории русской музыки, член Союза композиторов России, член бюро музыковедческой секции Союза композиторов, член ассоциации искусствоведов. Музыковед-историк, лектор,

педагог, общественный деятель. Основная область научно-творческих интересов включает историю русской музыки, стилистические проблемы русского музыкального модерна, авангарда 1920-х годов, теоретические и исторические проблемы современной музыки, психологию творчества, музыкальную архивистику, текстологию. Автор более 120 научных и научно-методических работ по различным направлениям истории русской музыки, в том числе монографий «Стиль модерн в русском музыкальном искусстве рубежа XIX–XX веков» (М.: Композитор, 2009, 2012, 2015), «Балет П. И. Чайковского “Щелкунчик”: опыт характеристики» (Москва: МГК, 2011), сборников статей «Рахманинов и XXI век. Прошлое и настоящее» (М.: НИЦ «Московская консерватория», 2016), «С. И. Танеев и А. Н. Скрябин. Учитель и Ученик» (М.: НИЦ «Московская консерватория», 2018), а также научных статей в рецензируемых изданиях, в том числе в журналах, рекомендованных ВАК.

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### **Аналитические приоритеты отечественного музыкознания: до и после 1991 года (исторический обзор)**

Доклад посвящен состоянию современного музыковедения в аспекте его сравнения с аналитическими приоритетами советского периода. Выполненный в жанре исторического обзора, он направлен на выявление узловых подходов, характеризующих науку о музыке на каждом этапе ее становления и развития.

В фокусе внимания оказываются такие проблемы, как: исследование творчества отдельного композитора; симфоническая музыка; опера. Аналитические подходы, характеризующие каждую из выделенных групп, в значительной мере отражали требования текущей политики и, соответственно, менялись исключительно быстро и нередко весьма ощутимо. При этом следует подчеркнуть, что в условиях далеко не самых благоприятных аналитические основы музыкознания были в основном сформированы. Более того, учитывая совокупность исторических обстоятельств (в том числе высокий уровень образования первого поколения музыковедов), они в ряде аспектов вполне соответствовали мировым научным достижениям того периода.

Особые тематические группы образуют «музыка XX века» и «техника музыкальной композиции», ставшие своего рода катализатором методологической перестройки в музыковедении позднесоветского периода. В докладе показано, какими конфликтами сопровождалась смена исследовательской парадигмы; как, начиная с 1960-х годов, постепенно развивался этот процесс, охватывая различные профессиональные сообщества — не только музыковедов, но и композиторов, исполнителей и даже публику. Имена музыковедов, инициировавших эти обновления, связаны с формированием молодых музыковедческих школ, впоследствии определивших облик постсоветской науки.

После 1991 года произошла радикальная смена приоритетов, в определенной степени неожиданная. Из сферы интересов ушли не только советские идеологические установки, но и ценности последних советских лет, под

знаменем которых утверждалось право на свободу исследований. В их числе оказались многие аспекты музыкальной жизни, породившие особые аналитические алгоритмы: они складывались на протяжении многих десятилетий и казались незыблемыми. На смену пришли совершенно новые проблемы: сначала возникшие на почве отрицания советских запретов (духовная музыка, творчество композиторов русского зарубежья), затем порожденные новыми социокультурными запросами (музыка неакадемических жанров, различные формы синтеза) и т. д. К настоящему времени музыковедение представляет собой исключительно многоликий феномен — как в отношении тематики, так и в отношении аналитических стратегий. В числе его сегодняшних приоритетов — установка на изучение западных аналитических концепций, отличающаяся далеко не только исследования зарубежной музыки. Эту тенденцию следует признать, безусловно, перспективной для обновления методологического и аналитического инструментария отечественной науки. Одновременно произошло и другое — заметная поляризация научного качества работ, что обусловлено некоторыми современными реалиями (прежде всего требованием количественных показателей, породившим различные формы компилятивных подходов). Таким образом, сегодняшнее музыковедение, как и прежде, в значительной степени является продуктом своего времени, отражая и его аналитические достижения, и его аналитические провалы.

**Ключевые слова:** советское музыкознание, аналитические подходы, тематика исследований, смена парадигмы

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Татьяна Ивановна Науменко — доктор искусствоведения, профессор, зав. кафедрой теории музыки, проректор по научной работе Российской академии музыки имени Гнесиных. Окончила Государственный музыкально-педагогический институт (в настоящее время — РАМ) имени Гнесиных (1984) и аспирантуру (1987). Научный руководитель — доктор искусствоведения, профессор Н. С. Гуляницкая.

Кандидатская диссертация: «Принцип прозы в отечественной вокальной музыке 60–80-х годов XX века» была защищена в 1989 году; докторская: «Музыковедение: стиль научного произведения» — в 2005 году.

В феврале 1988 года была принята в ГМПИ им. Гнесиных преподавателем кафедры гармонии и сольфеджио (в настоящее время — теории музыки).

Автор свыше 200 публикаций, в том числе трех монографий: «Музыковедение: стиль научного произведения (опыт постановки проблемы)» (2005), «Текстология

музыкальной науки» (2013), «Textological Aspects of Musicology in Russia and the Former Soviet Union» (2017), статей в отечественных и зарубежных научных изданиях, а также пяти учебников «Музыка» (для 5–9 классов общеобразовательных учебных заведений), внедренных в практику во всех регионах России.

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## **Музыкально-аналитические традиции кафедры теории музыки и композиции Саратовской консерватории**

Кафедра теории музыки и композиции является одной из старейших в Саратовской государственной консерватории имени Л. В. Собинова. У ее истоков стояли выдающиеся музыканты, теоретики и композиторы Л. М. Рудольф и Г. Э. Конюс, положившие начало преподаванию музыкально-теоретических дисциплин. Но подлинный научный и педагогический расцвет кафедры связан с деятельностью музыковеда и композитора Бориса Андреевича Сосновцева (1921–2006), возглавившего кафедру теории музыки и композиции в 1956 году. Именно он стал основателем саратовской музыкально-аналитической школы, представленной его учениками и последователями, в ряду которых наиболее значимы имена Е. И. Вартановой, Е. Д. Ершовой, Е. В. Лебедевой И. М. Левиной, Л. В. Севостьяновой.

Приехав в Саратов после окончания Московской консерватории в 1953 году, он стал активно продвигать сформировавшийся к тому времени курс анализа музыкальных произведений, который пришел на смену технологическому курсу музыкальных форм и обрел статус науки об интерпретации художественного единства содержания и формы. Новая наука сразу же начала формировать собственный методологический аппарат, в котором, с одной стороны, присутствовали общепризнанные методы познания, а с другой — сохранялись эмпирические методики анализа музыкальных сочинений. Между этими полюсами сосредоточился целый комплекс искусствоведческих методов исследования, лидирующее положение в котором занимал и поныне занимает (несмотря на внешние трансформации) метод целостного анализа. Основателями его были учителя Б. А. Сосновцева — профессора Московской консерватории Л. А. Мазель и В. А. Цуккерман. Этот метод и стал определяющим для саратовской аналитической традиции.

Более полувека курс анализа в Саратовской консерватории начинается с лекции, посвященной соавторской концепции целостного анализа и специальному рассмотрению версий метода с позиции Цуккермана (Цуккерман 1965) и Мазеля (Мазель 1978). Установочная цель первой лекции курса анализа состоит, по выражению Вартановой, в разъяснении принципиальных отличий между понятиями «целого» и «целостного» (Вартанова 2013). К первому относится цуккермановская версия, связанная с представлениями о суммативном целом, предполагающем процедуру «микроанализа» художественных средств и дальнейшего «макроаналитического» обоснования их единства в художественном целом. Мазелевская версия концепции целостного анализа связана с отношением к музыкальному произведению как органической целостности,



обусловленной всякий раз индивидуально-неповторимым первоимпульсом, названным Мазелем «художественным открытием». Именно концепция целостного анализа Мазеля, являясь результатом адаптации теории систем, сообщила анализу музыкальных произведений статус подлинной научной методологии, где органично происходит ассимиляция структурно-системного подхода в музыкознании, минуя при этом сложный научно-терминологический аппарат. Осознание этих концептуальных основ чрезвычайно важно на начальных этапах постижения студентами аналитической области музыкознания.

Обозначенная комплементарность методологических установок Цуккермана и Мазеля отразилась и на научно-педагогической деятельности Сосновцева. Влияние Цуккермана (научный руководитель кандидатской диссертации) отразилось в содержании лекционного курса и в направленности научной деятельности на создание теории новых музыкальных форм (вариантная форма, сложный период). Однако очевидной была и приверженность суждениям второго учителя — Мазеля, что выражалось в стремлении воссоздать тот тип аналитической парадигмы, в основе которой лежит обнаружение главного «движителя» — художественного открытия.

Заложенный - Сосновцевым системный тип анализа, в 70-е годы XX века был подхвачен его талантливой ученицей Левиной. А в дальнейшем получил развитие в спецкурсах анализа музыкальных произведений кандидатов искусствоведения, профессоров Ершовой и Варгановой. Плодотворность данной аналитической традиции подтверждается и в трудах современных представителей саратовской музыкально-теоретической школы.

**Ключевые слова:** *Саратовская консерватория, кафедра теории музыки и композиции, анализ музыкальных произведений, музыкально-аналитические традиции, целостный анализ*

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и композиции Саратовской консерватории (с 2002 старший преподаватель, с 2013 доцент). В 2012 году защитила кандидатскую диссертацию: «Мифопоэтика и интертекстуальность в позднем творчестве П. И. Чайковского».

Преподаваемые дисциплины: анализ музыкальных форм, гармония, введение в специальность, специальный класс. Сфера научных интересов связана с изучением позднего творчества П. И. Чайковского в интертекстуальной и мифопоэтической проекциях. Участник ряда международных и всероссийских научно-практических конференций. Автор 48 научных статей и двух монографий: «П. И. Чайковский “Пиковая дама”: опыт современной исследовательской интерпретации» (2015), «Последний вокальный цикл П. И. Чайковского: поэтика и стиль» (2017).

## Poster Presentations

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### **Factors Influencing the Ability of Children 3–5 Years Old to Keep Timing during the Spontaneous Singing**

The development of the singing ability of children 3–5 years old has been studied from different points of view (Bjorkvold 1985; Welch 1997; Tafuri 2007), but only a few of them dealt with the development of rhythmic abilities of children during singing.

Singing “in tempo” means that we alone keep the beat of the song, a beat which in some way needs to be interiorized so that it can be sustained without outside support. The aim of the present research is to identify the ability of keep timing while singing and the factors influencing positively or negatively this ability.

Two groups of songs have been analyzed. The songs of one group have been performed by the children belonging to an Infant school located in Tuscany (Italy) and collected by their teachers. The songs of the second group have been performed by a group of children who participated in a longitudinal research project, lasting six years, that started in their pre-natal life.

The analysis of the performances highlighted the presence of two main aspects: first of all, the children of both groups sang with a certain expressivity that produce a necessary flexibility related to the beat. Secondly, other factors emerged as a hindrance like breathing, because children do not know how to measure their breathing well, the pronunciation of words which is not yet very accurate at this age and children lose the beat. Or because they stumble over words or do not remember them well, and this makes their performance unsteady. Beside this, the children often played with the songs and had fun spontaneously introducing rhythmic and metrical variations. Comparing the results reached by the two groups, the main difference observed is the ability manifested by the children who participated to the longitudinal research to sing with more fluency and naturalness than the children of the other group. More details will be shown during the presentation.

**Keywords:** *children musical abilities in singing, expressive performance, timing abilities, playing with music in infancy*

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Johannella Tafuri, violinist, past Professor of Methodology of music education at the Conservatoire of Bologna (Italy) is frequently invited to teach in many refresher courses and in-service training for teachers at different levels, in various towns of Italy.

As researcher, her main interests are creativity, teaching methodology and musical development with particular attention to singing abilities development since pre-natal life. She is often invited in Italy and abroad for Seminars in Methodology of research for music education.

She contributes to various Italian and foreigner magazines with numerous articles in different languages and published several books. She has been President of SIEM (representing ISME in Italy), Chair of the ISME Research Commission, member of the Board of ESCOM and member of the Board of GATM (Gruppo Analisi e Teoria Musicale).

### **Lucia Pasini**

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### **“Sur un vieil air”: Charles Bordes’ (Mis)Understanding of Verlaine**

The main concern of my research is the relationship between music and text. My broader aim is to examine the repertoire of the *mélodie française*, understood as the outcome of an interaction between composer and poet, which results in turn in an original artistic expression. As Nicholas Cook puts it, “it is through the interaction of music and interpreter, text and context, that meaning is constructed” (180), and I intend to probe a particular problematization of the esthetic relationship between the instance that produces meaning and the instance that receives it. This problematization is caused by a complication entailed by the musical transposition itself, as regards the means by which the artistic object in question proves to be remarkable, not only esthetically, but also semantically.

While concentrating on these issues, I would like to present the interpretation of a *mélodie* by Charles Bordes, namely “*Sur un vieil air*”. It was composed in 1895 on a text by Verlaine, originally published in “*Romances sans paroles*” (1874). I will discuss it in particular in correlation to two different aspects of its relationship with Verlaine’s own poetics: firstly, the “de-iconization” of the poetic subject matter that Verlaine operates systematically in opposition to the Parnasse movement; and secondly, his programmatic widespread use of a musical lexicon, often employed synesthetically alongside references to the other senses, as a way to signal the expression of a poetic voice, and consequently of a subjective perception. As regards the former, Bordes’ melody is especially interesting, because it subverts Verlaine’s aesthetic proposition by iconizing the “air” mentioned in the title: the composer identifies it with Martini’s “*Plaisir d’amour*”, which is both quoted in the piano introduction, interlude and postlude, and explicitly mentioned in the score, thus creating intertextual relationships of stunning complexity. As concerns the latter, it is fascinating to explore how the voice line for the first stanza, by virtue of the absence of an actual melody, engages in a dialogue not only with the piano part in the immediate delivery of the performance, but also with the mismatch of the verbal tenses and of the referents for the personal pronouns (in a word, the discordance between what the poem seems to be saying and the way in which it says it) in the more long-lasting imaginative perception of the listener.

On the one hand, what I would like to show with this interpretation is that, in general, whenever a poem is set to music, the constraints of poetic form and those of the musical one become inevitably involved in a dynamic negotiation, which, by the very nature of these two forms of artistic expression, comes down to a negotiation of

meaning. On the other, I would like to put forth the hypothesis that this setting can be understood as a vehement denial of the “mise en abîme” of Verlaine’s aesthetic project that the *mélodie* itself seems to constitute, especially in its double refutation of the possibility of turning this text into a real “romance sans paroles”.

Musical example 1. Charles Bordes, *Sur un vieil air*, m. 1–4

Andante

CHANT

Andante (*Pleisir d'amour ne dure qu'un moment*)

PIANO

Pas lent

Le pi. a. no que baise

Pas lent

Musical example 2. Charles Bordes, *Sur un vieil air*, m. 40–44

En retenant beaucoup

pp

Rall.

Qu'as-tu voulu fin ro - fraîn in - cer - tain?

En retenant beaucoup

Rall.

(*Chagrins d'amour durent toute la vie*)

**Keywords:** *aesthetics, meaning, melodie française, Charles Bordes, Paul Verlaine*

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She has recently participated to the 16th International Conference on Music Analysis and Theory – Dichotomous Paths and Clashes: Complexities and Multiplicities in Music Analysis and Theory, organized by the Italian Gruppo Analisi e Teoria Musicale (GATM) in October 2019, with a paper titled "The Sound of Robert Frost: Listening to Poetry", and has published the following article: "Des formes sonores en mouvement: le langage poétique de Stéphane Mallarmé" (*Rivista italiana di filosofia del linguaggio*, vol. 14, n. 1, 2020, p. 143–154). Her research is currently supported by a scholarship of the Musical Association De Sono.

### **Alfonso Todisco**

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### **Towards Sonata Form: Domenico Scarlatti Formal Innovation**

Domenico Scarlatti was one of the most important composers of eighteenth century, he was born in Naples in 1685, in the same birth year of Johan Sebastian Bach and Georg Friedrich Händel. Despite his fame and his great virtuosity with the keyboard, in the period after his death he was simply confined in the group of "minor composers", because of the co-existence with these two important pillars of the history of music. Nevertheless the figure and the work of Domenico Scarlatti have nowadays achieved a great area in musicological and analytical studies fields, due to the work of cataloging and analysis made by scholars such as Longo and Kirkpatrick and especially thanks to the inclusion of his compositions in many concert programs by eminent pianists.

His most famous production consists in the 555 Harpsichord sonatas, which introduce important music writing innovations, with a new harmonic and melodic inventive and a rhythmic originality, which underlines a virtuosic experimentation on the keyboard.

The main objective of my presentation intends to show the important contribution that Scarlatti's sonatas have given to the development of classical sonata form, through the analysis of the most interesting experimentations introduced by the artist in terms of form. In specific, basing on the procedures illustrated in Sonata Theory of W. Darcy and J. Hepokoski, I will highlight the onset of those points which in future perspective will become some key points of the sonata in the second half of nineteenth century, namely the transition, the medial caesura and the subordinate theme. In support of my analytical research, I will

provide some statistic data, that summarize the frequency in the so-called “pre-Sonata Form experimentation”.

Despite the embrionic stage of these elements, the figure of Domenico Scarlatti is projected in a much more interesting dimension, as great innovator and forerunner of the form that will dominate in the musical classicism and lead us to deeply discover the genius of this great neapolitan composer.

**Keywords:** *Domenico Scarlatti, baroque music, sonata form*

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Alfonso Todisco is a pianist, conductor and researcher. He achieved the Piano Bachelor's degree and Master degree with the grade of 110/110 cum laude (June 2018) and attends Bachelor Degree of Orchestral Conducting at the G. Martucci Conservatory of Salerno in the class of Maestro Nicola Hansalik Samale. Alfonso Todisco is also a researcher, specialist in Sonata Form analysis. He took part on many conferences around Europe with critical success: October 2018 “15th GATM conference” in Rimini (Italia); March 2019 “Porto International Symposium on the Analysis and Theory of music”; June 2019 in Spain “FIMTE 14th Symposium Diego Fernandez”, October 2019 “16th GATM conference” in Rimini (Italy). Currently he is the Principal Conductor of the Artemus Ensemble of Pompei (Napoli). He has conducted the Martucci Conservatory Orchestra, the KLK Symphony Orchestra of Lviv (Ukraine), the Vidin Symphony Orchestra (Bulgaria), the Joven Orquestra del Leòn (Spain).

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## An Analysis of Bad Bunny’s “Caro” Music Video Based on Nicholas Cook Multimedia Models

Reggaeton and Trap are part of today’s most popular musical genres. Nevertheless, these genres are also criticized because of their misogynistic lyrics. In this sense, De Toro argues that “The musical style called Reggaeton, that has surpassed sales records and followers during the last years, is undoubtedly one of the most characteristic’s Latin-American sexism’s traces and is quite surprising that, although advances have been achieved in gender equality, its violence seems to be unnoticed” (De Toro 2011).

However, the video clip of the song “Caro” (Expensive in English) by Bad Bunny seems to attempt to change this stereotype of Reggaeton and Trap artists through the contrast of visual elements with the lyrics of the song. To show this, we used Nicholas Cook Multimedia Analysis. Cook proposes to test the similarity and the difference between the multimedia elements of a music video. This testing leads to

three multimedia interaction models: conformance, complementation, and contest (Cook 1998). In the first, multimedia elements are consistent. In the second they are coherent, but sometimes contrary, and in the third multimedia results contradictory.

In a hedonistic and narcissist style, common among Reggaeton artists, the lyrics of the song “Caro” refer to the artist’s “expensive” being. Bad Bunny speaks to critics and detractors about his “superiority for being expensive”, in a typical macho hip hop style. However, based on the simple ternary structure of the song, the video clip offers a reinterpretation of the lyrics following Cook’s Contest model by contrasting counterposed images to the lyrics of the song. In part A of the song, Bad Bunny becomes an empowered girl. Then, and before arriving in part B (the climax), a runway in a fashion show presents different characters that could be considered belonging to vulnerable sectors but that represent “the expensive” in the video clip. In the climactic section B, the Male Bad Bunny reappears in a sunset surrounded by young people gathered in a sort of ceremony of social inclusion, and finally, in the recapitulation, he merges with his female self. It seems that the video clip tries to share the idea that all people can be “expensive” no matter social status, sexual preference, age, gender, and even handicap conditions. Moreover, to be “expensive” means to accept and love our feminine and masculine sides, even if we were misogynist Reggaeton artists.

In a study conducted between 2017 and 2018 about gender violence in the lyrics of Reggaeton, Arévalo et al. concluded that “the global levels of gender violence shown by Reggaeton’s songs do not seem to decrease over time” (Arévalo 2018). However, it seems that today’s Reggaeton artists, as Bad Bunny, seek to change stereotypes not through the lyrics but by creating video clips that resignify the meaning of the songs according to Cook’s models.

With this paper, we intend to open the discussion about the value and importance of multimedia analysis in contemporary popular music since currently artists and producers conceive songs as multimedia products where the meaning of sound, images, and lyrics conform, complement, or contest among them. Thus, we propose that a comprehensive analysis can only be possible if all multimedia elements, that comprise the artist’s work, are tie together.

**Keywords:** *multimedia analysis, pop music, reggaeton, social studies*

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Alfonso Meave holds a PhD and an MM in Music Technology, and BM in guitar performance from Universidad Nacional Autónoma de México. He is a University Professor at Tecnológico de Monterrey and Lecturer at UNAM. His research and teaching focus on music theory, ear training, and music technology. In 2017 he was appointed Collaborating Professor at the State University of Campinas. Dr. Meave is co-author of the software ModusXXI v.1.0 an atonal melody generator based on Edlund’s Modus Novus methodology and Contrapuctus v.1.0 a species counterpoint analysis and



generation software based on the rules of Fux, Jeppesen, and Salzer. In the summer of 2015, he accomplished post-doctorate research stay at the Centre for Systematic Musicology of the University of Graz.

### **Андрей Павлович Горецкий**

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## **Месса Пауля Хиндемита: приношение католической традиции «старой музыки»**

Месса для хора а capella — последнее завершённое произведение Пауля Хиндемита — было написано по заказу и, что важнее, вопреки установкам композитора-протестанта, не обращавшегося к богослужебным жанрам, к тому же католическим. Уникальность произведения сказалась и на его композиционной технике.

В музыкальном тексте мессы прочитываются отсылки к разным приемам допалестринской полифонии. На их верхнюю хронологическую границу указывает техника неимитационного полифонического письма на кантус фирмус (*Gloria*, т. 40–51), остинатной полифонии (*Credo*, т. 104–121: ср. с пан-остинатными мессами Жоскена. — Евдокимова), а также фобурдона (XV в.; название этой техники вынесено в подзаголовок части *Benedictus*) и эллизионного канона (XV — первая четверть XVI в.; *Kyrie*, т. 17–19.). Нижнюю границу мы связываем со средневековой полифонией: прежде всего это модусная ритмика (XIII в.; *Credo*, т. 37–44), а также квартовая диафония (IX в.; *Credo*, т. 69–76).

Исторические аллюзии начинаются с первых тактов мессы. Уже начало *Kyrie* (пример 1а) представляет собой квазимитационное построение — сравним с аналогичным вступлением разных по мелодическому материалу голосов у Окегема: в *Kyrie* из мессы «*Sine nomine*» а 5 (пример 1б). В *Et incarnatus* хиндемитовской мессы (пример 2) звучит «контрапункт» приемов, имеющих разное положение на оси исторических координат: канон в октаву между сопрано и тенором плюс гокетирование между другой парой голосов — в альте повторяется подобие *ordo primo* пятого модуса (ср. тенора клаузул и мотетов XIII века).

Говорить о «воскрешении» того или иного композиционного принципа возможно, поскольку композитор был знаком с творчеством старых мастеров. Об этом факте свидетельствуют сохранившиеся программы концертов Ансамбля Школы музыки Йельского университета под руководством Пауля Хиндемита, составленные из сочинений эпохи *Ars antiqua*, *Ars nova*, *Ars subtilior* и т. д. (Buis 1991).

Хоровое творчество Хиндемита, в частности месса, а также влияние старинной полифонии на стиль композитора в разной степени были рассмотрены в диссертации А. Уолкера (1971), монографии А. Рубели (1975), статье У. Брауна (1995), диссертации П. Б. Киселёва (2008) и др. Отметим и диссертацию Н. Г. Бать (1978), которая первой в СССР подняла тему полифонии Хиндемита. Однако полифоническая техника собственно Мессы Хиндемита до сих пор не становилась предметом отдельного исследования. Наиболее дискуссионным нам представляется вопрос атрибуции полифонических приемов и степени присутствия или отсутствия имитационного письма в мессе и хоровых произ-

ведениях позднего периода творчества Хиндемита в целом. Д. Шрок называет мессу «чудом имитационной полифонии» (Shrock 2017), а Киселёв находит в финальном разделе Gloria двойную фугу (Киселёв 2008). Мы же склонны полагать, что «чудо» этой мессы заключается именно в области неимитационной полифонии: финальный раздел Gloria — вереница перестановок в четверном контрапункте по схеме старинного ронделя, *Et expecto* и *Osanna* — basso ostinato, а *Pleni sunt caeli* — пассакалия.

В целом месса — не только наивысшая точка длительного творческого пути, но и своего рода «индивидуальный проект», суть которого заключается в обращении к старинным композиционным техникам, характерным для католической традиции старинной музыки в рамках XIII–XVI веков.

Пример 1а. Хиндемит. Месса, Kyrie, т. 1–3

Sehr ruhig  $\text{♩}$  *etua* 3/4

Sopran Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Alt Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Tenor Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Bass Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Пример 1б. Окегем. Месса Sine nomine, Kyrie, т. 6–13

Sopran Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Alt Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Tenor Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Bass Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Пример 2. III Credo, т. 37 — «контрапункт» двух техник

Noch langsamer  $\text{♩}$  56 *p esp.*

Sopran Et in - car - na - tus est de - us, Et in - car - na - tus est de - us, Et in - car - na - tus est de - us, Et in - car - na - tus est de - us.

Alt Et in - car - na - tus est de - us, Et in - car - na - tus est de - us, Et in - car - na - tus est de - us, Et in - car - na - tus est de - us.

Tenor Et in - car - na - tus est de - us, Et in - car - na - tus est de - us, Et in - car - na - tus est de - us, Et in - car - na - tus est de - us.

Bass Et in - car - na - tus est de - us, Et in - car - na - tus est de - us, Et in - car - na - tus est de - us, Et in - car - na - tus est de - us.

**Ключевые слова:** Хиндемит, полифония, полифонический анализ, музыка XX века, старинная музыка

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За последние два десятилетия в российских музыкальных вузах заметно увеличилось количество студентов из стран восточно-азиатского региона (среди которых Китай, Южная Корея, Япония, Тайвань и Вьетнам). Это создает необходимость разработки специализированных психолого-педагогических программ, решающих задачу интеграции данных студентов в образовательную систему вуза.

В процессе обучения в России студенты из стран Восточной Азии сталкиваются со многими проблемами, среди которых как общие трудности адаптации в новой стране, так и проблемы специфичные для ситуации именно музыкального образования. Как, учитывая разницу в культуре и ментальности, помочь этим студентам извлечь максимальную пользу из обучения в рамках совершенно иной — европейской профессиональной школы? Какие рекомендации можно дать преподавателям, начинающими работать с такими студентами? Эти и другие вопросы явились для автора отправной точкой в создании межкультурного тренинга, посвященного аспектам адаптации восточно-азиатских студентов к обучению в музыкальных вузах России.

Представляя собой практику, основанную на активных методах групповой работы и развитии тех или иных компетентностей (Жуков 2004; Петровская 1989; Лебедева, Стефаненко, Лунева 2004), межкультурный тренинг на сегодняшний день является мощным и перспективным направлением в современном образовательном процессе при осуществлении программ поликультурного обучения (Стефаненко 1997; Мастеров 2004). Данный вид тренинга позволяет гибко сочетать дидактический подход с изложением теоретических знаний по теме межкультурного взаимодействия с подходом эмпирическим, закрепляющим полученные знания в форме практических упражнений в мини-группах.

Автором был апробирован специально разработанный тренинг на базе учебных групп студентов из стран Восточной Азии, обучающихся в Московской консерватории и Московском государственном институте культуры. Темы, задействованные в тренинге, позволяют: 1) осознать существующие культурные особенности этнических общностей, между которыми осуществляется взаимодействие в ходе обучения восточно-азиатских студентов в России; 2) понять механизм работы определенных универсальных психических процессов, задействованных в межкультурном общении. В тренинге обсуждаются: особенности вербального и невербального общения; этнические стереотипы и предубеждения; рассматриваются проблемы адаптации к русской культуре и пути их разрешения; особенности формирования исполнительских традиций в связи с принадлежностью к культуре; особенности европейской традиции музыкального исполнения; ожидания российских педагогов от студентов и наоборот.

Тренинг задействует различные методы, среди которых: лекции; групповые дискуссии; практические упражнения; групповой самоанализ как подведение итогов проведенных упражнений; ролевые игры, позволяющие смоделировать в рамках учебной ситуации типичные примеры профессионального взаимодействия с представителями русской этнической общности.

Так, в силу высокого уровня традиционности этих культур система образования в восточно-азиатских странах оказывается ориентированной на неукоснительное следование воле преподавателя. Поэтому особой трудностью для педагогов, работающих со студентами из данных стран, является мотивация на свободное и спонтанное высказывание своего мнения и развитие у них критического мышления, что является очень важным при освоении музыкальных дисциплин. Высокий уровень коллективистичности, свойственной представителям данных культур, зачастую мешает им интенсивно осуществлять свое индивидуальное развитие в рамках выбранной профессии.

Важнейшие черты в системе восточно-азиатских ценностных ориентаций: стремление к постоянству; восприятие некоей предопределенности судьбы; подчинение человека космическим законам общего мироустройства, божественным силам, государству в противовес европейскому индивидуализму, независимости, прогрессу и динамизму. Они существенно влияют на формирование предпочитаемого исполнительского стиля, противоположного западному, транслирующему драматическое столкновение личностного «я» с окружающей действительностью.

Упомянутые выше темы представляются ключевыми в разработке подобных программ, направленных на оптимизацию российского образовательного процесса с участием восточно-азиатских студентов. Их создание становится на сегодняшний день особенно актуальной задачей в контексте мировой тенденции к интернационализации высшего образования.

**Ключевые слова:** *межкультурный тренинг, музыкальное образование, восточно-азиатские студенты, психологическая адаптация*

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Ольга Игоревна Кузнецова — психолог, этнопсихолог, музыковед. Базовое музыкальное образование получила в Центральной музыкальной школе при Московской

государственной консерватории им. П. И. Чайковского по классу скрипки и теории музыки. Дальнейшее формирование профессиональных интересов во многом предопределила учеба в «Maryland English Institute / University of Maryland» (США, 2000).

В 2006 году окончила МГУ им. М. В. Ломоносова, факультет психологии, специальность «Психология», специализация «Социальная психология», «Этнопсихология» (научный руководитель – проф., доктор психологических наук Т. Г. Стефаненко). В 2018 году окончила МГИК, факультет музыкального искусства, специальность «Музыкознание и музыкально-прикладное искусство», специализация «Музыкальная педагогика» (научный руководитель – проф., доктор педагогических наук, Л. С. Майковская). Автор ряда научных статей на тему психологической адаптации восточно-азиатских студентов к учебе в музыкальных вузах России, диалога Востока и Запада в восточно-азиатской и европейской музыкальной культурах, аспектов исполнительской традиции студентов из стран Восточной Азии и особенностях педагогического процесса. Профессиональные интересы – актуальные проблемы культуры и межкультурное взаимодействие в различных аспектах профессиональной деятельности.

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## **Синестезия в слуховом анализе.**

### **Особенности практического применения в курсе сольфеджио**

В докладе планируется кратко осветить понятие синестезии как особенности восприятия, обозначить основные связи синестезии с музыкально-слуховым восприятием, показать практические примеры «синестетической» работы по развитию навыков слухового анализа в вузовском курсе вокального сольфеджио.

Психологический термин «синестезия» (от др. — греч. συναίσθησις < σύν, «вместе» + αἴσθησις, «ощущение») — феномен, при котором раздражение в одной сенсорной или когнитивной системе ведет к автоматическому, непроизвольному отклику в другой сенсорной системе. В музыковедении, синестезия упоминается чаще всего в связи с одной из разновидностей — хроместезией или феноменом «цветного слуха», при котором прослеживается связь лишь между различными параметрами звука и цветовыми ассоциациями.

Между тем богатейшие возможности визуально-аудиально-кинестетических взаимодействий эмпирически существуют и применяются в музыкально-педагогической практике. Такие словосочетания, как «легкий, светлый, теплый» звук — или «темный, тяжелый», в различных комбинациях слышал неоднократно каждый при обучении игре на музыкальном инструменте или пению. Так же как и рекомендации педагога «осветлить, облегчить» или «утяжелить» звук, сыграть «вкусно, терпко» или «пряно» для достижения необходимого художественного результата. Успешность подобных синестетических методов работы со звуком доказывается тем, что воспринимаются они обучающимся, как правило, адекватно, выполняются технически сообразно, а достигнутый результат анализируется и воспринимается слухом обоих участников процесса, как удовлетворительный. Одним из радикальных вариантов подобной

практики является опыт японской пианистки и композитора Хироми Уэхара. Еще в процессе обучения она использовала не специальные музыкальные термины, а только цветовые характеристики: «Играй красный», — когда требовалось показать темперамент; «Играй синий», — когда надо было показать грусть. По словам пианистки, она не мыслит музыкальными категориями при создании музыки, а старается визуализировать звуки. Таким образом развитие синестезии как особенности восприятия стимулируется в процессе обучения как некий дополнительный, обогащающий компонент художественного, «правополушарного» мышления.

Обращаясь непосредственно к практической теме слухового анализа в вузовском курсе сольфеджио, следует обратить внимание на его изначальную «левополушарность», а именно: опору на структуру (последовательность), логику (форма последовательности, предложенной к анализу), определенные математические закономерности (построение интервалов и аккордов) и т. д. При профессиональной музыкальной подготовке неокрепшему слуху лишь в самом начале обучения можно опереться на «пустую» квинту и «мягкую» терцию. В дальнейшем слуховой тренинг практически избавляется от подобных «синестетических» попыток облегчить определение интервалов и аккордов. Тем не менее в практике работы с вокалистами, значительная часть которых имеет определенные пробелы в базовом сольфеджио, «синестетический» слуховой анализ может оказать существенную помощь в комплексном развитии профессионального слуха, особенно в той его части, которая касается освоения гармонического языка XX века. В докладе будут представлены практические таблицы определения аккордов, а также аудио-тренажер по их освоению.

**Ключевые слова:** *развитие музыкального слуха, психология музыкального восприятия*

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Екатерина Александровна Сонкина родилась в Москве. В 1995 году с отличием окончила Московский государственный музыкальный колледж им. А. Шнитке по специальности «хоровое дирижирование». В 2001 году с отличием окончила дирижерский факультет Московской консерватории (класс профессора И. Г. Агафонникова), успешно защитив дипломную работу «Циклы духовных песнопений Н. Н. Каретникова. Основные аспекты музыкальной стилистики и драматургии» (научный руководитель профессор В. С. Ценова).

В 1998–1999 учебном году участвовала музыкально-психологическом тренинге: «Моделирование артистического мастерства» профессора М. В. Карасёвой

(Московская консерватория). В настоящее время ведет работу над диссертацией «Базовое сольфеджио. Эффективные пути взаимодействия слуха и голоса». Научный руководитель – профессор М. В. Карасёва. Автор ряда научных статей на темы развития слуха и голоса. С 2002 года – преподаватель кафедры теории музыки (курс сольфеджио у вокалистов). Ассистент профессора М. В. Карасёвой (индивидуальная гармония у студентов I курса дирижерского факультета). С 2008 года – спецкурс «Современное сольфеджио» у студентов дирижерского факультета. Создатель и руководитель детской музыкально-хоровой студии «Голосок».

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## **«Помощники» и «вредители» как главные действующие лица в опере С. Прокофьева «Любовь к трем апельсинам»**

Состав персонажей оперы С. Прокофьева «Любовь к трем апельсинам» отличается многочисленностью и разнородностью: волшебные — и реальные, взятые из комедии дель арте и колоды игральных карт; никому не ведомые Чудаки и Пустоголовые в компании с Лириками, Трагиками и Комиками, а также Кухарка, Чертенята, Медики, Придворные, Уроды...

И всё же, на наш взгляд, установить отчетливое разграничение персонажей возможно — в соответствии с их функциями в формировании сказочного сюжета. В этом случае группировка происходит на разных уровнях, каждый из которых открывает новый смысл в понимании оперы. Первый уровень: группы персонажей, находящиеся на сцене и как бы в зрительном зале, где можно представить себе «театральных критиков», придерживающихся различных концепций оперного театра. Это Чудаки (которые выступают за «настоящее» в театральном действии), Комики, Лирики, Трагики и Пустоголовые (любители фарсов). В их позициях узнается современное Прокофьеву разноречие театральной прессы. Группы «критиков» в основном находятся за пределами сцены и самого театрального действия и появляются лишь в актуальных для каждой из них эпизодах с целью побороться за свой тип представления. Комментируя действие, они являются неким подобием хора древнегреческой трагедии. Второй уровень разделения выявляет лица действующие (в прямом смысле этого слова) и фактически бездействующие. «Бездействующих» немного. К ним относятся самые высокородные персонажи: Принц, Король и Три принцессы. «Действующие» же весьма многочисленны. Воспользовавшись систематизацией В. Проппа, разделим их на «помощников» и «вредителей», представляющих силы добра и зла: это важнейший уровень группировки персонажей, которому и посвящен наш доклад.

Противостояние помощников и вредителей является двигательной силой сюжета, от которого зависит весь ход событий, вся драматургия оперы. На каждой стадии противостояние обновляется, приобретает иной характер. Сцена прямого столкновения «лидеров» двух «лагерей» — карточный поединок Челия

и Фаты Морганы из второй картины первого действия. Челий проигрывает судьбу своих персонажей, в результате чего он не имеет права вмешиваться в ход событий, чтобы помочь им. В следующий их поединок (IV д., I к.) вмешиваются Чудаки, запирая Фату Моргану в башне и восстанавливая таким образом равновесие сил.

Разделение персонажей на два лагеря весьма отчетливо проявляется в музыке. О. Степанов выделяет две линии музыкальных характеристик: для линии злых персонажей характерны «напряженные хроматизированные интонации, экспрессивно-обостренные мелодические ходы, неустойчивая гармония» (Степанов 1972), тогда как музыкальная линия добрых персонажей вся сконцентрирована в знаменитом Марше. Марш становится лейтжанром помощников и звучит в тех случаях, когда преимущество оказывается на стороне добрых сил. Это происходит на нескольких уровнях. Во-первых, Марш как оперный номер пять раз появляется в произведении. Во-вторых, интонации Марша цитируются в вокальных партиях и в оркестре 18 раз с разной степенью варьирования — как помощниками, так и вредителями (например, когда Фата Моргана велит Смеральдине притвориться принцессой). Наконец, третий вариант — общий маршеобразный ритм с четкой структурой и фанфарные интонации без цитирования. Интонационная сфера вредителей в основном представлена хроматическими ходами и может влиять на помощников: так, больной Принц, находящийся под пагубным воздействием мартеллианских стихов, «разговаривает» хроматизмами вплоть до своего выздоровления во втором действии.

Марш не случайно приводит помощников к победе над вредителями — ведь это коллективный жанр, а противостоять злу можно только сплоченной командой.

**Ключевые слова:** Прокофьев, «Любовь к трем апельсинам», опера, Пропп

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Наиля Валерьевна Насибулина в настоящее время обучается в Российской академии музыки имени Гнесиных (IV курс, музыковедение) в классе доктора искусствоведения, профессора Л. Л. Гервер. Ранее, в 2016 году, окончила Казанский музыкальный колледж имени И. В. Аухадеева (отделение теории музыки). Участник конференций в РАМ им. Гнесиных («Исследования молодых музыковедов», 2017, 2018; «Музыка в современном мире: культура, искусство, образование», 2017, 2018) и Московской консерватории («Froberger Fest», 2016).



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### **Жанровая модель домбрового кюя в творчестве современных казахских композиторов**

Произведения для широко распространенного казахского инструмента «домбра» представляют собой один из наиболее значимых жанров казахской традиционной музыки. Разнообразные формы репертуара домбры развивались в одиннадцати региональных традициях по всему Казахстану. Генеративная модель (термин И. Земцовского 1985) кюя представляет собой развернутую в архитектонике произведения темброво-регистровую модель звука в тюркских культурах (Утегалиева 2013). В XX веке композиторы разных поколений (Е. Брусиловский, Н. Тлендиев, Е. Рахмадиев, Г. Жубанова, А. Бестыбаев, А. Абдинуров, А. Жайым и многие другие) приняли эту модель для больших оркестровых произведений, которые имеют разные жанровые определения (поэма, картина, увертюра, кюй), но представляют одинаковую тенденцию к объединению западных и казахских композиционных принципов.

Традиционный кюй как инвариант взаимодействует с инвариантами западных жанров и свойственными им принципами развития. Мы рассматриваем симфонический кюй и подобные явления как объект для комплексного семиотического анализа, который включает различные иерархические слои от отдельного произведения до жанра и традиции. Отдельные произведения всегда амбивалентны в смысле формы и могут представлять различные комбинации кюя (чаще всего в формах западно-казахской традиции токпе) и сонаты, концертных, трехчастных форм или рондо. Взаимодействие принципов модальной и тональной композиции осуществляется благодаря сходству регистрового развития в домбровой музыке и тонального развития в западной музыке. Структурное развитие почти всегда основано на сочетаниях «прорастания» музыкальной интонации, характерных как для традиционной казахской, так и ранней европейской музыки, симфонизма и концертности (состязательности). Такое взаимодействие может проявляться в одночастных формах или в одной из частей в циклических формах (симфония, сюита).

Определение жанра часто зависит от самого композитора и «степени» проявления инварианта кюя. Композиции, названные авторами симфоническими кюями, представляют собой только часть таких сочинений (поэмы, картины, произведения неопределённого жанра и т. д.), совокупность которых мы определяем как орбитальные жанры оркестрового кюя.

Большинство таких сочинений относится к программной музыке. Как и в программах традиционных кюев, содержание может широко варьироваться и представлять картинный или сюжетный вид. Существенная роль программности объясняется генетической связью между домбровым кюем и традиционными эпосами. Ни один из традиционных кюев не исполняется без предварительного рассказа его сюжета.

Таким образом, опираясь на традиционный инвариант и инварианты европейских одночастных симфонических жанров, современные композиторы сознательно сохраняют связь с этническими традициями, хотя такие связи становятся более сложными и разнообразными. Понимание функционирования инварианта необходимо не только для изучения национального стиля в оркестровой музыке, но и для текста современной казахской культуры в целом, путей развития концепций этнического искусства в период интенсивной вестернизации.

**Ключевые слова:** *симфонический кюй, инвариант, казахская академическая музыка*

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### **Анализ музыкального смыслообразования — «художественное открытие» и «смысловой взрыв»**

Изучение особенностей индивидуального композиторского замысла в контексте классической парадигмы музыкального искусства (XVIII–XXI вв.) — одна из актуальных, до сих пор не решенных проблем современного музыкознания. Важнейший прорыв в этой сфере был совершен Л. А. Мазелем, который сформулировал идею «художественного открытия» (Мазель 1991), связав последнее с воплощением в произведении нового индивидуального видения «тех или иных сторон действительности либо выразительных возможностей художественных средств» (там же, 134). Однако несмотря на то что художественное открытие (ХО) координирует наиболее значимые внутренние связи произведения (между формой и содержанием), преобладающая при анализе ХО стратегия «от формы — к содержанию» делает главным предметом исследования вопросы трактовки жанра и формы, элементов музыкального языка, понимая ХО прежде всего как «техническое изобретение», «творческую находку в складно сделанной вещи» (там же, 135).

Анализ ХО в области содержания, по мнению Мазеля, не требует специального методологического аппарата: «...Такие замыслы, открытия, темы (в об-

щем значении слова) <...> могут быть достаточно полно описаны без специальных терминов и понятий» (там же, 139). Однако усиление интереса к содержательной стороне музыки в последние десятилетия поставило музыковедение перед необходимостью разработки методологии исследования музыкального смыслообразования. К многообразию существующих в этой сфере подходов (с позиции общей эстетики, семиотики, структурализма, когнитологии), объединенных общей стратегией анализа «от содержания — к форме», приводящей всё к той же композиционной основе произведения («Композиционным <...> уровнем, подобным вершине пирамиды <...> удерживается иерархия всех трех уровней системы [содержания. — Н. К.]» (Пашина 2008, 19)), прибавим подход к смыслообразованию с позиции психологии, опирающийся на алгоритм работы сознания как аппарата смыслообразования и понимания, перерабатывающего всеобщие значения в личностный смысл. Экстремальная точка прорыва из онтологической сферы в пространство индивидуального обнаруживает все признаки понятия Ю. М. Лотмана «смысловой взрыв» (Лотман 2000).

Смысловой взрыв (СВ) трактуется как эпицентр смысловой архитектуры произведения, где концентрируется концептуальный смысл (который может быть вербализован как тема сочинения) и одновременно «взрывается» рождением эксклюзивной авторской метафоры, становящейся содержательным открытием в рамках индивидуального композиторского замысла. Прорыв в индивидуальное, открытие нового смысла как важнейший параметр СВ, обнаруживая точки соприкосновения с ХО (включая логику парадокса), позволяет соотнести эти понятия в контексте анализа музыкальных произведений.

Однако при раскрытии СВ, следуя стратегии «от содержания — к форме», последнее понятие обретает значение не внешней, а внутренней формы, осложняющей проблему специфически музыкального формообразования наличием неспецифических для музыки логосных форм, или форм смысла. Их выявление, задействуя такие экстрамузыкальные параметры смыслообразования, как слово, образ и действие, пространство и время и организующий этот конгломерат хронотоп, позволяет увидеть внутреннюю форму произведения как «сложно построенный смысл» (Лотман 1998, 23).

Таким образом, стратегии выявления художественного открытия и смыслового взрыва не являются взаимобратимыми, обнаруживая несовпадение ХО и СВ как родственных, но не синонимичных и не взаимозаменяемых категорий, принадлежащих различным стратам музыкально-художественного целого. Как ХО в области формы и выразительных средств, так СВ в сфере смыслообразования выдвигается как методологически обоснованное понятие, имеющее «определенную эвристическую ценность», «ключ к наиболее глубокому пониманию произведения» (Мазель 1991, 138), который позволяет регистрировать открытия в области содержания музыкальных произведений, расширяя и обогащая сферу целостного анализа.

**Ключевые слова:** Мазель, Лотман, художественное открытие, смыслообразование, смысловой взрыв, внутренняя форма

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## **Освоение элементов музыкального языка и эмоционального содержания посредством двигательных методик**

В начале XX века в искусстве возник повышенный интерес к телесной сфере человека. Это время утверждения различных новых направлений в хореографии (в частности, свободный танец Айседоры Дункан) и новых методических концепций в музыкальном искусстве. Сегодня эти разработки сохраняют свою актуальность: двигательные методы всё шире применяются в музыкальном образовании и музыкальной терапии.

Данный доклад будет посвящен взаимосвязи элементов музыкального языка, эмоционального содержания музыки и движений человека, а также способам наиболее эффективного использования этих взаимосвязей в методических целях.

Идея использования движений для освоения элементов музыкального языка будет рассмотрена на примере одной из двигательных методик – ритмической гимнастики (эвритмики) Эмиля Жак-Далькроза. Она возникла как метод освоения прежде всего ритмического параметра музыкальной ткани, а также других элементов музыкального языка посредством различных движений – шаги, прыжки, хлопки, бег и т. д. Быстро распространившись по миру, она доказала свою эффективность на начальном этапе музыкального образования. Жак-Далькроз отмечал, что физиологическое ощущение, восприятие ритмоформул и дальнейшее их телесное воспроизведение ускоряли процесс улучшения ритмического чувства. Вместе с тем в эвритмике ставились и ко-

ординационные задачи, которые способствовали развитию телесной «базы» для исполнительства, решения исполнительских проблем, затрагивая терапевтическую сферу. По замыслу создателя ритмическая гимнастика позиционировалась как метод для обучения музыкантов. Однако работа над координационными задачами сделала ритмический метод более широким с точки зрения применения, позволяя не только решать профессиональные задачи, но и использовать отдельные приемы и подходы для работы с не-музыкантами (прежде всего в области музыкальной терапии, также в театральной и танцевальной областях). В докладе планируется систематизировать разные типы упражнений ритмической гимнастики, сравнить их и сделать методические выводы в отношении эффективности этого метода, а также обосновать целесообразность его использования для музыкального образования и музыкального искусства.

Предполагается, что данное исследование эвритмики поможет не только рассмотреть принципы Жак-Далькроза в их классическом виде, но и создаст теоретическую основу для развития существующих музыкальных методик в условиях современной музыкальной практики.

**Ключевые слова:** *ритмика, эвритмика, кинестетическое восприятие, Жак-Далькроз, методика*

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**ДЕСЯТЫЙ ЕВРОПЕЙСКИЙ КОНГРЕСС ПО МУЗЫКАЛЬНОМУ АНАЛИЗУ**  
*Тезисы докладов*  
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