

Life-World and Musical Form

Concepts, Models, and Analogies

Abstracts

Immanuel Kant and César Franck's Cyclic Form

Giselle Lee

Goethe's organic metaphor of arts has been a popular explanation to the nineteenth-century cyclical thematic procedures, in which a musical prototype generates the themes of the entire work (Montgomery 1992, Taylor, 2011, Grimes 2012). A more recent study by Benedict Taylor (2016) has related the procedure to the concept of time in addition to organicism; his chapter on *la sonate cyclique* of Camille Saint-Saëns, César Franck and Vincent d'Indy argues that the French cyclic form displays multiple temporality suggested in Marcel Proust's *À la recherche du temps perdu* (1913-1927). Although Proust's significance on d'Indy's remains uncertain, it can hardly account for Franck's formal strategy since the novel was published two decades after his death. Considering Franck's early education on the *Critique of Pure Reason*, this paper explores the correlation between Kant's philosophy and Franck's cyclic form by analysing the latter's mature chamber works, including the Piano Quintet (1881), the Violin Sonata (1886) and the String Quartet (1890). Adapting the current theories of musical form (Caplin 1998, Hepokoski and Darcy 2006, Wingfield and Horton 2012, Taylor 2011 & 2016 and Vande Moortele 2009 & 2017), I devise a theoretical model to conclude Franck's strategies according to its thematic, harmonic and formal syntaxes. I consequently argue that instead of Goethe's organicism and Proust's multiple temporality, Franck's approach to cyclicism manifests Kant's concepts of transcendental apperception and organic teleology.

Teleology, Tonality and Syntax in *Fin-de-Siècle* Viennese Symphonic Form

Kelvin H. F. Lee

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 Hepokoski's sonata deformation theory (1993) and identified aspects of *fin-de-siècle* formal practices, this approach foregrounds departures from diatonic formal orthodoxy rather than the generative responsibility of post-Wagnerian tonal content as essential to *fin-de-siècle* sonata forms. Its

emphasis on the ‘essential sonata trajectory’ as a regulative idea neglects a different teleological model manifested in chromatic tonality and thereby fails to illuminate the formal syntax engendered by such tonal properties.

Adapting Caplin’s form-functional theory (1998), this paper interrogates the implications of chromatic tonality on *fin-de-siècle* sonata forms drawing on the recent advances in neo-Riemannian theory. I argue that a double-syntactic understanding of tonality (Cohn 2012) is fundamental to *fin-de-siècle* sonata forms, which manifest at first a Hegelian dialectic that eventually turns into a negative dialectic (Adorno 1973). Mindful of the Hegelian bearing on nineteenth-century music-theoretical thoughts, I scrutinise the tonal-harmonic underpinning of *fin-de-siècle* sonata forms by reconsidering Hauptmann’s and Riemann’s dialectical conceptions of tonality (1853; 1872) in relation to Horton’s orbital tonality (2018) and Cohn’s diatonic-hexatonic matrix (1999). Drawing on a survey of 20 Viennese symphonic first movements composed between 1880 and 1920, I address two central issues: structural permeation of hexatonic tonal contrast; and formal function of the breakthrough as a locus of syntactic reappraisal. Together they attest to an alternative sonata teleology, the syntactic behaviours of which can only be explicated with a revamped tonal-harmonic foundation.

A Schoenbergian-Trinitarian Critique of a Trinitarian Critique of Schoenberg

Matthew Arndt

Michelle L. Stearns has argued that “a trinitarian model of unity is potentially far more fruitful ... than the model of unity that [Arnold] Schoenberg advocates.” However, while she acknowledges that “the philosophy of music can enrich and augment theological discourse,” she does not address how music itself might facilitate reflection on unity. This paper aims to explore this question through analysis and criticism of *Ancient Keys*, a recent work by Victoria Bond. This piano-concerto arrangement of a Greek Orthodox communion chant by a Jewish composer is apropos of an encounter between Christian and Jewish conceptions of unity. I analyze the work using Schoenberg’s concept of formal function as reformulated by Matthew Arndt; formal function is based on the metaphors of music as life and as language, so its manner of employment can be philosophically suggestive. This analysis makes transparent that the work’s approach goes far beyond what is colloquially understood by arrangement to embrace a prodigious elaboration of the form of the chant. This elaboration embodies an artistic interpretation of the chant as having a certain “universality [in] the meditative effect of [its] notes”; according to Bond, the chant in “its purity and profundity” reverberates in the work as if in “an enormous space.” In other words, the formal congruence between the chant and the concerto constitutes their imputed unity, which itself substantiates an impression of universality. This is a kind of unity in plurality, as advocated by Stearns, yet I show that it departs from her model in two important ways. First, there is no predominance of “attraction,” as stipulated by Stearns; rather, “attraction” and “repulsion” show up as mutually implicative polarities in the dynamic, functional whole. Second, just as the form, considered as reflective what Schoenberg calls the musical idea, is presented

alternately as a Christian chant and a Jewish concerto, so nothing is implied here about God's essence, only perhaps his energies in the "meditative effect." Such deliberate unknowing is proper to both Schoenberg's Jewish heritage and Stearn's trinitarian heritage; both of these traditions and musical tradition continue to afford insight into theological and musical unity.

Spiritual identity and music in light of individuality and Community

Martin Rötting

Spiritual identity is the result of a process in which a life path navigation is developed. Music plays an important role in the creation of maps of meaning and in individual and communal rituals to apply these maps. The paper uses data from an empirical study on the development of spiritual identity to show how music is part of this process (Rötting, Navigation. Spiritual Identity in an Interreligious World, field studies in Munich, Seoul, Vilnius and New York St. Ottilien 2019).

Individual and Communal Expression in Mendelssohn's String Quartet in E-flat, Op. 44/3

Hazel Rowland

The appearance of new material *A* in the dominant at bars 46-68 in the first movement of Mendelssohn's E-flat String Quartet, Op. 44/3 holds a strong claim to being the subordinate theme (ST). According to Krummacher (1978), later lyrical material *B* at bars 93-103 then forms part of the closing group. Hepokoski and Darcy (2006), however, would view *B* as ST instead since it follows a medial caesura and achieves structural closure with a dominant perfect authentic cadence (V:PAC), thus providing the *Essential Exposition Closure*. *A* should thus be viewed as forming part of a transition (TR) complex, which is based on Main Theme (MT) material; indeed, bars 49-56 continue to be accompanied by motives from MT.

Rather than attempting to define either *A* or *B* as ST, this paper argues that Mendelssohn intentionally provided two possible STs, each offering an alternative mode of expression. In the exposition, *A* represents *communal* expression, since its melody is shared across the quartet, being passed between the lower voices and the first violin; whereas *B* symbolises *individual* expression, since the first violinist takes control of the melodic line. In tracing the course of *A* and *B*, this paper demonstrates how their ambiguous status is essential to the movement's expressive strategy (Hatten, 2004). Moreover, in illustrating how the movement reflects Mendelssohn's desire to reconcile the subject and the collective (Toews, 1994 and 2004; Taylor, 2014), it advocates for an approach to analysing sonata form that takes into account the composer's specific aesthetic concerns.

Bibliography

- Caplin, William. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998).
- Hatten, Robert. *Interpreting Musical Gestures, Topics, and Tropes* (Indiana University Press: Bloomington and Indianapolis, 2004).
- Hepokoski, James; and Darcy, Warren. *Elements of Sonata Theory: Norms, Types and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006).
- Krummacher, Friedhelm. *Mendelssohn, der Komponist: Studien zur Kammermusik für Streicher* (München: W. Fink, 1978).
- Taylor, Benedict. 'Beyond the Ethical and Aesthetic: Reconciling Religious Art with Secular Art-Religion in Mendelssohn's "Lobgesang"', *Mendelssohn, the Organ, and the Music of the Past: Constructing Historical Legacies*. Ed. Jürgen Thyme (University of Rochester Press, Rochester: 2014), pp. 288–310.
- Toews, John Edward. *Becoming Historical: Cultural Reformation and Public Memory in Early Nineteenth-Century Berlin* (Cambridge: Cambridge University Press, 2004).
- . 'Musical Historicism and the Transcendental Foundations of Community: Mendelssohn's *Lobgesang* and the "Christian-German" Cultural Politics of Frederick William IV', in *Rediscovering History: Culture, Politics, and the Psyche*, ed. Michael S. Roth (Stanford University Press: Stanford, California, 1994), pp. 183-201.
- Wingfield, Paul; and Horton, Julian. 'Norm and Deformation in Mendelssohn's Sonata Forms', in *Mendelssohn Perspectives*, ed. Nicole Grimes and Angela Mace (Aldershot: Ashgate, 2012), pp. 83-112.

A New Formal Approach to Alfred Schnittke's Concerto Grosso No. 6

Soh Young Choi

Alfred Schnittke completes the six Concerti Grossi between 1977 and 1993 over the course of his career. Each Concerto Grosso exhibits its characteristic large-scale formal structure, which I refer to "musical fabric." This study examines Concerto Grosso No. 6, a complete version of Schnittke's explorations to create a unified whole over the course of a single movement and complete movements in the Concerti Grossi. This study also introduces a new analytical

framework made up of the three stages—the beginning, the pathway, and the ending. In a pre-determined structural frame, whether a type of traditional form or Schnittke's own formal structure, the beginning of a single movement introduces the main pitch-materials, its pathway characterizes the movement in the various ways, creating goal-directed forces based on structural dissonances through the manipulations of vertical and horizontal dimensions. Its ending is concluded by closing climax, which I define as the destination of goal-directed forces. The paper outlines each stage of all the three movements in Concerto Grosso No 6 and elucidates how a musical fabric is constructed by the interactions among the three stages. Through this analytical process, the study provides a new perspective to understand Schnittke's approach to a large-scale formal structure that has been overlooked in his music.

Artificial Neural Networks - Principles and Applications

Helmut A. Mayer

Biological neural networks having been shaped in billions of years of evolution are the source of numerous, complex capabilities of living organisms. Especially, the form of intelligence attributed to humans has inspired computer scientists to model artificial neural networks in order to achieve learning in computers. In a general form learning is equivalent to controlled changes in the complex neural circuitry of the brain. In the artificial model the control mechanisms governing the adaptation of neural parameters are built into training algorithms being an important area of research in artificial neural networks. We will introduce the basic ideas of artificial neural networks, discuss some important aspects, and conclude with an application of a specific network type, namely, Self-Organizing Maps reading and classifying Russian literature.

Poetic Language and Dynamic Networks: Musical Form Between Work and (Hyper)Text

Karl Braunschweig

In the 1960s, intellectuals from several related fields (Todorov, Barthes, Genette, Beardsley) declared poetic language to involve the play of signifiers whose essence is (potentially infinite) connotation; additionally, some argued that the notion of denotation was restricted to the sphere of scientific and everyday language, and that in poetic language it was essentially a constraining myth. This new discourse in poetics further suggested that meaning occurs in the space between signifying units (Ricoeur 1977), rather than being contained in them (in an underlying signified). While some precedents can be found in history (e.g., Rumph 2014 on eighteenth-century music aesthetics), this new line of thinking coincides with current explorations into the nature of networks and hypertexts—dispersed, non-linear forms of knowledge and signification—and how we might experience them in aesthetic forms. Given the recent tendency towards theorizing musical form according to elements (rather than the

top-down approach common with organic aesthetics), and the disciplinary pluralism that marks our historical moment, the insights of these thinkers into the unique signifying medium of poetic language seems particularly relevant. The concept of the network as a signifying field and the hypertext as a model for musical form marks a shift to define networks rather than works and to integrate a diverse range of listener-oriented connotations rather than prescribed meanings. Exploring excerpts of tonal music from this perspective can thus elicit new insights from traditional sources; poetic language offers the integration of multiple theoretical methods and an emphasis on non-linear aspects of musical meaning.

Ravel's Formal Networks

Sigrun Heinzelmann

Ravel was keenly interested in a wide range of literature from the past to his own time; among his circle of friends were the poets Léon-Paul Fargue and Tristan Klingsor. Quite often, Ravel cited Edgar Allen Poe as one of his most important teachers (his sources being French translations of Poe's essays and poems). This contribution will provide a short overview of the multiple connections between Ravel's oeuvre and literary models, then focus on the relationship between poetic and musical forms. Through close analysis I will show how Ravel "translates" poetic content and poetic forms into musical forms as a way to create musical discourse and discuss how the principle of "correspondances" between music and the other arts shapes an essential aspect of his compositional aesthetic.

Musical Universals: the History of an Idea

Lorena Mihelač/Leon Stefanija

In what seems to be semantically and functionally most flexible among the arts, not many scholars have addressed the issues of musical universal. In music, the question about universals has been recently addressed directly by Harwood in 1976, two decades later discussed on the conference in Paris »Les Universaux en musique«, however, the most ambitious contribution in defining musical universals, the Lomax's Universals in music, has moved from the field of humanities and social sciences only in the last two decades to the IT field and cognitive.

Even if the goals and methodologies of addressing musical universals are awaiting a systematic discussion, the perspectives from which musical universals are addressed indicate two broad sets of variables: cognitive or perceptual and formal or structural. This paper addresses the epistemological approaches to musical universals as a part of the history of ideas in music analysis. Ranging from negation to recognition, the authors follow up the concepts of musical universals and their contexts from a musicological perspective. They juxtapose the pre-computer-assisted era with the IT period they firmly believing that the past is never only history but something alive.

A special topic in the paper is the presentation of the relationship between “static” musical universals (regularities of sensory, cognitive, affective and motor content processing found by using large bodies of musical data and computational techniques), and “dynamical musical universals” (the way the musical universals are processed in listener or/and composer), and the conceptualization of processing universals used in computer-assisted musical analysis. Emphasized is also the urge to establish sound relations in music research today, by integrating historical, empirical, experimental, computational modelling and different scientific fields (musicology, psychology, IT, biology) since the very idea of musical universals implements both anthropological perspectives, nature and culture.

Keywords: musical universals, processing universals, comparative musicology, computational musicology.

Form as Layers

Beate Kutschke

Recent research by Joel Greenberg (2017) and Felix Diergarten and Markus Neuwirth (2019) advertised a new concept of musical form: namely the concept of form as a combination of form-constitutive elements taken from a pool of available form modules. This model opposes the traditional concept of form as a kind of mould or scheme with regard to which composers create their individual compositions. While the ways in which modules are combined and related to each other have not yet been systematically explored, the theories mentioned above imply the successive juxtaposition of different modules. In contrast, this presentation will examine form as an effect of the simultaneous stacking of modules on top of each other, musical form as an aggregate of layers. In the presentation I will first compare the superimposition of layers with the Deutsche Bahn position indicator of the trains on the platform, which in fact inspired me to the vertically oriented concept of musical form, and second, I will relate it to the findings of Carl Dahlhaus (1978). Dahlhaus distinguished between two fundamentally different approaches to musical form: through “ending formulas” (Heinrich Christoph Koch, 1787) such as cadenzas, clausulae and closure cues, and through repetition. Thirdly, my lecture will shed light on the reasons for the long-lasting music theoretical discussion as to whether the *kleine Liedform* should be better described as a small ternary (Dean Sutcliffe and Michael Tilmouth, 2001) or as a rounded binary (William Caplin, 1998).