

MUSIC THEORY AND INTERDISCIPLINARITY

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Editor

Marko Aleksić, PhD



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PREFACE

The interdisciplinarity inherent in contemporary music theory is an established feature of the discipline's evolution in the late twentieth and early twenty-first centuries. However, the humanistic scope, value, and significance of this interdisciplinarity are currently being challenged by the rising dominance of posthumanist and transhumanist ideologies. These paradigms seek to redefine human identity by devaluing the human spirit and soul, consequently leading to the inferiorization of the humanities – disciplines crucial for cultural and societal identity. The contributions in this volume address this critical situation by re-examining the disciplinary boundaries of music theory, both within music scholarship and across the broader humanities. The overarching aim is to articulate a future vision for interdisciplinary relationships and connections, achieved through a critical retrospection that simultaneously safeguards humanistic values, intersubjectivity, and dialogicity.

The nature, function, and analysis of music, alongside its inherent phenomenal diversity and transformativity, can only be comprehensively determined within the interdisciplinary space; no single approach is sufficient to grasp its meaning fully. True knowledge of music emerges from a dialogue between disparate cognitive paths (*méthodos*) and the musical object itself. This cognitive process aims for the intuition of the unknown (*aletheia*): the truth that has yet to be articulated and constituted as knowledge. Tracing its intellectual heritage, theory evolved from the observation of the divine (*theorein*) by the theoros (Herodotus and Thucydides) to the Platonic shift from *mythos* to *logos*, wherein contemplation moved from the sacred to the human and natural realm. Consequently, music theory is not merely a cosmological or philosophical meditation on music's eternal structure, but a methodical examination of how music operates as a category of knowledge.

The historical trajectory of music theory – from philosophical speculation to poetics and criticism – illumines the dynamism of its discourse within cultural contexts. Following Aristotle's notion of *poiēsis* (the art of creation), music theory encompasses both normative poetics (establishing general rules for creation, such as counterpoint and harmony) and descriptive poetics (systematizing forms, styles, and genres, known as stylistics and genology). These disciplines offer a categorical framework for cognition by considering the repeatability of creative acts (*praxeological consideration*).

A crucial distinction must be drawn between music theory as a discipline that articulates musical concepts and phenomena using methods inherently

derived from music itself and validated by the history of music theory, and theories of music which involve the methodological application of external theories (those whose primary object of examination is not music). Consequently, musical inquiry must proceed through both internal (immanent) analysis and interpretation and external (transcendent) analysis and interpretation. The transcendent approach incorporates methodologies from various humanities disciplines – such as art theory, literary theory, philosophy, psychology, and culturology – with the selection of these external frameworks being dictated by the specific musical work or repertoire under consideration, rather than by the preeminence of the outside knowledge.

John Koslovsky's chapter critically analyzes the concept of hierarchy in music theory by comparing Schenkerian analysis (the prototype-transformation model) with Eugene Narmour and Leonard B. Meyer's analysis (the implication-realization model). The study confirms Narmour's critique that Heinrich Schenker's mature theory is not a "true hierarchy" because it fails to encompass "partially decomposed levels." Rather than relying solely on "tree-like" structures of prolongation, the chapter emphasizes that a hierarchical representation must also incorporate "networked" relations that simultaneously account for "implicative" (open) and "realized" (closed) elements in tonal music. The role of Felix Salzer as an implicit middle ground is highlighted. His "framework-elaboration" model offers a more flexible approach to graphic analysis, which proves more effective for "post-tonal" music, thereby bridging the gap between Schenker's rigidity and Narmour's cognitive network. The most significant contribution is the application of the concept of analytical performativity to hierarchical-graphic analysis. The chapter demonstrates that musical interpretations function as expressive acts, offering new linear interpretations (such as the analysis of Béla Bartók's String Quartet No. 5) that unify the Schenker-Salzer and Meyer-Narmour traditions, thereby enriching the interpretation of musical works.

Marko Aleksić's chapter investigates the role of the "Elektra chord" within the complex harmonic system of Richard Strauss's opera *Elektra*. This chord, with its bitonal structure, functions as a leit-harmonic structure that signifies and symbolizes the character Elektra, serving as a substitute for her associative tonality (which, unlike the other characters, she alone lacks). Applying an interdisciplinary approach – an intersection of harmony, hermeneutics, and psychoanalysis – the chapter offers a novel interpretation of the manifestation of the "Electra complex" in the opera. Utilizing elements of tropological musical analysis, such as Lawrence Kramer's "hermeneutic windows," the study opens three key interpretive perspectives. According to one, Elektra's lack of an associative tonality is interpreted as the musical equivalent of her sacrificed identity. A second perspective posits that the chord's bitonal

structure symbolizes the dichotomy and conflict between Elektra and her mother, Klytämnestra. In this manner, the chord interprets the specific psychological state known as the “Electra complex” (defined by Carl Gustav Jung). Finally, the third “window” addresses the two heroines’ unresolved conflict, interpreting the intense tension arising from Elektra’s competitiveness with Klytämnestra and her resistance to identification with her mother. The core argument of the chapter is that traditional harmonic analysis is insufficient; only interdisciplinarity leads to the most comprehensive understanding of the “Electra complex” phenomenon in Strauss’s opera, establishing the “Elektra chord” as the essential interpreter of this psychological conflict.

Konstantin Zenkin’s chapter presents a theoretical attempt to identify the essential invariants of artistic activity inherent in every type of art, across all its forms and epochs. Instead of traditional generalization, the method of “reduction on a musical basis,” akin to deconstruction, is employed. Since music contains no visual images or concepts, it serves as the minimalist foundation for discovering the invariant core of art – those qualities that remain after removing the layers specific to arts that utilize material from reality (such as literature or visual arts). The author focused his research on three key aspects that constitute the artistic invariant, re-examining the questions of “why” (function), “what” (essence), and “how” (mode of operation) in art. The first aspect, derived from the philosophy of Alexei Losev, is the spatio-temporal (numerical) structure, within which artistic texts, particularly musical ones, manifest a creative construction of space and time. The second aspect is “self-increasing information,” formed on the information theory of Yuri Lotman, which implies that artistic texts possess the specific quality of continuously generating new information, thus explaining their undiminishing relevance and why thoroughly studied works remain current. The third aspect, the transformed procreative instinct, based on the theories of Friedrich Nietzsche and Sigmund Freud, relates to the understanding of artistic activity as a sublimated form of the instinct for reproduction and preservation, but directed towards the procreation and preservation of human culture, not the biological race. The author concludes that these inherent characteristics of the musical, stemming from the very matter of art and interdisciplinary theories, are simultaneously the invariants of all arts, given that other arts merely add matter, which is absent in music, to this abstract nature.

The chapter by Trena Jordanoska investigates the concept of resemantization within the compositions of Dimitrije Bužarovski, one of the most prominent composers in contemporary Macedonian music, whose work is profoundly imbued with formalist aesthetics. Bužarovski exclusively defines musical content as the result of working with musical materials and their

temporal organization (musical form), relying on seven layers of content materials (melodic, rhythmic, harmonic, instrumental, etc.). Proceeding from Bužarovski's formalist perspective – that non-musical content is merely an addition to the core musical content of the work – the study focuses on the processes of borrowing and transforming musical material, which the composer terms decomposition or deconstruction. The author structured these processes into two types of resemanticization: (1) direct resemanticization which involves the incorporation of folk music, jazz, popular music, and techno elements, resulting in complex fusion pieces that transcend their original genres; and (2) indirect resemanticization which entails the adaptation of compositional techniques from past styles (Baroque, Classicism, Romanticism, and Impressionism) aiming to create innovative works that pay homage to tradition. Since the mid-1980s, Bužarovski has further emphasized a multistylistic and multigenre approach (exemplified by the composition *Musurgia ecclectica*), consciously leveraging the musical achievements of his predecessors and contemporaries as a foundation for advancing his personal compositional style. His intention is that the borrowed material loses its original identity, thereby realizing a pursuit of authenticity. The application of resemanticization as an analytical prism opens a new general perspective for the interpretation of musical works.

Ivana Tomić-Obrdalj's chapter proceeds from the thesis that the contribution of music theory to film music research is relatively limited, noting that the minimal existing research typically follows one of two paths: either it is focused exclusively on the music with little significant connection to the visual context (an approach that emphasizes the score as an independent composition), or it is predominantly aimed at the film and sound, neglecting musical composition. Nevertheless, the inherent versatility of film music makes it intriguing for analytical research. The chapter examines existing methodologies and sheds light on research aspects that have received little attention from music theorists, offering insights into approaching film music from their perspective. The author includes a discussion of several significant methodological approaches to film music, such as those of Claudia Gorbman, Michel Chion, Nicholas Cook, as well as Frank Lehman's transformational theory, which the author views as the key to understanding harmonies in film music. The author concludes that film music demands innovative perspectives, free from established methodological paradigms. Instead of being viewed as a separate stylistic entity, it should be treated as an integral component of the broader multimedia landscape and as an important aspect of general cinematic cultural practice.

Valentina Kholopova's chapter, published posthumously (the author passed away on 12 May 2025), provides a comprehensive overview of the

tradition of semantic analysis of music in Russian musicology, a tradition established by the works of Boleslav Yavorsky, with his pioneering religious semantics of Johann Sebastian Bach, and Boris Asafiev, with the fundamental theory of musical intonation as “the art of intonated meaning”. The chapter further traces the development of this tradition through the contributions of Liudmila Shaymukhametova (theory of “migrating intonational formulas”), Liudmila Kazantseva (theory of musical content as the “spiritual side of music”), and the author herself. Kholopova’s central theoretical contribution is the establishment of the model of the “three sides of musical content” (emotion, figurativeness, and symbolism), derived from Charles Sanders Peirce’s semiotic triad, which serves as an analytical framework for characterizing the content of music across historical epochs (Baroque, Classicism, Romanticism, twentieth century’s music) and for separating specialized from non-specialized musical content.

Editors

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PLAYING WITH MUSICAL HIERARCHIES

ABSTRACT: Few concepts have sustained the study of music analysis with such pervasiveness as has that of hierarchy. Long assumed as the *sine qua non* of any structural analysis, over the years the notion of hierarchy has undergone scrutiny within the musicological establishment; it has continued to invite comment and debate. For instance, while most have assumed hierarchy as the basis of Schenkerian analysis, scholars such as Eugene Narmour challenged such an assumption already in the 1970s – he did so as a way of promoting the theory of implication and realization developed by his teacher, Leonard B. Meyer. Furthermore, the specific ways in which Heinrich Schenker’s mature theories conform or not to “genuine” hierarchy as defined by Narmour differ from those of his pupil, Felix Salzer, who revised many of Schenker’s basic concepts in order to accommodate his own approach to graphic analysis.

The first part of this chapter situates the notion of hierarchy within the work of Meyer, Narmour, Schenker, and Salzer, and does so with an eye towards exposing some of the fault lines that distinguish a “prolongational” approach to tonal music from one based on the theory of “implication and realization.” The second part then takes a “performative turn” by exploring how a general concern for hierarchy in graphic analysis can sustain a play of productive interpretive possibilities for the analyst. As a test case, the chapter will examine various linear-graphic approaches to the second movement of Béla Bartók’s Fifth String Quartet (1934). In doing so, it will detail the ways in which analysts have invoked hierarchic-structural approaches to Bartók over the years, tease out the contingencies of the sample analyses, offer some fresh analytic perspectives on the work, and reflect on the merits of a performative approach to graphic analysis more broadly.

KEYWORDS: musical hierarchy; Schenkerian analysis; implication-realization theory; performativity; Béla Bartók

Part I. Locating Musical Hierarchy in “Graphic” Music Analysis

Among those who have grappled with the notion of hierarchy in music theory, few stand out as prominently as Leonard B. Meyer (1918–2007). As anyone familiar with his work will attest, Meyer had a lifelong commitment to music analysis, music psychology, and musical style. He cared deeply for the ways in which we experience music and, especially in his later writings, he saw the concept of musical hierarchy as the key to unlocking that experience. To be sure, for Meyer, the concern for hierarchic structures provided a link between the various academic disciplines, including within the humanities. As he explains in his 1973 book, *Explaining Music:*

In the physical world, scientists study relationships ranging from the level of microparticles to that of the cosmos; biologists are concerned with levels of organization running from microbiology to the ecology of the planet; in the social sciences, the hierarchy includes a span ranging from the psychology of the individual to the behavior of nations and cultures. Within the humanities, naming only the most obvious fields, literature and history as well as music are necessarily concerned with hierarchic structures (Meyer 1973, 105).

Meyer's focus on hierarchic structures emanates from the basic conviction that music, at least tonal music, involves a multi-tiered patterning of melody, rhythm, and harmony. It is goal-directed and consists of closural and non-closural elements on various hierarchic levels, in which the function of an element changes depending on the level at which it is construed. From these basic conceits Meyer proposed the simple (yet powerful) idea that hierarchic structures could be grasped through an awareness of a music's ability to project an "implication" and to find (or perhaps deny) its "realization" through time. This "implication-realization" model, or theory of melodic expectation, was thus a starting point from which the course of a tonal piece of music could be grasped. The very notion of hierarchy is crucial because, as Meyer argues, the implication and realization of a particular musical event takes place not only at the surface of the music, but also at more remote levels of structure. As Meyer explains further in his essay:

Hierarchic structures are of signal importance because they enable the composer to invent and the listener to comprehend complex interreactive musical relationships. If musical stimuli (pitches, durations, timbres, etc.) did not form brief, but partially completed events (motives, phrases, etc.), and if these did not in turn combine with one another to form more extended, higher-order patterns, all relationships would be local and transient – in the note-to-note foreground (Meyer 1973, 80; see also Meyer 1973, 78 n. 34 and Meyer 1973, 9).

While Meyer had laid groundwork for the implication-realization model, his student, Eugene Narmour (b. 1939), would transform it into a full-blown theory of melody. In addition, he would do so as a way of challenging a theorist whose theories were thought to represent the epitome of hierarchical music analysis, namely Heinrich Schenker (1868–1935).¹ In his provocative book from 1977, *Beyond Schenkerism*, Narmour argued that, despite its outer appearance as a hierarchical approach, Schenker's theory falls short of being a genuine hierarchy, specifically because it lacks what Narmour (following the American computer scientist and cognitive psychologist Herbert A. Simon) calls "partially decomposed levels" –

¹ Take, for instance, William Drabkin's remark in his article on Heinrich Schenker in the *Cambridge History to Western Music Theory*: "If one were to attempt to reduce Schenker's understanding of music to a single concept, 'hierarchy' would perhaps be the best choice" (Drabkin 2002, 816).

namely, that a particular musical event, and its place within the process of implication and realization, be explainable as both partly closed and partly open on the same level of the structure and without the need for reference to another structural level. Based on his close reading of Schenker's *Der freie Satz* of 1935, Narmour argues:

...in order to describe a partially decomposed level in a true hierarchic structure, we would have to attend to *both* closural and nonclosural aspects *on the same level at the same time*. That is, it would be necessary to account for why and in what specific ways a given point is closed *and* unclosed *without* invoking reasons from a higher-level structural realization. Our evaluation of either the closural or the nonclosural aspect would therefore have to be made on the basis of the *internal* evidence in the part, not from 'outside' – that is, not on the basis of the realized whole which the part eventually joins (Narmour 1977, 98).

Narmour concludes:

That hierarchies are defined by partially decomposable levels indicates that Schenkerian theory is not concerned with hierarchies at all but rather with *systems*... For levels in Schenkerian theory are not partially decomposed but are in principle disconnected according to the rule of the optimized parameter, harmony (Narmour 1977, 98–100).²

Much could be unpacked from Narmour's approach to musical hierarchy and its bearing on Schenkerian theory, far too much to explain for the purposes of this chapter.³ But, in my estimation, Narmour certainly has a point in describing Schenker's theory as a system, since the events on one level (and more importantly, the rules and principles underlying those events) are explainable only by reference to another level: aesthetically, Schenker's organicist view of music could not have it

² Narmour's theory of melody following the implication-realization model was further worked out in two subsequent books (Narmour 1990 and 1992). Narmour also tackles the notion of hierarchy in tonal music, as well as its problems in Schenkerian theory, from a cognitive viewpoint further in Narmour 1983/1984.

³ Nevertheless, it is important to note that any discussion of hierarchy within Schenkerian analysis is not one that comes directly from a writing by Schenker or Salzer, but rather through later interpretations of their work. In fact, the word hierarchy (as *Hiërarchie*, *Rangordnung*, or even *Stufenleiter*) itself is hardly anywhere to be found in Schenker's writings. In *Der freie Satz*, the work that Narmour takes as his principal source, the word is not mentioned at all, and in other writings discussions of hierarchy are similarly absent. The same holds true for Salzer – while we could tease out hierarchical aspects of his approach (as I will below), he himself never described his approach as a "hierarchical" one, but rather as a "structural" one. And structure, which in its simplest sense involves putting together various elements to form a cohesive whole, need not entail hierarchy, which subordinates one element to another. For an extended discussion of structure and hierarchy in music (including Narmour's definition), see Gebuhr 1983.

otherwise; theoretically, Schenker's idea of tonal music revolved around the notion of *Prolongation*, in which the rules governing a specific prototype (ultimately, the *Ursatz*) transform the successive layers of the music, from background to foreground, in time-oriented fashion. Each layer is dependent on the next, such that you cannot explain one without reference to the other.⁴ Hence Narmour's reluctance to describe Schenker's theory as a hierarchical one. To be sure, Schenker did not construe his theory with the kinds of concerns that Meyer and Narmour had – Schenker considered his work above all an artistic and spiritual cause, since he believed in the restoration of the so-called “German Genius,” with all its unsavory nationalistic and racial connotations.

As it happens, Narmour's critique of Schenkerian theory as found in *Beyond Schenkerism* takes its cue not just from Schenker but equally from one of his most influential pupils, Felix Salzer (1904–1986). His 1952 book, *Structural Hearing*, was a landmark in Anglo-American music theory – it not only introduced many of Schenker's basic musical ideas in a readily digestible form to an English-speaking audience, but it also inspired generations of theorists to take up the analysis of music from a linear-graphic point of view. Like Meyer, Salzer stressed the goal-directed nature of tonal music, and he went on to draw basic distinctions between “structure and prolongation,” “contrapuntal and harmonic chords,” “form and structure,” and “inner and outer form.”

Like Meyer, Salzer was a well-rounded musical scholar and a model of humanistic teaching and research in the arts. He eschewed Schenker's political and cultural diatribes, and he saw it as his goal to give “tonal coherence” a broader historical orientation by exploring aspects of its usage from the Middle Ages to the music of his own day and age. He set out on this quest while still a budding musicologist in Vienna in the 1920s and 30s, continued it when he emigrated to the United States in 1939, and persevered in this area right up to his last article in the early 1980s (e.g., Salzer 1935, 1952, 1967, 1969, 1983).⁵ While the reception of this so-called “extension” of Schenker's principles and of the repertoire analyzed has received mixed reviews and some hefty criticism, Salzer's work in *Structural Hearing* on the whole was for years taken as representative of the Schenker approach; Narmour's blending of Schenker and Salzer reinforces this image.⁶ In addition, were

⁴ For an extended discussion of Schenker's theory of prototypes, levels, and transformations (much of which undergirds my description here), see Brown 2005. For another solid elucidation of Schenker's theory, one that considers the evolution of his thought, see Morgan 2014.

⁵ In addition to all the writings Salzer published during his lifetime, many more unpublished analyses and writings demonstrating his concern for tonal coherence in historical perspective can be found in the “Felix Salzer Papers” of the New York Public Library for the Performing Arts.

⁶ In fact, Narmour cites just as many examples from Schenker as he does from Salzer, which demonstrates that he takes Salzer's approach as mainly representative of Schenker's. Although

it not for Salzer's efforts as a teacher, author, and editor, "Schenker studies" would hardly have enjoyed the success it did in the second half of the twentieth century. It is for these reasons, in addition to the accessibility of Salzer's text and examples, that most likely prompted Narmour to include so many of them in his book.

Towards a Performativity of Musical Hierarchy

A short musical example will elucidate some of the foregoing. The example is one Narmour discusses in his book on a couple of occasions: the opening measures to the eleventh *Bagatelle* from Ludwig van Beethoven's (1770–1827) Op. 119 collection (see Example 1). As in many other places in his book, Narmour takes his cue from an analysis in Salzer's *Structural Hearing* (refer to Ex. 3 in Salzer 1952 [vol. 2], 8).⁷ It is a brief but nevertheless striking example for Narmour to pick out for criticism. For one thing, Salzer does not analyze the complete phrase of four measures but just the first two plus a downbeat. For another, Salzer limits himself to the structure of the melody, as a way of showing its basic direction and coherence, without the need yet for harmonic and contrapuntal explanation (though it is certainly implicit in the analysis).

Example 1. Ludwig van Beethoven: *Bagatelle* for Piano in Bb major, Op. 119, No. 11, bb. 1–4

Andante ma non troppo

Because Salzer omits any harmonic implication from the example, he can focus his attention on the psychological aspect of the melody's direction. He explains what I think any listener would intuitively grasp – namely, that among the succession of the various surface tones presented (twelve in total), five those tones form the basic direction of the melody, D—E \flat —F—E \flat —D. Rather than merely following the note-to-note succession, Salzer writes, “the musical ear quite instinctively makes a

he acknowledges that Salzer deviates from Schenker “in numerous and significant ways,” he never explains what he sees as those differences. Some reviewers of Narmour's book were quick to point out that Salzer deviates in many fundamental ways from Schenker, but they too do not take the time to explain just what those deviations entail. See Keiler 1978, 163, n. 3; and Hatten 1979, 8, n. 6.

⁷ For reasons of copyright, examples from Salzer's *Structural Hearing* (as well as from books by Narmour and Paul Wilson, see below) could not be included in this essay. References have been provided in the text where appropriate. The reader is strongly urged to consult the examples mentioned while reading the essay.

larger connection and will register the upward motion of a third from D via E \flat to F as the actual melodic line – the melodic structure” (Salzer 1952, 41). The same is true for Salzer of the return to D from F via E \flat , although the way in which the intervening tones elaborate that basic line is somewhat more complex – Salzer shows step-by-step how the line is derived (refer to Ex. 4 in Salzer 1952 [vol. 2], 9). Perhaps it is because of Salzer’s psychological invocation that Narmour takes issue with this seemingly innocuous analysis of this small melodic fragment. While admitting to the audibility of the deep level ascent D—E \flat —F, he dismisses the idea that there are no other possible structural melodic progressions latent in this passage, when seen from the point of view of implication and realization. For example, Narmour finds it dogmatic when Salzer claims that the melodic B \flat on the second eighth note of beat 2 in b. 1 has no connection to the E \flat that immediately follows it on beat three, or the related assertion that the C on beat four of b. 1 does not connect to the F on the downbeat of b. 2. Given Salzer’s Schenkerian proclivities, he subsumes the B \flat and C into the implicit chords that unfold such notes. Narmour also points out how these purported chords are, in fact, lacking in the music, specifically the chordal support for the B \flat , which would create an “implied 6/4” chord over F and hence would qualify as a dissonance.⁸

Rather than relegating such tones to a subordinate position within a closed system, Narmour proposes that the patterns created through the succession of tones, which are brought about through the multiple parameters of tonal music (melody, harmony, rhythm, dynamics, etc.), create an intricate web of melodic connections, each one carrying a particular realized and implicative function, and each one taking part in a network of hierarchic relations.

To show how these implied and (partly) realized progressions emerge, and to show how it compares to a Schenkerian analysis, Narmour draws up two charts. The first is a tree diagram based on Salzer’s analysis of the passage, the second a network analysis based on the notion of implication-realization (refer to Exs. 39 and 40 in Narmour 1977, 99–100). Instead of locating a single five-note structural melodic progression, as Salzer does, Narmour identifies no less than ten possible linear paths, on five distinct levels, only one of which bears any resemblance to Salzer’s analysis. For Narmour, the crucial difference lies in the fact that, in his analysis, each level contains elements that are both “closed” and “open” – closed, when an implication is realized and terminated; open, when certain implicative elements require realization on a yet higher level.

Narmour’s detailed diagnosis notwithstanding, and whether we wish to confirm or deny the “true” hierarchical aspects of one or another analysis using Narmour’s stringent criteria, the simplicity of Salzer’s graphic analysis still carries a great deal of explanatory power when it comes to understanding the nature of the

⁸ John Rothgeb also comments on this analysis in the first of his two reviews of Narmour’s book. See Rothgeb 1978, 483.

basic melodic thread of this passage. As I wrote above, Salzer did not discuss the counterpoint or harmony in his graph, nor did he examine the passage in full (both, however, were presumably in his mind). Were one to do so, one would see that the “dissonant” B \flat over F of b. 1, when it returns in the parallel passage in b. 3, has regained its surface consonant status over a I6 chord, creating an accented passing tone on C (which was literally consonant with the bass F in b. 1; refer to Example 1). And when seen from the point of view of the underlying contrapuntal progression supported by the larger *Stufen*, the supposed dissonant status of the B \flat in b. 1 dissipates, the C shows its role as a passing tone, and the bass note F (the note supporting Narmour’s main argument) is heard as a consonant skip within a governing B \flat major harmony (my analysis is provided in Example 2). The fact that the F is “below” the preceding B \flat has no bearing on the structural harmony of the first two beats – it is an inner voice given further articulation in the lowest part, much like one would hear in any harmonization of a simple folk dance.

Example 2. A prolongational analysis of Beethoven’s *Bagatelle* in B \flat major, op. 119, No. 11, bb. 1–4

But despite my own proclivities in this case towards a Schenkerian-prolongational analysis of the music, I still place a great value on the way in which Narmour attempts to tap into the web of possible hierarchic-melodic implications and realizations in this short fragment. In fact, I would say that we are simply playing different games, playing with the hierarchical levels of the music in different ways. Whereas Narmour’s analysis picks up multiple possible melodic strands based on implication and realization, gap-fill, triadic, and/or linear progression, my analysis transforms the rules of strict counterpoint to uncover deeper voice-leading progressions. Where it lacks the multiplicity of Narmour’s approach, it makes up for it with transformational rules that are applicable from one level to the next. That is, it follows Schenker’s idea of *Prolongation*.

And despite the harsh criticism that Narmour delivered to Salzer, he must nevertheless have been partly drawn towards Salzer’s psychological (or at least

pseudo-psychological) approach to this short melody, and because of that, the way his approach tapped into the hierarchic nature of the melody, even if Salzer's approach falls short of being genuinely hierarchic for him. We know, in any case, that Narmour's teacher Meyer, who also expressed his reservations towards Schenker's approach (incidentally, also largely through a reading of Salzer), saw the importance of "goal-directed motion" and linear approaches to tonal music more generally. As he wrote already in his first book, *Emotion and Meaning in Music* (four years after the publication of *Structural Hearing*):

The criticisms of the disciples of Schenker [i.e., Salzer] should by no means be understood as a wholesale condemnation. The method and many of the concepts which Schenker and others have developed can be a great value in the analysis of music, and their influence upon this study is obvious. The criticisms are directed merely against those aspects of the theory that tend to treat a musical composition as a thing in itself instead of as a process which gives rise to a dynamic experience (Meyer 1956, 54).

Meyer, too, must have been broadly sympathetic to Salzer's basic concern for listener psychology, which Salzer likened to the interaction of "structure and prolongation" (rather than couching his work in terms of musical genius, as Schenker did).⁹ As Salzer puts it: "The sole purpose of this kind of explanation and the use of the graphs is to show tonal coherence in gradual stages – which is necessary, if we are to explain in a systematic way what we hear."

Two points can be gained from the foregoing. The first is that Meyer and Narmour, as they developed the theory of implication and realization, took Schenkerian theory, including Salzer's version of it, as a backdrop for their own ideas. This implies that, in clarifying their work as distinct from Schenkerian theory (done most forcefully by Narmour), they actually construed melody, goal-directed motion, and basic tonal perception in a similar fashion – among other things, they did this by employing a comparable semiotic system, namely graphic music analysis.¹⁰ The second, and opposite, point is that the implication-realization model, Schenker's ideas, and Salzer's should be seen as *three* distinct analytical methodologies, each of which demonstrates varying degrees of hierarchic thinking, however narrowly or broadly construed. Even if it is not completely devoid of hierarchy, Schenker's mature theory is the least hierarchic of the three approaches, in the way it takes a small number of basic prototypes (the three *Ursatzformen*) and transforms them through the process of *Prolongation*. By contrast, Salzer took a more open-

⁹ This is not to say that Schenker did not care about psychology; his thoughts on the matter, however, are of a very different nature than Narmour's or Salzer's, and they largely take a back-seat to his theory of the *Ursatz* as found in *Der freie Satz*. For a discussion of Schenker's psychology of tones in his early writings, see Wason and Brown 2020.

¹⁰ In his later work, Narmour abandoned the graphic notation presented in *Beyond Schenkerism* and developed idiosyncratic symbols for his theory of melody. See Narmour 1990 and 1992.

ended approach to structural analysis and, if not completely, opened himself up to the possibility of implicative relationships.¹¹ Not only that, but whereas Schenker's mature theory revolves around the transformation of a limited number of contrapuntal-harmonic prototypes (top-down), Salzer's approach often takes a more reductionist point of view (bottom-up), thus in principle allowing for variable structuralist outcomes (even if it would still fall short of Narmour's "partially decomposed levels"). This is surely the case when Salzer comes to analyzing music whose functional tonal relations are less evident – that is, in music preceding and following the "common-practice" era.

Without getting bogged down any further in the ontology of hierarchy (a discussion that requires far more space and consideration) and, as a way of productively navigating these approaches to "graphic music analysis" (the main thrust of this chapter) I would like to explore in the next part of this essay the way such approaches call forth a kind of performativity – that is, the way in which they invite structural listeners to consider hierarchy as a trigger for analytic action. Here I take my cue from authors such as Nicholas Cook, who writes that "analysis is performative, in the sense that it is designed to modify the perception of music – which in turn implies that its value subsists in the altered experience to which it gives rise (Cook 2002, 95)."¹² I also take inspiration from David Lewin, who invites us to treat music theory and analysis as a special kind of act that can lead to unique forms of perception. As Lewin wrote in his seminal article on music theory and phenomenology, "since music is something you *do*, and not just something you *perceive* (or understand), a theory of music cannot be developed fully from a theory of musical perception" (Lewin 1986, 377). Similarly, I think this doing can extend to the way we conceive hierarchies in general and to the way in which we undertake graphic-linear analysis more specifically.

Part II: Playing with (Graphic) Musical Hierarchies in Bartók

I mentioned above that Salzer did not stop at common-practice tonal music in his analytical investigations. In fact, he had a lifelong commitment to understanding the development of Western polyphony from a linear-graphic point of view, utilizing Schenker's basic notion of composing-out (*Auskomponierung*) as his guiding principle.¹³ However, in *Structural Hearing*, he tacitly transformed this notion into the previously mentioned dichotomy between "structure and prolongation." This

¹¹ Even the graphic method of Meyer and Narmour bears a striking resemblance to Salzer's graphic method, in their use of beams, arrows, and brackets.

¹² Cook is thinking specifically about Schenkerian analysis in this context, as his next sentence reveals: "Indeed this provides what is in many ways a more fitting epistemological basis for understanding Schenker than his own recourse to putative natural laws..." (Cook 2002, 95).

¹³ A detailed discussion of Salzer's historiographic approach to Schenker's notion of *Auskomponierung* can be found in Koslovsky 2009.

seemingly innocuous sleight of hand turns out to be far more complicated than meets the eye and, in fact, it demonstrates how Salzer refashioned Schenker's ideas in such a way that the theory of the *Ursatz*, with its reliance on the transformational rules through the *Schichten* (in a word, his notion of *Prolongation*), became all but removed from *Structural Hearing*. A casual read of *Structural Hearing* would never expose such a deviation, especially when engaging with the examples from the eighteenth and nineteenth centuries (though many of those analyses too betray Salzer's idiosyncratic approach). The Salzerian tendencies become most apparent when we look at Salzer's analyses of music before 1700 and after 1900.

Numerous scholars have commented on Salzer's work with so-called "pre-" and "post-tonal" repertoires, specifically the theoretical problems underlying his approach to these repertoires. Few writings stand out as prominently as Joseph Straus's 1987 article, "The Problem of Prolongation in Post-Tonal Music." In this article Straus lays out four conditions for prolongation to take place: 1) a clear distinction between consonance and dissonance (consonance/dissonance condition); 2) a consistent hierarchy of scale degrees (scale-degree condition); 3) a set of relationships between stable and unstable musical events (embellishing condition); and 4) "a clear distinction between the vertical and horizontal dimensions" of music (harmony/voice leading condition) (Straus 1987, 5).

Having established these criteria, Straus goes on to examine two analyses that attempt to apply a prolongational model to music that is, in Straus's estimation, written in a thoroughly post-tonal idiom. One of these is Salzer's analysis of the opening to Igor Stravinsky's (1882–1971) *Symphony in Three Movements*. Without going into the details of his critique, Straus concludes based on his four conditions that Salzer's analysis, while interesting in itself, is essentially an ad hoc attempt to apply prolongational thinking to a piece where genuine prolongation plays virtually no role. In place of this, Straus proposes what he calls the "associational" model, in which the linear connectivities of notes across various spans can be analyzed, without, however, invoking genuinely prolongational thinking.¹⁴

Another example from *Structural Hearing* that demonstrates the limits of Schenkerian-prolongational thinking to post-tonal music is Salzer's analysis of the second movement to Béla Bartók's (1881–1945) Fifth String Quartet, bars 1–25 (see Example 3). Next to his analysis of the *Symphony in Three Movements*, Salzer's exploration of the opening sections to this quartet movement shows a remarkable attempt to understand the music in terms of its directed motion and tonal particularities (refer to Ex. 452 in Salzer 1952 [vol. 2], 209–213). And since the analysis can better be seen as based on Salzer's "structure and prolongation" (framework and

¹⁴ In a more recent study, Nicolas Meeùs explores the terminological conundrum into which American Schenkerism has found itself with the word "*Prolongation*," on the one hand, and "prolongation," on the other (Meeùs 2021).

elaboration) and not on Schenker's *Prolongation* (prototype and transformation), it opens itself up to another form of listening and of hierarchic-graphic performativity.

Example 3. Béla Bartók: String Quartet No. 5, second movement, bb. 1-25

♩ = 40 - 38

Adagio Molto

Violin I

Violin II

Viola

Violoncello

5

10

p

pp

pp

pp

pp

17

p

più p

p

più p

p

più p

22

un poco espr.

pp

pp

pp

perdendo

Salzer's analysis of Bartók's quartet

Presented in four stages, Salzer's graphs show the imaginative heights to which he was willing to take his notion of structure and prolongation. The simple, almost static-sounding structural framework of stage "d" captures very little of the music's lush surface and its "rhapsodic" effect (to borrow Salzer's term). Note the use of sevenths on the structural "I" chord on C#, as well as the blatant parallel fifths between the I chord and the contrapuntal-structural (CS) chord on D. Without even looking at the rest of his graphs, these factors alone would put to rest any idea of the analysis being a genuinely "prolongational" one (at least a Schenkerian *Prolongation*). And anyone who knows about the compositional history of this piece will be quick to tell you that Bartók intended D as a tonal center to this movement, not C#. ¹⁵ In a footnote to his text, Salzer actually comes more or less to the same conclusion, writing that "...the composition taken as a whole moves finally to D so that the complete organism expresses a motion C#—D, constituting a much

¹⁵ This is indicated in Bartók's commentary in the published score of the quartet. See Bartók 1993, 414–415.

enlarged appoggiatura to D” (Salzer 1952, 205 n. 2). It is all the more remarkable, then, that Salzer nevertheless still considers this opening section as centered around C#, despite the lengthy chorale hovering around the tonality of D starting at b. 10.

These shortcomings notwithstanding, it is this fleeting reference to an appoggiatura, I think, that begins to capture the very performativity of Salzer’s hierarchic approach. For if we look at stage “a” (the most detailed of the four stages), we notice that the gesture of the “appoggiatura” saturates the entire fabric of Salzer’s analysis (shown by Salzer with brackets in bb. 1–10 and with upward and downward beams in bb. 10–18). Without a doubt, Salzer’s synopsis of the music is intimately linked to the many surface gestures that simulate the feeling of an appoggiatura, even if the metrical placement of dissonant note + resolution does not always follow a “strong-weak” pattern. Salzer marvels in particular at the appoggiaturas accompanying the composed-out C-major chord in bb. 10–19 and the role of the first violin within the chorale. He writes:

Listen for instance to the C chord prolongation from meas. 10–19 and specifically to the mysterious and rhapsodic utterances of the first violin. On the basis of superficial hearing they probably will be taken as merely coloristic effects. In reality, however, they are interwoven in the melodic continuity of the whole. The melodic events here are so varied that we have stemmed one type of appoggiatura upwards, the other downwards. The tones stemmed upwards contribute especially towards pushing the melodic line up to the prolonging C (Salzer 1952, 206).

Clearly, Salzer has picked up on a performative element of the music (one easily heard in a “real” performance context) and transformed it into a hierarchic-performative-analytical observation. Much more could be said about the implicit performativity of Salzer’s graph – the nested neighboring motions, the stratified linear progressions, or indeed the anticipatory “structural” G# in b. 23 noted with an exclamation point at stage a.¹⁶ As I see it, the performativity extends to every note-head, slur, beam, and other symbol, as Salzer’s analysis attempts to account for just about every note in the music, all of which is embedded within a large-scale composing-out of a C#7 chord.

Babbitt and inversional symmetries

Salzer’s analysis did not escape the scrutiny of others committed to understanding the hierarchic-structural exigencies of this piece. The first person to take issue was the American composer and theorist Milton Babbitt (1916–2011), whose 1952 review of *Structural Hearing* has been frequently lauded as one of the first accurate

¹⁶ About this anticipatory G# Salzer writes: “Finally, a word regarding the end of this fascinating organism. Into the D chord the first violin brings the tone G# as an anticipation of the C# chord. This presents a baffling effect, which is clarified in meas. 25” (Salzer 1952, 206).

descriptions of Schenker's theory in English. Babbitt, in fact, had a particular interest in Bartók's string quartets and had penned an influential analytical essay on the six quartets just three years before he reviewed Salzer's book (Babbitt 1949). He opens that essay with a pithy (yet abstruse) remark about Bartók's oeuvre, one that I believe anyone familiar with Bartók's music instantly recognizes:

Bartok...remained a "traditionalist," in that he was unwilling to abandon completely the employment of generalized functional tonal relationships, existing prior to a specific composition; yet he was aware of the hazards inherent in the use of a language overladen with connotations, in which the scarcely suggested is perceived as the explicitly stated. At the same time, the exclusive employment of unique, internally defined relationships, which can avoid this danger, leads to a considerable sacrifice of tonal motivation. Bartok's problem was that of achieving an assimilated balance between these two methods, without oversimplifying the problem by assigning discrete regions of control to each, for such a solution is indeed no solution, substituting as it does segmentation for integration. Yet, since the connotative is most dangerously explicit in the small, and the self-defined least structurally explicit in the large, there is, in a general sense, an inverse relationship between harmonic definition and temporal span in Bartok's quartets, but the relationship is revealed through virtually non-perceptible phases of change in the relative autonomy of the two organizational principles. There is, however, no avoiding, on the one hand, a highly attenuated functionality, or, on the other, a constant mutation, rather than more easily perceived reiterations, of the thematic elements. In this resides the difficulty and apparent complexity of Bartok's music (Babbitt 1949, 377–378).

When Babbitt wrote his review of *Structural Hearing* three years later, he did not miss the opportunity to single out Salzer's analysis of Bartók's Fifth String Quartet. Like many, Babbitt was generally unconvinced by Salzer's analyses of contemporary music, remarking that Salzer "is too satisfied with the merely identificational and seldom reaches the level of the significant (Babbitt 1952, 264)." When he turns to the Fifth Quartet, he remarks that

...in Bartók's music the motivic is structural and serves to project the essential structural motion. Dr. Salzer's demonstration that the opening four measures confirm a c# tonic – which is obviously true – involves a questionable choice of certain specific notes and the disregarding of others, but an examination of related motives reveals that the succession of downward semitones passes through c#, b#, b, a#, resolving on g#, while the succession of upward motives passes through g#, a, a#, b, resolving on c#; thus, the triadic fourth (g#, c#) is linearly unfolded simultaneously by two lines in exact inversion (Babbitt 1952, 265).

Remarkably, Babbitt agrees with Salzer's observation that the opening four measures revolve around a C# tonic, but he sees the linear unfolding of this C# chord based on a motive spanning a "triadic fourth" (thus implying a C# triad): from C#

to G#, and simultaneously from G# to C#. I have rendered Babbitt's observation in the form of a graphic analysis, again with the idea of hierarchic performativity in mind (see Example 4). In proposing this analysis, Babbitt has shown a conviction (no less imaginative than Salzer's) that the span of a perfect fourth provides the hierarchic-structural principle of the opening. How Babbitt would explain the remaining notes of this passage (or of the rest of the opening section) can only be a matter of speculation, but you can be sure that the motive of the perfect fourth, and probably that of the tritone as well, would play out on multiple levels and would unfold over various timespans.

Example 4. Milton Babbitt's analysis of Bartók's Fifth String Quartet, bb. 1–4 (rendered in graphic-music analysis)¹⁷

Wilson and projected pitch-class sets

Forty years later, another American analyst would weigh in on the second movement of Bartók's Fifth String Quartet, Paul Wilson. Following a similar line of thinking as Babbitt and Straus, Wilson has little sympathy for Salzer's pseudo-prolongational approach. In his 1992 book, *The Music of Béla Bartók*, Wilson lays out an entirely different approach for analyzing the linear-hierarchical processes in Bartók's music. Wilson identifies multiple parameters through which to determine what he labels "Hierarchical Structure" (Chapter 2) in Bartók's music, including pitch-class set theory, scales, symmetries, and motives, but also contextually-dependent forms of harmonic function and tonal grounding. It leads Wilson to propose the idea of "projected pitch-class sets," an idea that he clearly picked up from his teacher Allen Forte, if not in name than in general methodology. Like Straus's associational model, the projected pc-set claims the hierarchical significance of certain collections of tones over others, without relying on transformational rules and principles which are endemic to Schenker's idea of *Prolongation*. Wilson, in fact, reiter-

¹⁷ For the textual description of the analysis, see Babbitt 1952, 265. The graph is my own.

ates Straus's critique of Salzer on numerous occasions in his book, now squarely within the context of analyzing Bartók's music and with the purpose of establishing his own methodology.

Unlike Salzer and Babbitt, Wilson hears the opening measures of the quartet not in terms of an underlying C# tonality at all, but rather as a conglomeration of motives, first and foremost based on the falling perfect fourth and the ascending step, and secondarily with local gestures by semitone and ascending minor third, as well as the establishment of a "rivalry" between the notes C and C#, which will play out across the entire movement (refer to Ex. 5.2 in Wilson 1992, 123). This rivalry is important for Wilson from a hierarchic and linear-graphic point of view, because it has a direct bearing on how he construes the principal harmonic functionality of the piece – namely from a "dominant" C chord to a "tonic" D chord, perhaps the most salient harmonic motion of the whole movement. In all, Wilson's hierarchical survey of these opening measures deviates strongly not only from Salzer's but also from Babbitt's analysis. It plays with the pitch hierarchy in entirely new ways.

As he moves into his analysis of bb. 5 to 10, Wilson begins to make bolder assertions about the linear unfolding of certain intervals, such as the two "semitone lines" in parallel major seconds unfolding minor thirds (refer to Ex. 5.3 in Wilson 1992, 123). And as we examine more closely Wilson's graph, we actually notice resemblances between Wilson's and Salzer's analyses. Of the more obvious things, Wilson and Salzer both trace the unfolding of the D chord through a descending octave progression, with the final motion C—D motion in the bass depicted as a surface phenomenon. More significant, however, is the way both Wilson and Salzer identify a descending linear third progression F—E—D in the upper voice. Although the methodology and rationale behind them are of a different nature, and despite the slight variation in the specific placement of structural tones, both Wilson and Salzer invite their readers to hear a goal-directed linear descent in the upper voice, and both invoke the idea that the descent can take place across multiple registers. It is a decision, I believe, based mainly on a "Schenkerian" musical intuition – the descent gives tonal-linear agency to the music as it approaches the structural tonic D, and as such it acts in an analytically-performative fashion.

Finally, Wilson's analysis of the violin solo of bb. 11–25 demonstrates his notion of the projected pc-set approach (refer to Ex. 5.4 in Wilson 1992, 124). In this case, Wilson identifies two projected sets (5–32 and 6–Z44, using Forte's designations) spanning bb. 11–18, which are then "summarized" in bb. 20–25. As before, a rivalry is built up between C# and C, only this time the rivalry is played out over the course of fifteen measures and is achieved through the accumulation of a long ascending line, one whose tonal functionality is highly uncertain, especially when measured against the pure diatonicism of the chorale in the lower parts. In fact, both Wilson and Salzer acknowledge this "lone line," though neither seems willing

to consider the potential hierarchical consequences that we might be able to infer from it. And although he largely considers the first violin as separate from the chorale, Wilson nevertheless draws on the pitches of the chorale at one point in his analysis as a way of finding “aggregate” completion at the end of the section (bb. 22–25).¹⁸ In the end, both Wilson and Salzer seek coherence between the violin solo and the chorale – Salzer by fusing them into a unified tonal entity, and Wilson with the intent of completing an aggregate structure.

Resketching the chorale

The analyses by Salzer, Babbitt, and Wilson demonstrate the many ways in which to engage with the hierarchic, linear, and goal-directed processes that take place in Bartók’s quartet. While there seems to be little consensus amongst these analysts as regards the specific nature of the hierarchic musical processes, the fact of the matter is that they are all drawn to specific elements of the music that enable them to play with various hierarchic-linear possibilities – Salzer through his hearing of neighboring progressions and the gesture of the appoggiatura, Babbitt through the inversional symmetry of a motive spanning a perfect fourth, and Wilson through projected pitch-class sets and rival tonal functions.

Turning now to some of my own thoughts about the hierarchic-linear processes in the music, I would first like to pick up on a progression that Salzer and Wilson both intuitively posit but from which neither one draws any deeper hierarchic conclusions. This concerns the previously mentioned descending third progression F—E—D of bb. 9–10, articulated on the surface in the viola part but analyzed by Salzer and Wilson as an essential “upper voice” progression activated in multiple registers. The urge to analyze a local descending third speaks to the goal-directed impression of the music as heading towards D (and confirming Bartók’s own “intention” about the tonality of the movement). The surface descending bass progression from D to D beginning at b. 7 (in the cello) further helps to reinforce this goal-directed impression, and both Salzer and Wilson graph this gesture without the need for further comment.

If such a line can awaken a sense of the goal-directedness of the music, how might it act as a further trigger for hearing the linear processes of the chorale (leaving aside the violin solo for the moment)? I propose two readings. My first analysis (see Example 5) plays with the idea of the descending third as the governing motion from b. 10 to b. 25. As shown in stage I of the model, I imagine a progression in parallel thirds above a composed-out D chord – a simple gesture from the fifth A to the third F# over D.¹⁹ Note how I “imply” an inner-voice F-natural above the

¹⁸ See Wilson 1992, 123–124.

¹⁹ One could argue that the D chord of b. 10 is not part of the chorale at all, since it is the ending point of the first section (this is strengthened by the breath mark indicated in the score).

initiating chord, not because I think the passage begins on a D-minor triad (in fact, the passage begins on a pronounced open fifth), but because the context of the chorale up to b. 19 suggests a purely diatonic world of D-natural minor (note the Bbs in bb. 13–14). The diatonic spectrum will then shift towards D major starting at b. 19, with the introduction of B-natural and then F#, the latter of which I take as the structural melodic goal of the passage. Note above all the 4–3 suspension G—F# in the viola at the very end of the chorale, which is highlighted through repetition, temporal expansion, and articulation above an otherwise restful D chord. It was in fact this aural marker that took me back to the very beginning of the chorale with its open fifth chord, suggesting the possibility of a deeper descending third progression. I have elaborated this idea further in stage II of the model, in order to show the origin of the passing G supported by a C chord.

Example 5. First graphic analysis (model) of the “chorale” from Bartók’s String Quartet No. 5, second movement (bb. 10–25)

Stage I shows a piano accompaniment with a treble clef and a bass clef. The treble clef has a whole note chord of D4, F#4, A4. The bass clef has a whole note chord of D3, F3, A3.

Stage II shows a similar piano accompaniment but with a melodic line in the treble clef. The treble clef has a sequence of notes: D4, E4, F#4, G4, A4. The bass clef has a sequence of notes: D3, C3, B2, A2, G2. Below the bass clef, there are three vertical lines representing chords: D, C, and D. A dashed line connects the C chord to the second D chord, indicating a progression. A solid line connects the D chord to the C chord, and another solid line connects the C chord to the second D chord, indicating a progression. A dashed line also connects the D chord to the second D chord, indicating a progression.

While I acknowledge that the D chord provides the resting point for the first section, I interpret it as simultaneously forming a link with the next section, thus giving the sonority a dual function.

Example 6. First graphic analysis (detail) of the “chorale” from Bartók’s String Quartet No. 5, second movement (bb. 10–25)

The image shows a musical score for Example 6, a detail of the "chorale" from Bartók's String Quartet No. 5, second movement (bb. 10–25). The score is written in treble and bass clefs, with measures 9 through 22. The analysis includes a structural descending third in the upper voice, indicated by a dashed line and a solid line. The lower voice has a similar progression, with notes 8 and 7 marked. The chord progression is labeled as D, C, "8", 7, D.

With the idea of this structural descending third in the upper voice in place, I wondered how such a progression might play out at other levels and at other temporalities (see Example 6). A close analysis of Bartók’s harmonies reveals a deep concern for triadic voice leading with frequent use of chordal sevenths, whose origins I construe as passing in nature.²⁰ These sevenths (over G, A, F, and C chords) propel the progression from one chord to the next. In addition to the sevenths, Bartók incorporates two added ninths, one over the G chord at b. 19, the other over a D chord at b. 20, both of them in the viola part. Taken together, these dissonances simulate the impression of forward-driving motion, which impelled me to find further uses of passing motion by the third within various voices, which are shown with beams. Of all the dissonances used, only the seventh “G” of b. 15 and the ninth “A” of b. 19 (both in the viola part) do not proceed as passing tones, at least not in the same way as other dissonant notes within this passage. Even at the very surface of the music, these tones do not receive local downward resolution, such as one would find in a suspension. Instead, they are left “hanging.” This suggests that Bartók has marked these notes for consciousness, particularly the A of b. 19, thus aurally highlighting the notes of the structural third progression: from A, through G, and onwards to F# at the end.

²⁰ I would contest Wilson’s assertion that the *root movement*, and not the *voice-leading*, of the chorale “is wholly normal in common-practice terms” (Wilson 1992, 123). A careful voice-leading analysis shows that the matter is the other way around: Bartók employs strict voice-leading with chord progressions that are only faintly connected to “common-practice” progressions, and then reconfigures his voice-leading to accommodate the string parts, which give the appearance of parallel fifths and octaves on the surface. For a further discussion of Bartók’s concern for strict voice leading, see Koslovsky 2012–13.

When it comes to the harmonic-contrapuntal support of the descending third progression, the graphic interpretation of Examples 5 and 6 continues to rely on Salzer's idea that the C chord of bb. 11–19 functions as a structural neighboring chord to the underlying D tonality of the chorale. While less explicit on this point, Wilson similarly regards C as directly below D when it comes to the hierarchical organization of the bass – in fact, it could not be otherwise, since Wilson ultimately views C as a kind of “dominant” to D. But there is no reason why C has to play such a structural role as it does here. In fact, were we to focus our attention on other aural attributes of the chorale, we might come up with other kinds of hierarchical relationships (see Example 7). Here, I propose a single overarching chord, the D, through which the composing-out of chordal members takes place without any intervening harmonic or contrapuntal-structural progression. In this way, the all-pervasive C chord would take on a more local, ornamental role within the chorale. Such a maneuver calls forth a prominent diatonic motive that saturates the entire piece – a descending fourth followed by an ascending step, shown in brackets in Example 7. Wilson himself makes the faint, implicit suggestion of this motive in the opening four bars by identifying motives by descending fourth and ascending second, although in his case the descending fourth (F#—C#—G#) and the rising step (C#—D#; G#—A#; B#—D) are construed as two separate motives. To borrow Babbitt's words cited above, it is only at the lead-in to D at bb. 9–10 that the scarcely suggested becomes the explicitly stated (namely, F—C—D in the bass). This diatonic motive takes full effect in the next large section of the movement (bb. 26ff.), becoming the focal point of the music until the re-emergence of D at b. 46.

But while the C chord loses its hierarchical precedence in this second graphic analysis, the note C in the second violin at b. 17 takes on a new and more hierarchically-oriented role (see Example 8). That is, it forms the first step in a large-scale passing motion from the tonic note D toward the fifth A and third F#. As before, the decision to assert the initiating tone of this linear descent came only after the structural significance of the melodic tone C was reassessed. What impelled such a decision, in fact, is a prominent gesture in the upper voice, G—A—C, a transposition and rotation of the above-mentioned diatonic motive (see Example 9).²¹ And at the moment the C arrives in the upper voice at b. 17, the chordal support comes from F, which initiates the diatonic motive in the bass once more over a slightly larger span. All told, this second model and graph leads into D using the initial third progression F—E—D, and then composes out in the upper voice the span of a descending sixth from D to F#. Neighboring and shorter passing gestures now take a hierarchic backseat to a broader linear sweep over a single chord punctuated by an emerging diatonic motive.

²¹ Note that I interpret the B \flat of b. 14 in violin 2 as a neighbor note to A (as indicated in the graphic analysis of Example 8).

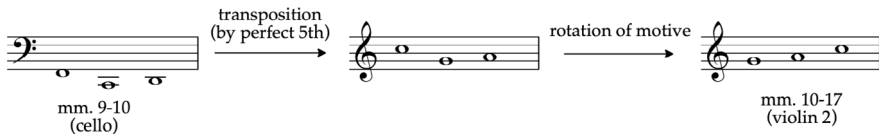
Example 7. Second graphic analysis (model) of the “chorale” from Bartók’s String Quartet No. 5, second movement (bb. 10–25)

Example 7 displays two staves of music, labeled I and II. Staff I (treble clef) contains a sequence of six chords: a triad of G4, B4, D5; a dyad of G4, B4; a triad of G4, B4, D5; a dyad of G4, B4; a triad of G4, B4, D5; and a dyad of G4, B4. A large bracket above the staff spans the first four chords, and another large bracket below the staff spans the last four chords. Staff II (bass clef) contains a sequence of six chords: a dyad of G4, B4; a triad of G4, B4, D5; a dyad of G4, B4; a triad of G4, B4, D5; a dyad of G4, B4; and a triad of G4, B4, D5. A thick black bar above the staff spans the first four chords. A dashed line below the staff spans the last four chords. Vertical lines connect the notes in the two staves, showing their alignment.

Example 8. Second graphic analysis (detail) of the “chorale” from Bartók’s String Quartet No. 5, second movement (bb. 10–25)

Example 8 provides a detailed view of the first staff of music from Example 7. The staff is labeled "mm." and contains measures 9 through 22. The notes in the staff are: G4 (m. 9), B4 (m. 10), D5 (m. 13), G4 (m. 15), B4 (m. 17), D5 (m. 19), G4 (m. 20), B4 (m. 22). A thick black bar above the staff spans from the beginning of measure 10 to the end of measure 22. A dashed line below the staff spans from the beginning of measure 13 to the end of measure 22. Vertical lines connect the notes in the staff to the corresponding notes in the staff below it, showing their alignment.

Example 9. Transformation of a prominent diatonic motive (through transposition and rotation)



Implications and Realizations in the violin solo

Much more could be said about these graphs, their underlying motivations, and their analytic-performative implications (the reader can pursue my two “performative” readings by playing them on the piano and then comparing the results with a performance of the quartet). And perhaps other linear-graphic interpretations of Bartók’s chorale could emerge, depending on the factors one chooses in asserting a play of the hierarchies. However, I think it is worth considering the structure of the “rhapsodic” (Salzer) and “wistful” (Wilson) violin solo that hovers above this simple diatonic chorale. Like Wilson, I interpret the solo as containing its own melodic exigencies, though I do so not with regard for projected pitch class sets and aggregate formation but rather with an ear towards tonal and modal possibilities. On its own, the melody implies various scalar configurations in each of its five-note fragments, whether a segment of a diatonic scale or perhaps something more amenable to a partial octatonic configuration. While the melody slowly fills out chromatic pitch space, it subtly avoids the very note that provides the tonal gravity for the chorale as a whole, namely D. So, by just about any measure, this melody is to be understood as harboring its own set of melodic and tonal implications.

While I believe that we experience some kind of directionality in this melody, it is not immediately evident how such directionality is best construed from a hierarchical, linear, and graphic point of view. To attempt this, I will take my cue not from Salzer, Wilson, Babbitt, or Straus, but rather from the scholar with whom I opened this chapter, Leonard Meyer. He heard in Bartók’s music the same basic goal-directed impulse as in the music of Johann Sebastian Bach (1685–1750), Joseph Haydn (1732–1809), Beethoven, and Richard Wagner (1813–1883) (Meyer 1967, 71–72). I think that any attentive listener would similarly hear a teleological and goal-oriented process in this violin solo; and, like any such goal-directed process, the melody is bound to form all kinds of implications, realizations, expectations, and denials.

My own attempt to apply Meyer’s general methodology to this passage proceeds from the basic observation that the violin melody gradually rises from C# in b. 11 to C in b. 20 and then descends more rapidly from C in b. 20 to C# in b. 25 (note how the melodic thread is transferred from violin 1 to the viola in the last measure of the passage). Just as Wilson points out, we experience the continued conflict between C and C#, now played out on a deeper scale. Such a configuration

exposes a potential symmetry, as shown in Example 10a, consisting of intervals of the perfect fourth (C#—F#, F#—C#), the semitone (B—C, C—B), and, at one level lower, the tritone (see Example 10b). My assertion of such a structure does not derive from a particular prototype, nor from an a priori assumption that the melody is symmetrical. Rather, it comes simply from the observation that Bartók exploits all the same intervals in the violin solo as he did from the outset of the movement: semitones, perfect fourths, and tritones. It is not without its complications (particularly the role of the F), but this notwithstanding, the graph invites us to imagine a framework inside of which the goal-directed motion of the surface can unfold.

The unfolding of the melody is not as straightforward as one might initially think, given the symmetrical structure upon which I have based the entire passage (see Example 10c). As we move along with the violin's melody on the note-to-note level, we encounter how Bartók sets up subtle implications. At the deeper level, the intervals of semitone, perfect fourth, and tritone are highlighted in each of the five-note fragments, due not only to the melodic contour but also to the metrical placement of each fragment and their consistent rhythmic profile. Bartók manages, as elsewhere in his music, to set up certain kinds of expectations in his listeners. In my analysis, I have noted how our sensibilities for a kind of realization are thwarted by the slight change in melodic patterning at b. 15 – that is, instead of rising a perfect fourth and then leaping down by tritone, the melody now continues its upward journey, outlining a rising tritone from F to B. From there, our expectations are thrown into further disarray through the semitonal neighboring gesture (B—B \flat —B) and a leap down by a perfect fourth. As the last fragment ends on A \flat , we are unsure as to where the melody will next lead, given especially the longer pause that ensues in bb. 18 and 19.

For me, it is Bartók's way of dismembering the implicative aspects of the slowly ascending line that makes the arrival on C at b. 20 all the more striking (see Example 10d). Even if we can not say definitively whether the note C has a consonant or dissonant status, Bartók has made sure to signal the realization and completion of the long line – not only does the melody start its descent at this point, but if one were so bold one might even propose that the hierarchic prominence of the note C in the violin solo has already been anticipated in the upper voice of the chorale at b. 17 (in the second violin), the very moment that the linear expectations of the solo were thrown into disarray. It is precisely at this moment, after all, that the all-important motive from my second graphic reading of the chorale (Examples 7 and 8) finds its way into the violin solo (B—G \flat —A \flat). It turns out, then, that this rhapsodic and wistful solo has something to do with the solemn, homophonic chorale after all, at least from this particular hierarchic perspective.

Example 10. A melodic analysis of the violin solo from Bartók's String Quartet No. 5, second movement, bb. 11–25 (in four levels)

a

m. 11 m. 20 m. 20 m. 25

b

m. 11 m. 20 m. 20 m. 25

C# C semitone C C#

semitone

tritone

perfect 4th

c

m. 11 m. 13 m. 15 m. 17

?! ? ? ?

d

m. 11 m. 13 m. 15 m. 17 m. 20

A Final Reflection (By Way of a Conclusion)

With an ever-increasing rigor, music analysts are exploring and reflecting upon the performative aspects of their practice. By “performative,” I do not mean to suggest that a musical analysis has the same function as a musical performance. Rather, following Cook and others, I believe that our analytic performativities have the potential to unlock productive possibilities for experiencing music in ever-new ways. Just like verbal language, graphic-analytical statements can be used not only to “describe external reality” but also to “intervene in that reality” (Cook 2013, 25).²² And like Lewin, I believe that theory and analysis is a practice we undertake and a stimulus for further musical action (Lewin 1986). I would take the idea of performativity in music analysis one step further by highlighting the special kind of “musicking” (to use Christopher Small’s now widespread term) that goes on within our minds and through the subtle gestures, physical or imagined, that take place in the process or act of analyzing music. These processes and these acts embody a complex negotiation between our cognitive capacities and our cultural and historical situatedness, a negotiation far too intricate to pull apart in a way that does justice to the creative act of music analysis.

As a historian of Western music theory, and more specifically of the history of Schenkerian and post-Schenkerian practices, I find myself wading through intricate musical graphs, asking myself constantly about the “meaning” conveyed by those graphs, musical or otherwise. We often assume that such graphs convey a type of hierarchy in the music. Over the past few decades many scholars have rightly cautioned us not to take the metaphor of hierarchy too far or too seriously, lest it lead us into an epistemic and aesthetic abyss. Such authors include Robert Fink, who reminds us that the pleasures of music are often better found through a thorough analysis of the sensuous musical surface (Fink 1999). Or more recently Philip Ewell, who has implored us to remain sensitive to the damaging social effects a rigidly hierarchical belief in music can have when coupled directly with a theory of musical genius and of musical masterworks – or as Ewell puts it, when “such hierarchies are reflective of hierarchies of human races” (Ewell 2020, par. 4.4.2.).

²² Cook draws here on the work of the British philosopher of language J.L. Austin, who developed ideas about the performative aspects of language through the concept of “speech acts.” In an article from 1989, Kofi Agawu discusses the language-like aspects of Schenkerian notation, and, partly drawing inspiration from Salzer’s practice, writes that “the graph embodies primarily and inevitably verbal concepts about a piece of music” (Agawu 1989, 285). He goes on to describe the intertwining of music and language as discrete semiotic systems found within a Schenkerian-graphic analysis, as well as the mediation of the “conceptual apparatus” in music analysis, as a way of understanding Salzer’s idea of a “musical understanding of music” (Salzer, quoted in Agawu 1989, 286).

Whether or not we are fully convinced by Narmour's argument about the non-hierarchical nature of Schenkerian theory, or whether there are other reasons to stress the lack of genuinely hierarchical thought in Schenker's mature theory, the fact of the matter is that a sense of hierarchical structure is triggered in our minds when "reading" or "creating" a graphic analysis. Music analysts, Schenkerian specialists among them, have taken this to be the case more often than not. We create levels as mental representations; we think in terms like "structure," "prolongation," "framework," "elaboration," "implication," "realization," and "direction"; and we decide on the significance and meaning of one tone or group of tones vis-à-vis another tone or group of tones, in a time-oriented fashion. The performative aspect of this practice lies in the accumulation of decisions we make when engaged in the act of graphic analysis, whether by Meyer/Narmour, Schenker/Salzer, Babbitt, Straus, Wilson, or myself.

In this way, a graphic analysis has the potential to tap into a kind of "hierarchic performativity," a playful or even "ludic" approach to hierarchic musical structure. The epistemic and methodological bases of these analyses can vary widely, or conversely can have more to do with one another than first meets the eye or ear. The analyses of Bartók's Fifth String Quartet discussed in this chapter show how a performative approach to analysis can enrich our experience of this music. No method is completely water-tight (nor need it be), and we all struggle to come to grips with the processes and particularities of the music, especially in a piece such as this. Salzer's own graphic analysis, with all its shortcomings, is a fine example of such an approach – the basic observations about the use of neighboring motions and the appoggiatura led Salzer to seek out more structured forms of these gestures, and that in itself is already a performative act. And his text, which implores the reader to listen over and over again to the passage to hear its coherence, only partly conveys the exhilaration and tension that lies between the graph and the music. The very paradigm of "structure and prolongation," which I would argue is far more removed from Schenker's notion of *Prolongation* and the *Verwandlungsschichten* than we have realized, provides Salzer with a methodological space in which to play with hierarchic structures.²³

When it comes to my own analytical proclivities, I continue to experience a richness from grappling with hierarchy, structure, and process that comes with the graphing of a piece of music, whether it is a short passage from a simple Bagatelle or an adventurous string quartet movement challenging every fiber of my tonal-musical sensibilities. I can only think to call that experience a performative one. For

²³ That is to say, it could be argued that Salzer's methodology takes a more basic hierarchic approach, since Salzer deals more explicitly with framework and elaboration, rather than with prototype and transformation. Such an assertion, however, requires further substantiation and explication, which goes beyond the scope of the present chapter.

the most part, it remains a largely private engagement with the music and with my analytic capacity, only partially communicable through graph, text, speech, or gesture. Following Barbara Titus in her recent book on South African maskanda musical practices, formal music analysis can best be regarded as “a social, culturally situated and performative practice,” one that engages “with sounding structure as a creative and interpretive practice rather than as a transcendental and exclusivist dissection of units into parts” (Titus 2022, 8). Titus further writes that activities like “structural hearing” and “close readings” of music “help us foreground undecidabilities and ‘traces of contingency’ in aural experience...” She concludes that “such foregroundings are highly performative endeavors” and can help us “to identify [our] analytical insecurities” (Titus 2022, 137).

I would second such experiences in my own explorations with graphic-linear analysis, whether in the music of Bartók, Beethoven, or anyone else, though I would argue that such undecidabilities are the very thing that offer us a touch of the transcendent in the musical experience.

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SUMMARY

Long assumed to be the *sine qua non* of any structural analysis, over the years the notion of hierarchy has undergone scrutiny within the musicological establishment. Of particular interest is the relationship between Schenkerian analytic procedures and the “implication-realization” model, the latter of which was first discussed by Leonard B. Meyer and later developed by his pupil, Eugene Narmour. In his 1977 book, *Beyond Schenkerism*, Narmour argued that Schenker’s mature theory, as articulated in *Der freie Satz* of 1935, lacks a number of essential features to be deemed a true hierarchy, in particular for its inability to account for “partially decomposed levels” (an idea borrowed from the computer scientist and cognitive psychologist Herbert A. Simon).

Schenker’s mature theory stipulates that all elements of a musical structure are beholden to one of three prototypes (the “*Ursatzformen*”), which transforms itself through the process of *Prolongation* from background to foreground and through the time-oriented process of *Auskomponierung* (composing-out). By contrast, Narmour’s implication-realization model allows melodic configurations to sustain both “realized” (closed) and “implicative” (open) elements simultaneously on a single level. In this sense, a hierarchical representation of tonal music needs to consist of “tree-like” structures, as well as of “networked” relations, such that elements of implication and realization can reside in a single musical object simultaneously.

But Narmour did not only rely on *Der freie Satz* for a digest of Schenkerian theory – he made equal use of Felix Salzer’s 1952 textbook, *Structural Hearing*. In contrast to his teacher Schenker, Salzer created a simpler, more malleable, and indeed ad hoc approach to graphic music analysis, one that privileges the model of “framework-elaboration” (or, structure and prolongation) over that of “prototype-transformation” (*Ursatz* and *Prolongation*). It is this basic difference, with its manifold consequences, that enabled Salzer to tread an implicit middle-ground between Schenker’s mature theoretical formulation of the tonal system and Meyer-Narmour’s more cognitively based network of tonal implications and realizations. This is revealed most abundantly when Salzer departs from Schenker’s repertorial corpus, for instance, when he analyzes so-called “post-tonal” music.

In Part I, I explore the differences of methodology between a Schenkerian model of *Prolongation* with the theory of implication-realization, primarily through the lens of Narmour’s 1977 critique. To elucidate the difference, I provide a comparative analysis of a short fragment from Beethoven’s *Bagatelle* in B \flat major, op. 119, No. 11. In Part II, I go on to suggest that hierarchic graphic analyses, regardless of whether they conform to Narmour’s strict definition, can be seen from the point of view of analytical performativity, a notion that has been described at length by Nicholas Cook and others, but which has not yet been fully understood with respect to graphic music analysis. I demonstrate such hierarchic-graphic performativity through a discussion of the second movement of Béla Bartók’s String Quartet No. 5, which has been analyzed by Salzer as well as by Milton Babbitt and Paul Wilson. While discussing the analytical results of Salzer, Babbitt, and Wilson from a performative perspective, the chapter goes on to propose other linear interpretations, those that stem equally from the Schenker-Salzer tradition as from the Meyer-Narmour tradition. It closes by reflecting on the value of hierarchic performativity in graphic music analysis.

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AN INTERDISCIPLINARY ‘MEETING’ OF HERMENEUTICS,
PSYCHOANALYSIS AND HARMONY: TONAL AND HARMONIC
ASPECTS OF THE INTERPRETATION OF THE ‘ELECTRA
COMPLEX’ IN RICHARD STRAUSS’S *ELEKTRA**

ABSTRACT: In the early psychoanalytic theory, the ‘Electra complex’ was described as a type of psychosexual competition between a girl and her mother for her father’s affection, which includes the subconscious sexual attraction that a girl shows towards her father. The term was defined at the beginning of the twentieth century by the Swiss psychologist Carl Gustav Jung as an appropriate term for the analogous disorder that exists in a boy’s relationship with his mother, which Sigmund Freud previously called the ‘Oedipus complex’. Within the processes of interdisciplinary ‘intersection’ of harmony, hermeneutics and psychoanalysis, this chapter aims to point out new types of interpretation of the manifestation of this complex in Richard Strauss’s *Elektra*. For such insights, a critical approach to referential and influential research on musical hermeneutics is necessary, of which Lawrence Kramer’s concept of ‘hermeneutic windows’ will be applied here. ‘Hermeneutic windows’ show a tendency to be located in situations of interpretive extremes, i.e., in places where the object of interpretation appears as ‘explicitly problematic’. These properties are precisely manifested in the ‘Electra complex’, which at the same time requires specific harmonic relations as well. In this sense, the ‘Elektra chord’ stands out in the harmony of the opera. Through this chord, the interpretation of both Elektra’s ‘external’ conflict with her mother and ‘internal’ conflict between the two identities of Elektra is achieved, also reflecting the conflict within her psyche. In tonal terms, the different relationships between ‘sharp’ and ‘flat’ keys in the opera likewise interpret the ‘Electra complex’. This approach will not only provide a new perspective on the overall dynamics of the relationship between events and characters in *Elektra*, but will also reveal the fascinating fact that Strauss’s interpretation of Elektra anticipated Jung’s interpretation of the ‘Electra complex’, which arises seven years after the opera.

KEYWORDS: Elektra, ‘Elektra chord’, ‘Electra complex’, harmony, interpretive analysis, Richard Strauss

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Within the complex harmonic framework of *Elektra* (1909) by Richard Strauss (1864–1949), the 'Elektra chord' has a significant place, confirmed by the fact that this chord has been attracting the attention of many musicologists and music theorists for decades. On the one hand, it is a specific chord structure that signifies Elektra's character. On the other hand, it figures as a kind of substitute for Elektra's associative key, a phenomenon that represents one of the most significant characteristics of the opera's tonal system. Although Strauss himself never called the chord by that name in any of the sketches and letters of correspondence known to date, in the existing literature this chord structure has long been recognized as the leit-harmonic structure attached to the main character. All the characters in the opera, except for Elektra as the main character, have their own associative keys. Also, in the dramatic course of the opera, as well as in its various psychological layers, one can observe the manifestation of the 'Electra complex', which is primarily connected with the 'Elektra chord'. The 'Electra complex' represents a type of psycho-sexual competition between a girl and her mother for her father's affection, within which there is also a subconscious sexual attraction that a girl shows towards her father. Through creating an interdisciplinary intersection of harmony, hermeneutics and psychoanalysis in this chapter, I aim to outline types of interpretation of the manifestations of this complex in Richard Strauss's opera *Elektra*. The motivation for the application of this type of theoretical discourse stems from the assumption that traditional harmonic analysis (or, Roman numeral analysis) is not sufficient for a comprehensive understanding of the 'Electra complex'; although the interpretive analysis of certain elements of harmony in this opera opens up significant perspectives, only interdisciplinarity – which embraces the intersection of these three disciplines – leads to the most complete understanding of this phenomenon in Strauss's opera.

I begin with a critical approach to influential research on musical hermeneutics; I apply elements of tropological musical analysis, such as Lawrence Kramer's 'hermeneutic windows'. In the theoretically influential chapter "Tropes and Windows: An Outline of Musical Hermeneutics" of his book *Music as Cultural Practice, 1800–1900* (1990), Kramer outlines the fundamental assumptions of musical hermeneutics. He states that musical works can have discursive meanings, that there cannot be a "fundamental difference between interpreting a written text and interpreting a work of music"; he also states that these meanings are inextricably linked to the form and style of musical works which, therefore, cannot be called extra-musical; finally, Kramer argues that these meanings are part of the process of constant production as well as reproduction of human culture (Kramer 1990, 1, 6). Kramer has also made a critical adaptation of John Langshaw Austin's (1911–1960) theory of speech acts, and the essence of that adaptation refers to the fact that musical processes, just like speech acts, can become expressive acts only with their performative effect, that is, only due to their illocutionary dimension (Kramer

1990, 9). From these premises, as well as from this critical adaptation of Austin's theory, arises the theory of 'hermeneutic windows', in which music and speech acts enter into a kind of 'organic' connection.

For a musical text to be subjected to interpretive analysis, it must be 'suitable' for such a procedure. To do that, Kramer suggests opening a "hermeneutic window [...] through which the discourse of our understanding can pass" (Kramer 1990, 6). Once this happens, the text, according to Kramer, turns into a kind of coordinate system of assertions that includes not only pure musical meaning, but also other types of meaning, all of which together form one broad cultural sphere called "fields of humanly significant action" (Kramer 1990, 6). In other words, if the entire expressive act becomes a musical interpretation, a 'hermeneutic window' opens. There are at least three types of these 'windows', each of them fixing the meaning derived either from a single expressive act or from the interplay of several such acts: *textual inclusions*, *citational inclusions*, and *structural tropes* (Kramer 1990, 9–10). One of the most significant features of structural tropes, and – in general – of all 'hermeneutic windows', is their tendency to be located in situations of interpretive extremes, that is, in places where the object of interpretation "appears or can be made to appear explicitly problematical" (Kramer 1990, 12). That 'problematicity' of the 'hermeneutic window' acts as its quality that requires equally specific, that is, 'problematic' harmonic relations that will confirm it musically.

Attempts to explain the composer's apparently strange decision that Elektra, as the main character of the opera, should not be associated with any particular key, have continued since the first theoretical writings about this opera; sometimes these attempts reached a position of a central topic of the theoretical works devoted to the analysis and interpretation of the very complex harmonic structure in *Elektra*. Namely, the associative key of Elektra's sister Chrysothemis is Eb major, while Klytämnestra, as suggested in the literature, is associated with F# major (Gilliam 1991, 72) or Bb minor (Puffett 1989, 39). Orestes, the brother of Elektra and Chrysothemis, also has 'his' own associative key, D minor, and – in a somewhat narrower sense – the tonic six chord of F major gets a reference to Aegisthus, Klytämnestra's husband and Elektra's stepfather. Finally, within the tonal framework of the opera, C minor is associated with death, but it also has the role of Agamemnon's associative key, although that meaning, according to some authors, can also be assigned to C major (Gilliam 1991, 125). At this moment, we open the first 'hermeneutic window' from which one can offer two interpretative views on the absence of the associative key of Elektra, but also on the interpretation of the 'Elektra chord'. According to Bryan Gilliam, the lack of an associative key of Elektra represents the musical counterpart to the lack of her own identity, an identity she consciously sacrificed (Gilliam 1991, 70). Tethys Carpenter argues that this is a consequence of the general tendency in *Elektra* to move from the sphere of tonal action to the sphere of bitonal action (Carpenter 1989, 78), so the logical conclu-

sion is that the associative chord of Elektra, structured as a bitonal combination of E major and D \flat major, acts as a kind of substitution of an absent associative key (see Example 1). Having this in mind, the interpretation that almost all other characters in the opera still have their 'own' associative keys now seems less relevant. The 'Elektra chord', therefore, represents a bitonal combination of the triads, the triad D \flat —F—A \flat , located in the upper layer of the orchestral part, and the triad E—G \sharp —B, positioned in its lower layer. The two triads are related by a chromatic third relationship, which is otherwise frequent in the relationships between chords and keys in the entire tonal and harmonic language of *Elektra*.

Example 1. Richard Strauss: *Elektra*, vocal score, rehearsal number 161/bar 4–162/4

schneller
più vivo

Klytämnestra

und folg' ich dir nicht und schlach-te, schlach-te, schlach-te
Do I not heed thee, and slaugh-ter, slaugh-ter, slaugh-ter

Piano

p *cresc.* *f* *p*

mf *fp*

A: VII \flat \supset_3 D \supset_7 VII \flat \supset_7 D \supset_7 VII \flat \supset_7 $\text{-D}_3^{\flat 4}$ Aug \supset_5 Aug \supset_5 Aug \supset_5
< III \supset > (B flat) (C) (D)

5

Klytämnn.

Op-fer um Op-fer? vic-tims, More vic-tims?

cresc. *sfz* *f* *dim.*

A: III

D flat major -----
E major -----

Elektra chord

The bitonal explanation of the ‘Elektra chord’ is appropriate only to the extent that it reflects the synchronous sounding of two triads that are quite distant from each other. However, since none of them is in the true sense a representative of the harmonic function of its key, because there are no two synchronous tonal layers within which both chords would have a certain harmonic function, an interpretation that implies a ‘frozen’ bitonality seems much more appropriate: both keys, D \flat major and E major, represented only by their tonic chords, are joined in that one musical moment. According to one of the interpretations of the meaning of the ‘Elektra chord’, its bitonal chord structure symbolizes the “complicated and disturbed state of one character”, which is “central to the drama from its beginning” (Carpenter 1989, 78). In other words, the ‘Elektra chord’ signifies the duality of her personality, and this also opened another ‘hermeneutic window’.

However, following the proposed interpretation, a new, more complex understanding of the ‘Elektra chord’ and the internal dichotomy of her character can emerge. According to this interpretation, the upper part of the bitonal chord, the triad D \flat —F—A \flat , represents an enharmonically notated dominant chord of F \sharp major, Klytämnestra’s associative key (see Example 1). This means that Elektra’s leit-harmonic chord as a whole can indeed denote a certain kind of dichotomy, namely that between Elektra (E—G \sharp —B) and her mother (D \flat —F—A \flat), but not between the ‘two’ Elektras. In this interpretation, the chord of E—G \sharp —B, considered separately as a part of the ‘Elektra chord’, indirectly symbolizes this heroine, more because the second chord (D \flat —F—A \flat) symbolizes Klytämnestra, and less because it is a harmonic association with Elektra. This interpretation is partially supported by the fact that E major is the second most important key in Elektra’s final dance, where her specific ‘self-cancellation’ occurs. That is why the ‘Elektra chord’, as much as it represents her as her mother’s daughter, also represents the almost equal criminal potential that the two women share: one murder (inspired and carried out by Klytämnestra) induces, if not another murder, then at least the incitement to it (inspired by Elektra). In a dialogue with her daughter, and just before the appearance of the ‘Elektra chord’, Klytämnestra says that she has slaughtered enough sacrificial animals to finally find a solution to the insomnia that has plagued her for so long. The thrice-spoken word “slaughtered” (“schlachte”) functions more as a hidden reference to the past – specifically, Klytämnestra’s crime against Agamemnon – and an unconscious look into the future, foreshadowing her own death in a whirlwind of revenge. It does not point to the sacrificial process recently carried out to aid her healing. This textual crescendo of Klytämnestra is supported by a successful suspension of tonality, achieved through the absolutization of the whole-tone scale (ascending sequence of augmented triads in whole-tone degrees, see Example 1, bb. 3–4).

Because of all this, it seems that Strauss’s choice of the type of third relationship between the two triads in the ‘Elektra chord’ was deliberate. Namely, this chord

interprets a specific psychological state, which is named after the heroine of this ancient myth, as the 'Electra complex'. This 'complex' was recognized in early psychoanalytic theory as a type of psychosexual competition between a girl and her mother for her father's affection, which also includes the subconscious sexual attraction the girl shows towards her father. The term was defined at the beginning of the twentieth century by Carl Gustav Jung (1875–1961) as an appropriate term for an analogous disorder that exists in a boy's relationship with his mother, which Sigmund Freud (1856–1939) previously called the 'Oedipus complex'. Jung explains:

In the case of the son, this conflict [between the son and the father within the 'Oedipus complex' – cf. M. A.] develops into a more masculine and therefore typical form, while in the case of the daughter the typical attachment to the father develops with a correspondingly jealous attitude towards the mother. We called this complex *Electra complex*. (Jung 1915, 69)

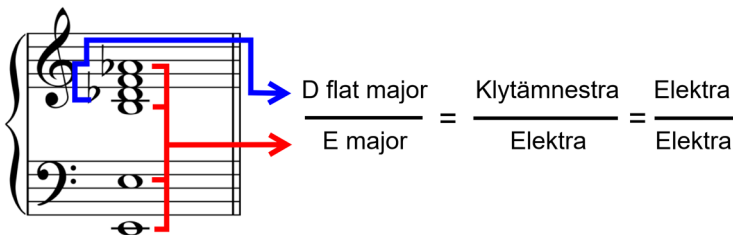
As he further states, "Both fantasy complexes ['Oedipus complex' and 'Electra complex', respectively – cf. M. A.] develop with age and reach a new stage after puberty, when emancipation from parents is more or less achieved" (Jung 1915, 69). What is also interesting is Jung's observation that these two 'complexes' "exist in everyone. They exist even in people who have never met their father and mother, but were educated by their stepfather and stepmother" (Jung 1915, 82). Freud acknowledges the possibility of the existence of this type of disorder in girls, but rejects its designation as an 'Electra complex' and points out that in this respect it is impossible to establish an analogy between the two sexes. He stresses that "we are right to reject the notion of the 'Electra complex', which tends to emphasize the analogy between the attitudes of the two sexes. Only in a male child do we find the fateful combination of love for one parent and simultaneous hatred for the other, as a rival" (Freud 1961, 229). And if this disorder is observed in a female child, Freud, instead of the 'Electra complex', spoke of the female 'Oedipus complex'.

Jung also states that "the Oedipus and Electra complexes give rise to conflict, if adults fail in their spiritual liberation; hence the possibility of a neurotic disorder appears" (Jung 1915, 69). In classical psychoanalytic theory, the conflict between mother and daughter, as well as between father and son, is resolved by itself, through the child's identification with the parent of his or her gender. Nevertheless, an unsuccessfully resolved conflict, which also includes competition (a female child competes with her mother for her father's affection, and a male child competes with his father for his mother's affection), and which can be resolved, first of all, through a defense mechanism known as identification (with the mother or, on the other hand, with the father), leads to neurosis as a mental disorder. Elements of Elektra's neurotic behavior are certainly evident. Therefore, in the analysis of the manifestation of the 'Electra complex' in the context of Strauss's opera, it is important to point out that the existence of competition between mother and daughter, i.e., the pathological hostility towards the mother who is seen as a rival, inevitably leads to

a conflict between Elektra and Klytämnestra, and that conflict is a basic characteristic of their relationship.

According to Jung, two types of conscious attitude, i.e., two types of consequences, can develop from the 'Oedipus complex'. The first or direct consequence is what we mean by this 'complex' in a narrower sense, and it refers to the son's strong resistance to his father and his typical affection for his mother, with the tendency to cause the mother to feel dependent on him as a son. The second, indirect or, as Jung also calls it, compensatory consequence is represented by a behavior that is completely opposite to the behavior that one can notice in the first consequence: the son becomes submissive to his father and, again, develops an irritatingly antagonistic attitude towards the mother. Jung points out that the same can be said for the daughter's relationship with her mother, that is, with her father, within the 'Elektra complex' (Jung 1915, 70). Since Elektra does not actually come to this second consequence and remains on the first one – a strong resistance to the mother and a typical affection for the father (although, in this case, creating the feeling in Elektra's father Agamemnon that he is in a certain way dependent on her does not exist for the simple reason that Agamemnon is no longer alive) – her conflict with her mother inevitably becomes even stronger. Such a strengthened conflict encourages the ambivalence of Elektra's personality, and both states are reflected in a special way by the 'Elektra chord', which also includes harmony in the psychoanalytic interpretation of Elektra's personality (Figure 1).

Figure 1. The basic structure of the 'Elektra chord'



The chromatic third relationship, characterized by a low degree of concordance between the two triads, is used to musically interpret the great psychological distance and inherent conflict between the two women. At the same time, in this relationship between chords, there is a common tone ($G\#\sim A\flat$) that symbolizes the kinship between the mother and her daughter, which actually intensifies the conflict even more. With this, we have opened the last, third 'hermeneutic window'; the 'Elektra chord' thus symbolizes both her external conflict with her mother and the internal conflict between two identities of Elektra. In other words, the tension created by Elektra's competition with Klytämnestra, but at the same time through Elektra's resistance to being identified with her mother, is the tension that arose

from the 'Electra complex' and is interpreted through the 'Elektra chord'. This 'division' of Elektra's character will achieve its new form in the tonal sphere at the moment before her death, between C major and E major, that is, between the chords C—E—G and E—G#—B (see Example 2). On the basis of this interpretation of the relationship between the 'Elektra chord' and the 'Electra complex', we can notice that Strauss wrote his opera in accordance with the spirit of the times, *Zeitgeist*, at the beginning of the twentieth century, which turned from the interpretation of a person's consciousness to the interpretation of their subconscious. Moreover, one can observe the fascinating fact that with his interpretation of Elektra, i.e., by tying the associative chord conceived in this way to the character of Elektra, the composer anticipated Jung's interpretation of the 'Electra complex', which in actuality comes seven years after Strauss completed his opera.

Example 2. Richard Strauss: *Elektra*, vocal score, 245a/1–5 and 247a/8–248a/3

245a/1–5

äußerst lebhaft
Allegro molto

Chrysothemis
Bru - der da, _____ und Lie - be fließt ü ber uns wie Öl und Myrr - hen.

Elektra
(♩ = 80)

Piano
f dim. p fp espr. p cresc.

C: T _____ D7 _____ T

247a/8–248a/3

etwas breit und wuchtig
meno mosso e pesante

f p cresc. f ff

tr tr

E: D7 _____ T _____ VI

Instead of being governed by rules, any true interpretation, as Kramer suggests, constructs its own rules or acts according to the knowledge formed in a specific case. Such an interpretation freely relies on the interpretation that any chosen theory can have “only provisional, implicit, occasional authority” (Kramer 1990, 14). That is why the act of interpretation is the same as an expressive act. Claims derived from such an act of interpretation are not necessarily true, but *for* that act, or *because of* that act, they are true (Kramer 1990, 15–16). Within such an interpretation as an expression, we gradually opened one ‘hermeneutic window’ at a time and finally understood one of the main points of Strauss’s *Elektra*, that the ‘Electra complex’ is fundamentally interpreted by the ‘Elektra chord’.

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SUMMARY

The ‘Elektra chord’ is a specific chord structure that signifies, symbolizes and leit-harmonically connects to the character of Elektra in Richard Strauss’s opera *Elektra*, and represents a kind of substitute for the associative key of the main character. It is built as a bitonal combination of the triads in a chromatic third relationship, the triad Db—F—Ab, located in the upper layer of the orchestral part, and the triad E—G#—B, positioned in its lower layer. In the course of the opera, one can observe the manifestation of the ‘Electra complex’, which is associated with the ‘Elektra chord’. The ‘Electra complex’ was defined by the Swiss psychologist Carl Gustav Jung as a type of psychosexual competition between a girl and her mother for her father’s affection, which also includes the subconscious sexual attraction the girl shows towards her father. This chapter presents an interdisciplinary ‘intersection’ of harmony, hermeneutics and psychoanalysis, with the aim of pointing to new ways of interpreting the manifestation of the ‘Electra complex’ in Richard Strauss’s *Elektra*. Elements of tropological musical analysis, such as Lawrence Kramer’s ‘hermeneutic windows’, were applied to that end. Regardless of the form in which it appears, the ‘hermeneutic window’ opens at instances in which the object of interpretation appears as ‘explicitly problematic’, and this kind of problem directly arises from specific, even ‘problematic’

harmonic relations, such as, in this case, the bitonal structure of the 'Elektra chord'. The chapter opens three 'hermeneutic windows' regarding the 'Elektra chord'. The first 'window' reveals the reason why Elektra is the only one of all the characters in the opera who does not have her own associative key, instead of which the composer assigns Elektra 'her own' chord. Elektra's lack of associative key is the musical counterpart to the lack of her own identity, which she consciously sacrificed. The second 'hermeneutic window' opens with the interpretation that the bitonal structure of the 'Elektra chord' actually symbolizes the duality of her personality. This, however, leads to an even more complex understanding of this chord, according to which the upper part of the bitonal chord, i.e., the triad $D\flat-F-A\flat$, represents an enharmonically notated dominant triad of $F\sharp$ major, Klytämnestra's associative key. This means that the 'Elektra chord' can denote a certain kind of dichotomy, namely that between Elektra ($E-G\sharp-B$) and her mother ($D\flat-F-A\flat$), but not between the 'two' Elektras. In this way, this chord interprets a specific psychological state that is precisely named after the heroine of this ancient myth as the 'Electra complex'. According to Jung, two types of conscious attitude, i.e., two types of consequences, can develop from the 'Oedipus complex'. The first or direct consequence refers to the son's strong resistance to his father and his typical affection for his mother, with the tendency to make the mother feel dependent on him as a son. In the second consequence, the son becomes submissive to his father and, accordingly, develops an irritatingly antagonistic attitude towards his mother. Jung points out that the same can be said for the daughter's relationship to her mother, that is, to her father, within the 'Electra complex'. However, since Elektra does not reach the second consequence, her conflict with her mother inevitably becomes even stronger. In this way, a third 'hermeneutical window' is opened, which refers to the tension created by Elektra's competition with Klytämnestra, but also to her resistance to being identified with her mother, and this tension is interpreted by the 'Elektra chord'.

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INVARIANTS OF 'THE MUSICAL' AS AN ESSENTIAL CORE OF ALL ARTS

ABSTRACT: This chapter identifies the invariants of artistic activity represented by any type of art in any era. For this, a method is used that is close to deconstruction: by analyzing the phenomenon of art, we gradually remove the layers specific to the arts that use this or that material from reality (literature, fine arts) and highlight invariants within it. This method can also be called "reduction on a musical basis": since music does not contain visible images and concepts, it means that these images and concepts cannot be included in the invariant of art, and such an invariant should be sought precisely in music. Analyzing the artistic invariant, we assume its presence in the answer to the questions: 1) why? (the function of art in life), 2) what? (what makes this or that phenomenon art?), 3) how, does the quality of art work?

KEYWORDS: Music, invariants of the art, structure, information, sublimation

This chapter, which can be considered a kind of thought experiment, aims to identify such qualities that are inherent in any art, in all art forms, its states (both applied and non-applied), and epochs. Traditional aesthetics has reflected a great deal on art in general. However, its approaches, categories, and statements (thinking with images, reflecting reality, the various and detailed functions of art) were the result of generalisation, a certain thought superstructure over the variety of facts. German classical philosophy (Immanuel Kant /1724–1804/, Georg Wilhelm Friedrich Hegel /1770–1831/, Friedrich Wilhelm Joseph Schelling /1775–1854/) played a special role in the comprehension of the phenomenon of art. Kant's statement that art is 'purposefulness without a purpose' remains quite relevant and requires elaboration. We suggest a different method: not to generalize, but to reduce, to minimize, to capture only what constitutes the invariant of art and, more broadly, the invariant of artistic creativity, since not everything in which artistic creativity appears belongs to art as an independent field of activity.

Indeed, the peculiar difficulty of the problem arises because even such familiar words as 'art' and 'creativity' are not invariants. E.g., the bearers of tradition would have never viewed ancient church singing as art, because for them it was a religious act, a kind of prayer. The same can be said of the musical and gestural 'rows' of archaic pagan rituals: in them, the musical and the choreographic elements are not

distinguished as relatively independent components, but form a syncretic whole. However, we can, of course, apply non-authentic notions to the distant phenomena, especially as the term 'art' can also be understood in a very ancient, broader sense – as *mastery, skill*. As for the notion 'creativity', there is no reason to apply it to the aforementioned phenomena at all.

Is there, then, something in common, something that is present as invariants everywhere – in ancient rites, prayers, European operas, symphonies, and ballets of the modern times, contemporary novels and films, rock music, bard songs, Renaissance paintings, and pop-art installations?

To answer this question, let us divide it into three sub-items: 1) what do all artistic texts really contain (the invariant of text), 2) what cannot be dissociated from the perception of art (the invariant of perception or participation), and 3) what cannot be dissociated from the creation of art (the invariant of creative process or involvement, in cases when authors and audience are united).

It would be appropriate to begin by answering the first question about the actual content of texts. As we see, these texts differ drastically in terms of matter (depending on the art form) and the degree of materiality – while in the visual arts, architecture, cinema, and written literature it is utmost, in the temporal arts – music and dance – it is considerably lesser. There is also an important semiotic distinction. The signs of literary, pictorial, and cinematic texts have certain meaning. It is another thing that this significance does not necessarily exhaust the artistic meaning, but it at least exists. As for music and in many respects – architecture, design, and ornament, the signs of these arts most often do not refer to significance beyond the expressive systems of the arts themselves. Hence, the consistent use of the reduction method inevitably leads to the conclusion that it is in music that the 'purest' invariants must be sought. Nevertheless, many scholars have written about musical texts consisting of signs (e.g. Mark Aranovsky [Aranovskij 1998], Eero Tarasti [2013], et al.). Therefore, the texts bearing a certain significance, which can be conveyed via the language of concepts, do not belong to the artistic invariants at all.

Then, what are musical texts? The fact that they convey certain images and affect the listener is a well-known result of their generalising and abstracting interpretation. Besides, there does not exist a unified, let alone definite view on the understanding of the concept of 'musical image'. This category is at best at the periphery, 'on the margins' of musicology. In reality, the musical image is understood by various scholars to mean completely dissimilar things – but that is not our present subject. We can only say that such an 'elusive' category is not suitable for the role of an invariant. But it is possible to state that musical texts in their most general form are the structures embodying those or other numerical relations (Alexei Losev [1995]), and their meaning is to arrange the artistic space and time – chronotope (we leave aside the sound matter which is specific for music only because it cannot become the invariant for all arts).

Based on numerous studies of the chronotope in art (e.g. by Pavel Florensky [Florenskij 1993], Mikhail Bakhtin [Bahtin 1975], Oleg Semyonov [Semënov 2004] and others), one can conclude that the spatiotemporal structures are the invariants of all arts. In music, space is usually formed and implemented via time; on the contrary, in the visual arts, time ‘folds’ in space; in literature, both appear through the meaning of the word. It should be added that *invariants serve the spatiotemporal structures independent of the objective conceptual matter, but are predetermined by the super-personal meanings created by the culture in question. The scope of the meanings is very large, from canons to intertext, but style (this or that meaning and model of structuring) acts as the invariant centralizing force. Within its framework, the personal and the super-personal are likened to each other, and the chronotopic structures are given in formation, being integrated in specific expressive meanings (images)*. Thus, the artistic meaning is defined not by the substantive aspect (the events or facts of life, the plot, etc.), but by the spatiotemporal (chronotopic) and stylistic arrangement of this matter. It is not even the artistic form, but rather its ‘subtle’ basis. It confirms the generally accepted fact that the objective conceptual sphere is not important or obligatory for art – it can be both objective and non-objective.

Before we move from the first question (about the actual content of artistic texts) to the second one, about artistic perception, it is worthwhile to consider the purpose of spatiotemporal structures. Why do people build beautiful buildings and not just ‘boxes’, why do they write poetry, paint pictures, and make films? The purposes, at first glance, are so different that it seems difficult to find a common denominator. And the theories of art functions are thoroughly elaborated. But, if one tries to make a reduction to an invariant, then again, for obvious reasons, the most natural starting point is music, because its purposes are the most difficult to express (the hackneyed and commonplace phrases about the ‘expression of emotions’ certainly do not suit us).

In his famous statement, the genius music trailblazer Igor Stravinsky (1882–1971) arrived closest to the sought-after invariant: ‘The phenomenon of music is given to us with the sole purpose of establishing an order in things, including, and particularly, the co-ordination between man and time’ [Stravinsky 1963, 99].¹ However, this complex idea derives from the thing that has long been the essence of human beings and society: the shaping of culture, or more precisely, the arrangement of space and time. That is why, answering the question of the purpose of art, we should regard as the artistic invariant such an arrangement, structuring the space and time in line with the ideal model – the ‘program’ that implicitly forms

¹ The translation is from: Stravinsky Igor. *Autobiography*. New York: W.W. Norton & Co., Inc., 1962. <https://archive.org/details/igorstravinskyan002221mbp/page/n63/mode/2up> (accessed September 25, 2022).

the human mind. This purpose is equally evident in the building of cities, conducting the religious rituals, creating works of the visual arts, let alone music (Stravinsky!), cinema, various kinds of happenings, and multi-media art. Again, as was the case with the previous question, the spatiotemporal arrangement can mean a direct intrusion and transformation of the surrounding space and time (as in architecture or a religious ritual) or a more implicit one, as in fiction, painting, and music. On the other hand, for its existence music, even non-applied and autonomous – or absolute – demands real time, even though time is as if deliberately 'excluded' from the flow of life and put in the 'reservation' of a concert hall. But in any case, art is the arrangement, shaping of life, transformation of nature, arrangement of time and space. Since we speak of time, it means that such an arrangement is implemented 'from the viewpoint of eternity', not only because this viewpoint is vital for an intelligent and sensitive man, but also because it is purely logical: the category of time requires its dialectical opposite – the absolute. The other reason is historically genetic: art has evolved from religious rituals aimed at affirming human beings in eternity. To summarize: artistic texts contain both personally and socially interpreted spatiotemporal structures that set 'programs' for the human worldview and, therefore, for his entire activity.

To answer the second question – 'what is the invariant of perception?' – i.e., *how* do these super-objective, 'subtle' structures function, how do they affect the recipient, it is necessary to address the concept of information. Art, especially fiction, theatre, and cinema, is an indispensable source of knowledge about man, society and its history. However, this information is not the invariant of the artistic, since it is absent in music, ornaments, and architecture. Art can optionally function as a 'school' of life, but its main goal is to involve the recipient in the co-creative process, which is realized by means of the 'self-increasing information' (Yuri Lotman [1992]). Art is not always (and not necessarily) replete with ideas and philosophy, since any trifle can serve as its object – e.g., a branch in a picture by Alexander Ivanov or a hunt for smuggled jewellery in the film *The Diamond Arm* by Leonid Gaidai. 'If you could know what gibberish empowers / The verse that grows, from all abashment freed'² – this line from Anna Akhmatova's famous poem confirms that it is not the matter that determines the value of art, but the structure that arranges it. It is not the object which is important, but the way the spatiotemporal structure of the text (its 'inner music') generates the self-increase of information by means of the recipient's *dialogue* with the artwork (the concept of dialogue introduced by Bakhtin [1972] has not yet fulfilled its potential in aesthetics). *Self-increase of text information can be considered the invariant as regards the text's impact on a*

² Translated by Evgenija Sarkisjan,

<https://riverses.com/anna-akhmatova/i-have-no-use-for-regimental-odes/> (accessed September 25, 2022).

human being. It makes the recipient (if, of course, they understand the 'language of art') live a certain part of life in the space and time of the given text. This invariant equally characterizes a participant of an archaic ritual, a palace inhabitant, a choir singer somewhere in a tavern, or a reader of a novel. Of course, the form of 'experience' will vary from the most literal to illusory (fantasy), but remain no less active and significant.

To answer the third question – 'what is the essence of any creativity and what distinguishes artistic creation from common production' – it is necessary to fully comprehend that, first, art transforms both man and the world, i.e., the transformation of the world bears the imprint of human personality. Let us recall Losev's abbreviated definition, 'The artistic form is personality as a symbol.' It is also important to understand that during epochs when the personal may not have manifested itself as an individual (e.g., in archaic cultures), it existed as a common personal, or social. 'Style is a person' – this well-known saying does not contradict non-individualistic art. The distinctive styles of archaic art embody the common personality of archaic societies. This allows us to clarify the conclusion of the previous section: art is not just the transformation of life involving the entire human personality, but one might say, 'spiritual procreation' of man. Unlike biological procreation, it implies mastery of nature (Alexander Scriabin [1871–1915], "I want to possess the world as a woman") and generating new artefacts in which artificial refinement is combined with the highest naturalness of result. Therefore, the entire human personality – not only their will and intelligence, but instincts as well – participates in the creative process. And this unites the creative process – spiritual procreation – with the biological one.

The integrity of art and love, especially music and love, dance and love, is quite obvious and has been proved by the entire history of art. As in love, in art the most exalted spiritual ideals and physical nature, the intellectual and the sensual, the rational and the instinctive are merged in an inextricable unity. Sigmund Freud thus considered art as a sublimation of physical desire, and before that, Richard Wagner (1813–1883) had confessed that, by writing *Tristan und Isolde*, he had healed himself of desperate love for Mathilde Wesendonck.

The fact that art is a spiritual 'procreation' that transforms human beings and the world is rather evident. I want to emphasize that it is the most profound 'musical root' of the invariants of art. All the rest, which can be present in various art forms, are just possible 'additions'.

It is important to emphasize that when we speak of musical invariants, we do not mean the presence of specific musical structures in works of literature, painting, or cinema. Our focus is not, for instance, on the many attempts to identify sonata form in novels or short stories. Likewise, when Wassily Kandinsky's (1866–1944), Mikalojus Čiurlionis's (1875–1911), or Andrei Bely's (1880–1934) paintings or texts are described as "symphonies", "fugues", "sonatas", or "improvisations", such desig-

nations remain metaphors; they do not imply the literal presence of these musical forms within their visual or literary works. Instead, what we refer to are the underlying invariants of art – elements present not selectively but in every work of art, without which art would be impossible. We call these invariants “musical” (placing the word in quotation marks) because they coincide with what defines the specificity of music itself: the presence of non-subjective chronotopic structures, the capacity of artistic information to amplify itself, and the total effect exerted on the whole human organism – from the heights of intellect and emotion to the depths of bodily response. The “music” of poetry is its rhythm and sounds, provisionally abstracted from the semantic meaning of the words. The “music” of painting is its spatial geometry, provisionally abstracted from the depicted objects.

Every musical form contains within itself such a numerical, chronotopic structure, shaping in the listener a particular attitude toward time, the present moment, and eternity. Naturally, in the music of Wolfgang Amadeus Mozart (1756–1791), Claude Debussy (1862–1918), Olivier Messiaen (1908–1992), or Karlheinz Stockhausen (1928–2007), these concepts of time – and, accordingly, the implicit models of human life and orientation in the world – differ radically from one another.

The invariants were identified in this text as the result of experimental reduction. I do not imagine that I have listed them all; this is the bare minimum. However, a cursory outline of the three mentioned invariants of art might stimulate a more focused reflection on its essence.

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SUMMARY

The chapter aims to identify the intrinsic invariant characteristics of music based not on its goals, objectives, functions, and the aesthetic categories in general, but on the matter and content that actually fills any artwork or artistic act. In this case, the substance of the research are the invariants of music, which can be classified by transgressing the theory of music per se and turning to other subjects. Such invariants of the music are also invariants of all arts, since other arts add their matter, absent in the invariants of music, to its abstract nature.

There are three main directions of the identification of these invariants:

- the presence in musical, as well as in any artistic texts, of a spatio-temporal (numerical) structure. More extensively, it is the creative construction of space and time. The methodological basis of that line is the philosophy and theory of music by Alexei Losev;
- the fact that musical (and any artistic) texts possess the particular quality of 'self-increasing information'. The methodological basis is the information theory by the philologist Yuri Lotman. This quality explains the non-reducing relevance of artistic texts, including the well-known and thoroughly studied ones;
- the understanding of musical (and any artistic) action as a transformed, sublimated form of the procreation instinct – only in this case, it is procreation and preservation of not a biological race, but human culture. The methodological basis is Nietzsche's and Freud's works, as well as theories linking the origin of music, dance, self-decorating, and cosmetics with the attraction of partners of the opposite sex.

Based on the art matter and interdisciplinary theories, it is possible to outline the main directions, which allow highlighting a number of necessary intrinsic characteristics of the musical as the core of the artistic.

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RESEMANTICIZATION OF FOLKLORE, POPULAR GENRES AND MUSIC STYLES FROM THE PAST IN DIMITRIJE BUŽAROVSKI'S WORKS

ABSTRACT: The chapter explores the concept of resemanticization in the compositions of Dimitrije Bužarovski, examining both direct and indirect methods of borrowing and transforming musical materials from various sources. Direct resemanticization involves the incorporation of folk music, jazz, popular music, and techno elements into Bužarovski's compositions, resulting in complex fusion pieces that transcend their original sources. Indirect resemanticization, on the other hand, entails the adaptation of compositional techniques from past genres and styles, such as Baroque, Classicism, Romanticism, and Impressionism, to create innovative works that pay homage to musical traditions while forging new paths. Bužarovski's meticulous attention to dramaturgy and overall structure underscores his commitment to imbuing his compositions with depth and meaning, demonstrating a deliberate use of musical heritage to express his artistic vision.

KEYWORDS: resemanticization, music analysis, musical borrowing, originality, re-elaboration of music materials

Introduction

Dimitrije Bužarovski (b. 1952) is one of the most prominent composers and musicologists in contemporary Macedonian music culture. The profound link between his music and his theoretical works is bidirectional – his compositions are directly influenced by his theoretical works on music, and his theoretical writings are based on his experience as a composer and a performer. One of his most innovative theoretical ideas is presented in his chapter: it concerns generative ideas in the aesthetics of music (Bužarovski 1986). Bužarovski considers five ideas: music as mathematics, music as imitation, music as expression, music as language, and music as a meaningless formal structure, as a basis for understanding the entire history of the aesthetics of music. Nevertheless, his personal aesthetic position is formalistic, i.e., that the non-musical content is just an addition to the fundamentally musical content of the piece (Bužarovski 2016, 34). According to Bužarovski, the music content (meaning) is solely a result of the work with the content (music) materials and their temporal organization (the musical form).

The concepts of the content materials and the temporal organization were developed in his book *Uvod vo analizata na muzičkoto delo* [Introduction to the Analysis of Musical Works /1996/]. The essence of the content materials is further elaborated across *seven musical layers* (interval/melodic, rhythmic/metric, tonal/harmonic, instrumental, articulation, dynamic, and tempo and agogic) (Bužarovski 1996, 13–23). The seven layers of the content materials enable indefinite varieties, richness, and the attractiveness of the music phenomenon. Their further temporal organization multiplies the possibility for innovation in the development of the music content.

Having in mind his formalistic position, we can further discuss the semantic level of his music predominantly in the realm of pure musical materials. Starting from the mid-1980s, Bužarovski adds another two attributes to his music – *multi-stylistic* and *multigenre* (Slejanska 2004, 149–150; Bužarovski 2021a, 34). They should emphasize the use of compositional techniques of different styles and genres in the same music piece. To further stress this approach, he uses the title *Musurgia eclectica* for his concerto for synthesizer and orchestra Op. 29 (1989) (Bužarovski 2021b, 26).

Decomposition and Resemanticization

Nevertheless, in 2022, in his encyclopedic eight-volume book cycle about his large opus of 170 works, Bužarovski introduced a new term, *decomposition*. In the second book about his symphonies and the *Uvertira* [Overture] Op. 54 he uses this term to point out the practice of borrowing materials from folklore, and comments that:

I followed this approach to *decomposition* (I was thinking about whether to use the term *deconstruction*, because this is also about the level of searching for the deeper meaning of the text) from the beginning of the work on *20 Variations* on a folk theme for solo clarinet Op. 10 (1978). (Bužarovski 2021a, 225)

Wherever there is a complex form, the original folklore material is only the starting point, which is further decomposed and assigned with a completely new meaning. This is the basic difference compared to the folklore arrangements, where the original material is only enriched harmonically and instrumentally, especially in the accompaniment, and everything else must remain within the framework of the stylistic manner from which it was derived. In all these cases, drastic changes in that stylistic manner occur and (...) a completely new musical meaning is formed. In fact, in my music, there are no folk arrangements. (ibid., 226)

He explains that the use of motifs that are not derived from folklore, together with the general decomposition of the folklore material and the polytonal harmonies, should contribute to the departure from the ordinary stylistic circle of the folklore and its transfer to another genre and style, such as in his *Overture*:

This is at the core of my attempt at what I first called *multigenre* and *multistylistic*. In it (...) I just take materials especially from the three most significant layers (interval/melodic, rhythmic/metric, and tonal/harmonic) and place them in a genre that differs from the original in many ways. Now I am thinking about redefining my *multi*-concept because, in the final version, I am composing works that belong to the Western classical and romantic tradition. They are just one neo-variant. (ibid., 231)

In an interview with Bužarovski (2024), he explained that he was hesitating to use the term *resemanticization* instead of *decomposition*, as even more adequate to his compositional techniques in which the original materials are resemanticized – their original meaning is entirely changed when transferred into another music environment. Still, in the last book in the series – the eighth book on his electronic music, he mentions for the first time the concept of *resemanticization*. When he writes about his opus of arrangements and signature tunes, he points out that

there are works with different levels of interventions: from the simplest arrangement, with transfer of the leading parts in different new acoustic or electronic instruments, to creating *pripevi* [instrumental ritornellos or refrains in Macedonian folk music] and very often different harmonic progressions, orchestration, etc. In this sense, part of this opus also becomes resemanticized, i.e. it gets new settings and meaning. This is most obvious in the signature tune for Macedonian Radio and TV, where the song “A bre Makedonče”, which marked the beginning of the broadcast of the Macedonian Radio and was its main identification for decades, received new, much richer melodic and harmonic content. (Bužarovski 2022c, 83–84)

Thus, in Bužarovski's view, decomposition actually means resemanticization. The core of the process is the borrowing of music materials or compositional techniques from other genres and styles, and their re-elaboration through the compositional means of Western classical and contemporary music. In this process, the use of new electronic (and computer) music instruments and generally the use of computers in recording and editing have a prominent role. Also, analyzing the resemanticization (decomposition) Bužarovski does not discuss the non-musical content. His opinion is that during the artistic act, the three-layer structure of the creative subject (psychological-individual, socio-cultural and universal-aesthetic) (Bužarovski 2016, 33–34) contributes to the creation of an indefinite set of meanings for the same piece. In this sense, he stands on Roman Ingarden's (1973, 579–580) intentionality of a music piece (the openness for permanently new meanings). Consequently, Bužarovski's analysis of his works is based solely on the content materials (seven musical layers) and their temporal organization. The re-elaboration of the content materials and their placement in a new temporal organization result in the resemanticization (decomposition) process of his music.

Accepting his approach to the resemanticization of compositional techniques in his music, we decided to further look for examples that would confirm this the-

sis. We have already mentioned that Dimitrije Bužarovski, during the period from 2020 to 2022, wrote eight autopoetic-musicological books, where he elaborated his entire music in depth. These books are grouped according to the musical forms of the compositions and the ensembles, i.e., instruments/vocals which were used: two operas, four symphonies and an overture, nine concertos, three oratorios and two cantatas, piano works, works for chamber ensembles, song cycles, and electronic music. Within 1700 pages, the times and settings in which the works were created are presented, followed by detailed formal, harmonic, polyphonic, and instrumental analyses. At the end of each book, the author summarizes the content materials (motifs, themes, figures, and passages) for each work. These books offer a wealth of material that can greatly enhance the analysis. In the plethora of musicological material presented in these books, Bužarovski often addresses the changes in the meaning of the music materials, thus contributing to the confirmation of the starting points of this chapter.

As mentioned previously, Bužarovski primarily employs the compositional technique of resemanticizing musical materials, such as motifs, themes, figures, and passages, borrowed from the works of other authors and genres. He then creates a new context by altering and intervening in the layers and temporal organization of these materials. Considering the scope of this chapter, we will only present some examples of these compositional techniques. Generally, Bužarovski uses two categories of resemanticization – direct and indirect:

1. direct resemanticization of music materials from certain well-known musical works and genres, particularly the Macedonian music folklore, and
2. indirect resemanticization through the use of techniques/methods/principles of certain composers and genres; he uses the phrase – *in the manner of*.

Bužarovski meticulously explains the origin of each of the materials used in his compositions. Without his explanations, some of these materials could be almost impossible to identify, coming from very different sources and, in addition, already with some changes. We will quote some of them in the following sections.

Direct Resemanticization – Incorporation of Folk Music and Lyrics

The incorporation of folk music lyrics into Bužarovski's compositions, initially presented in the song cycles *Humoristični pesni* Op. 5 [*Humorous Songs* Op. 5 /1976/] and *Ljubovni pesni* Op. 8 [*Love Songs* Op. 8 /1979/], continued into the *Spiritual Songs*. In these three cycles, only the lyrics of the folk songs were used, while the musical materials are entirely new and composed by Bužarovski.

In the seventh book about his song cycles, Bužarovski (2022b, 12) points out that he often used the *Macedonian Music Folklore – Songbooks I* (1953) and *II* (1959) compiled by the ethnomusicologist Živko Firfov (1906–1984). This also refers to the selection of folk songs for the cycle *Pesni za Goce* Op. 40 [*Songs about*

Goce Op. 40], where both the lyrics and the folk songs were used. The writing of this song cycle started in 1977 with the song “Slezna e Delčev”, which later became the third in the aforementioned cycle. From this first song until 1996, four versions followed, each with a different number of songs and for different ensembles. Bužarovski analysed the last version from 1996 for voice, synthesizer, oboe, clarinet and folk instruments (kaval, bagpipe, tambourine, zurla, tapan, tarabuka, and bells), with multiple changes including the interventions in the original versions of the songs. Having in mind that these songs were created in different cultural, social and political environments (the primary songs are related to the struggle for liberation of Macedonia from the rule of the Ottoman empire), they are a typical example of the processes of resemanticization accomplished through the transformation of the layers of the musical materials, while the lyrics are left unchanged. The basic materials from the folk songs and their repetitions are only the starting point – they are elevated to more complex compositional structures, including the use of Western polyphony. The songs are written in tonal language featuring typical intervals, chords, and harmonic progressions for Bužarovski: the chromatic mediant harmonies, the use of a sequence of secondary dominants, Lydian fourth, lament bass, a frequent shift in the tonal center, quartal chords, and bitonal passages. Altogether, there is an evident departure from the original songs, which are placed in a new fusion of Western techniques applied to the Oriental music materials.

In the analysis of the *Duhovni pesni* Op. 36 [*Spiritual Songs* Op. 36 /1992/] for soprano, baritone, children’s choir and synthesizers, the composer writes that, from today’s perspective, he would perhaps change the terms multigenre and multistylistic (he also suggests the term decomposition), “because it is more about the reinterpretation of tools and practice taken from other genre and stylistic settings, processed into contemporary artistic music in which I compose and in which I unequivocally belong” (Bužarovski 2022b, 78): “I do not create a new genre/style; I decompose other genres and styles in the existing one in which I compose” (Bužarovski 2021b, 162).

The *Duhovni pesni* cycle was specifically created for a concert of spiritual music featuring the *Piccolo* children’s choir, which took place in the Kuršumli An in Skopje in 1992. Bužarovski prepared a series of arrangements for the children’s choir and synthesizers, including *Va pensiero sull’ ali dorate* Op. a03 (Verdi),¹ *Ombra mai fu* Op. a04 (Handel),² *Lascia ch’io pianga* Op. a05 (Handel), *Ave Maria* Op. a06 (Bach-Gounod),³ along with three arrangements for voice and synthesizers: Bach’s *Komm, süßer Tod* Op. a08, Ravel’s⁴ *Chanson épique* Op. a09, and *Pietà Signore* Op. a07 by

¹ Giuseppe Verdi (1813–1901).

² George Frideric Handel (1685–1759).

³ Johann Sebastian Bach (1685–1750); Charles Gounod (1818–1893).

⁴ Maurice Ravel (1875–1937).

an anonymous author. The concert concluded with an encore of the song *Sailing* Op. a10 (by Gavin Sutherland, made famous by Rod Stewart's performance). The process of resemanticization in the compositional approach serves as the connecting thread between the *Duhovni pesni* and the arrangements.

This song cycle is structured within a traditional major-minor tonal system, featuring simple harmonic progressions – a departure from Bužarovski's usual preference for intricate polytonal progressions. Here, he approaches originality by employing compositional means from different genres (popular, folk) and incorporating synthesizers into the instrumentation. Notably, the accompaniments of the first and third songs include a rhythm section, reminiscent of popular genres, utilizing rhythm machines and electric drums (Bužarovski 2022b, 81).

The Piano Concerto Op. 46 (1998) also uses pre-existing folklore materials: the first two movements are based on Macedonian folk songs, and the third on folk dances. All these materials are not limited to simple embellishments; rather, Bužarovski makes essential changes leading to a complex and stylistically different expression. His superior control over different compositional techniques allows him to “widely operate and reinterpret simple borrowed patterns” (Bužarovski 2021b, 83), “moving away from the original materials”, “deviations and their decomposition” (ibid., 95). At the end of the chapter on the Piano Concerto, the composer stated: “From *a la turca* and *a la franga*, a garment is sewn into something in which both elements are interwoven” (ibid., 119). Explaining his compositional techniques, he continues:

I draw materials from existing patterns (mainly from folklore) and then look for originality and an author's signature in the development of the form. The fact that the genre in which I compose has developed in the centuries-old Western musical tradition in terms of form, harmony, polyphony, and orchestration really provides opportunities for wide operation and reinterpretation of the simple patterns. On the other hand, it was always a challenge for me to develop a simple pattern into a complex, large-scale form, which would create a completely new connotation. (ibid., 83)

Changes in tonalities and harmony, changes in the intervals and the rhythm of the motifs, appearance of ornamental and polyphonic variations on fragments of the themes, tempo, articulation and of course – orchestration, are in the foreground. (ibid.)

Again, the composer designates these changes as *decomposition*. (ibid.)

One of the startling features of this concerto is that Bužarovski uses folk songs to build the contrasting themes for the sonata form of the first movement. In fact, he uses a group of three folk songs which are traditionally performed continuously, one after another as a medley (“*Zošto mi se središ libe*”, “*Jas ti rekov dobro večer*”, “*Rajna na porti stoeše*”) as a foundation for the confrontation and the development of the complex sonata form. Almost a decade later, he would repeat the same

approach in the *Vocal Symphony*. He challenged himself to use *vocal* songs for the thematic materials in the sonata, which are normally based on entirely different instrumental building principles. The symphony was created after a period in which the composer intensively worked on the digitization of the *Firfov Collection* (over 1300 folk songs) (see Jordanoska 2014, 13). Respectively, the thematic materials of the second, third, and fourth movements derive from the songs of the *Firfov Collection* (Bužarovski 2021a, 157–158). The two themes of the sonata form in the first movement are derived from the collection of folk songs from Yugoslavia recorded at the Opatija Festival by the folklorist Peter Kennedy in 1951. Bužarovski develops the sonata form from two unrelated songs, although with related contents in their lyrics. Furthermore, he treats the voice in a fully instrumental manner. This movement is another successful example of the resemanticization of the initial music material.

In general, this symphony is abundant with similar examples. For instance, the fusion of several genres is incorporated in the third, scherzo movement. The folk song theme is surrounded by syncopated (ragtime) rhythmical structures. Bužarovski points out that the performance of the syncopation should respect the stylistic rules applied in the popular genres and the folklore. He comments that “it is quite clear that the notation here is only an intermediary and that the stylistic conventions of the genre from which the material originates should be followed” (ibid., 201).

A further prominent example of a direct borrowing of music materials from the folklore are the *Nocturnes* for piano Op. 49 (2000) and Op. 52 (2004), in which the folk melodies are placed in the brilliant pianistic technique environment of Frédéric Chopin (1810–1849) and Franz Liszt (1811–1886). The *Nocturnes* embody a neo-romantic style, with the sixth (“Despina”) and the eighth nocturne (“Se posvrši serbez Donka”) also exhibiting impressionistic and neoclassical textures. In addition, in “Ne si go prodavaj Koljo” and the last nocturne “Milice”, jazz and popular music rhythmic patterns are used. While these elements add variety, neo-romanticism remains the overarching characteristic throughout the cycle, achieved primarily through the tonal-harmonic choices and piano technique.

The tonal-harmonic plan, serving as the cycle’s formal backbone alongside the source material, involves intricate variations both vertically and horizontally. Vertical variations include the use of complex chords such as seventh and ninth chords, as well as chromatic and fourth chords. Horizontal progressions feature major/minor combinations, modulations to new tonalities, and unexpected harmonic shifts. Ultimately, the harmonic language of the *Nocturnes* relies on the Western musical tradition, presenting an additional interpretation that enhances their originality. The piano technique in the *Nocturnes* includes many passages, especially broken chords, and demanding techniques like playing octaves and chords. Also, the melody often switches between hands, and the pedal is heavily

used to create dynamic contrasts. The dynamics gradually build up to powerful climaxes, and overall, the piano's diverse range of sounds and harmonics adds richness to the music, blending Eastern musical practices with Western traditions. *Nocturnes* are situated between ornamental and character variations, having in mind the extensive transformations of the original materials (Bužarovski 2021d, 111). Indeed, variations are Bužarovski's favorite musical forms, which points out to the resemanticization, i.e., transforming the initial music content in an entirely different semantic space.

This abundant use of Macedonian traditional music is replicated in the *Mane* Sonata for violin and piano Op. 57, which appeared in 2009 in the cycle of three sonatas (Opp. 55, 56, and 57). The title points out to the *mane* – an improvisational part of the clarinet or a violin in Macedonian folk dances. Thus, Bužarovski expands further his resemanticization of folk music features. Variations play a dominant role in the composition, building the form around the *mane* principle (Bužarovski 2022a, 163). Still, everything is conceptualized around the classical music forms, including the final movement structured as sonata form.

The resemanticization of folk music materials is equally present in several of his later opuses: the Overture Op. 54 (2007), the Double Concerto for violin, piano, and symphony orchestra Op. 61 (2012), and *Glitch Rhapsody* Op. 65a (2015). In this sense, one may conclude that the use of folk music materials and their further re-elaboration through the Western compositional techniques and music forms is probably the most present feature in Bužarovski's music, but with the obligatory remark that these materials are transformed to the extent that they lose entirely their primary content and, instead, obtain profound new meanings, integrity and musical context.

Direct Resemanticization – Borrowing from Jazz, Popular Music and Techno

The next borrowing area comes from jazz and popular music. References to these genres can be found in many of Bužarovski's compositions. During his teenage years, Bužarovski played jazz (piano and saxophone), popular music (in rock bands, piano, organ, and guitar) and folk music (accordion), which broadened his musical interests. In this way, the seeds were sown for his affection for all of these genres in the music he created in the ensuing decades.

A notable example of resemanticization is the *TechnoSymph* Op. 42, which is based on transformed themes from the techno genre, which was very popular in the 1990s. The musical materials are derived from the soundtrack of the movie *Trainspotting*. Direct material is used from "For What You Dream Of" by Bedrock feat. KYO in the third movement and the song "Perfect Day" by Lou Reed for the fourth movement. Materials from the album are also used in the rest of the movements, "but these connections are more distant and difficult to detect, one might

even say that they lead very indirectly to the music materials in this work” (Bužarovski 2021a, 135). The first theme does not even remotely meet the standards of themes in the sonata cycle, so with this kind of DJ-produced theme, this term is redefined as well. As in techno, i.e., in the DJ construction of musical works, layering is the general feature of working with the materials:

What is particularly important for this work is that (...) the concepts of *multistylistics* and *multigenre* have gained a new dimension – transformation of the performing ensemble. Until then, there were models from Western art music, folk music, etc., that entered the field of electronic music, i.e., they were translated and performed with electric and electronic music instruments. But the reverse did not happen, i.e., transferring/transposing the electronic music for performance in acoustic musical instruments. (ibid., 18)

In *Concerto grosso*, the composer uses borrowed musical materials from the repertoire of the pop singer Annie Lennox. The concerto develops the themes in a fragmented format in which, and in accordance with the Baroque tradition, the internal development happens in free asymmetrical units, often superimposed by polyphony (mainly imitations): “The material is recognizable only on the surface level, and the level of transformation, the complexity of the polyphony and the imitations, distance it from the original meaning and transform it into another system of stylistic thinking.” (Bužarovski 2021b, 134)

The composer also argues that the recognition of the song used in the second movement (“Love Song for a Vampire”) is even more difficult, as it undergoes reworking of the basic building material (ibid., 136). Only at the very end, with the appearance of a figure that follows the basic melodic line of the song, can one feel the origin of the materials. The final product is a result of the significant transformation of the original materials and the complex music form.

At the beginning of the analysis of the *Nonet koncert* [*Nonet concerto*] Bužarovski writes:

Here I must again refer to the concepts of multistylism and multigenre, which I introduced in the explanations of my works in the 1990s. I already mentioned in the previous book about the symphonies that I would need to reconsider this term as *decomposition*, considering that I am not creating a new genre or style, but rather breaking down existing ones within which I work. On the other hand, certain works, such as the operas *Despina and Mr. Dox* or *All That Dance*, more directly incorporate various genres and styles, while in music for theater plays and TV, I have compositions that purely adhere to popular genres. The materials used in this work come from different stylistic orientations within popular genres, distinguishing it from the *Concerto grosso* or somewhat from the *Techno-Symph*. The use of folklore material presents a simpler case, as it operates within a more cohesive genre and stylistic environment. (Bužarovski 2021b, 161–162)

Nonet koncert incorporates the thematic materials from the following songs: for the first movement, three songs by Manu Chao: “Bongo Bong”, “Me Gustas Tú”, and

“Clandestino”; for the second movement, Christina Aguilera’s song “Beautiful”; and for the third movement: “I Can’t Stop” by the house duo De-Javu, “Hide U” by the electronic music group Kosheen, “Trashed” by the singer Skin, and the song “Lazy” by David Byrne. The three movements of this composition are written in sonata form, variations, and three-part form.

Indirect Resemanticization

Under the concept of indirect resemanticization, we understand complete or partial copying of compositional techniques of a certain author, style, or genre from the past (*in the manner of*). Undoubtedly, the most notable example is the song cycle *Impressionistic (Trois poèmes de Paul Verlaine composés à la manière d'impressionistes)* for baritone and piano Op. 30 (1989). Bužarovski’s use of impressionistic compositional techniques is particularly evident in the piano accompaniment.

Džez sonata za alt saksofon, pijano i kontrabas [Jazz Sonata for alto saxophone, piano, and double bass] Op. 56, creates a symbiosis between the compositional elements of jazz in the melodic, harmonic, and instrumental sense, with classical forms such as sonata form and rondo. The title of the first movement hints at the resemanticization process of jazz standards, inspired by Bužarovski’s exploration of Thelonious Monk’s piano compositions. However, this concept mainly applies to the first theme. The second theme of the sonata form gravitates toward a swing style, which also subtly permeates the character of the second movement. The exposition and the developmental section are structured in accordance with the sonata form scheme, but are based on and infused with jazz elements. The thematic materials vary stylistically, reflecting Bužarovski’s focus on integrating jazz elements into classical music rather than crafting a traditional jazz composition (Bužarovski 2022a, 147). The third movement embodies the essence of ethno jazz. The thematic material is a modified rendition of the Macedonian folk song “Majka na Marika dumaše”. The structure of the movement follows jazz conventions, with a theme, improvisations, and a return to the theme. But the movement deviates slightly with improvisational segments between instances of the theme, taking on the form of a rondo with episodes (*ibid.*, 160).

Bužarovski’s large opus of incidental music (41 works), where we can find direct borrowing from jazz standards (*‘night, Mother*), or pop rhythms (*Completed Works by Shakespeare*), could be also an argument for the basic thesis of this chapter, although the process of creation was different (there are no scores, Bužarovski was creating the music directly in MIDI sequencers). Having in mind that he incorporated some of the music materials in his regular opus (such as the second movement of *Musurgia eclectica* or the opening of *Songs of Peace and War* op. 38), we can conclude that this is an example of double resemanticization, first in the incidental music and later borrowing this material for the construction of large-scale music forms.

The discussion about the indirect resemanticization opens the question of the very narrow line between originality and heritage. Bužarovski's opinion is that even in the process of finding new building materials, composers always rework the *proto* models, which circulate in the composer's consciousness: "In the work process, even I, and I am sure other composers would agree too, cannot determine or even care at any moment where, the material that is dictated to the composer by the subconscious, comes from." (Bužarovski 2022b, 70). He points out that he started the analysis of the origin of the materials coming from his subconsciousness in the late 1990s: "I will start with such analyses approximately a decade later and I will consciously use or not use associations with materials that have already appeared in my music" (ibid.).

That is why it is interesting to see the post-analysis of the origin of the musical materials in his early opus, such as the first theme for Op. 1, Sonatina for piano, which derives from Dmitry Kabalevski's (1904–1987) Sonatina (in C major No. 1, Op. 13) which Bužarovski performed as a pianist prior to the creation of the thematic materials for his composition (particularly the parallel seventh chords and the clear neoclassical form) (Bužarovski 2021d, 117).

In fact, according to Bužarovski's personal opinion, composers in all genres cannot create *ex nihilo*, that is, they only rework (resemanticize) what their predecessors left them: "In an absolute sense, it can be said that all composers build and rebuild on musical examples that particularly impressed them" (Bužarovski 2021a, 211). That is why he also tries to find out how new musical materials appeared in his work, primarily through the analysis of the musical environment (the music that the composer listened to at the time of composing).

Bužarovski considers that his extensive training in polyphonic techniques (both vocal and instrumental) directly influenced not only the abundant use of polyphony in almost all his works, but also in creating standard polyphonic forms, such as fugue or passacaglia, mainly in the manner of Johann Sebastian Bach. The first composition where he employed polyphony in works for instruments which are by default non-polyphonic is 20 Varijaciji za solo klarinet [20 Variations for solo clarinet] Op. 10, (written on a theme that resembles a Macedonian folk song) (Bužarovski 2022a, 31–34). The composition is positioned in the neoclassical style, and a single voice polyphony is drawn out following the example of Bach's works for solo cello and solo violin, but with a bitonal setting of the lines. In the variations that follow, Bužarovski uses imitations, decreasing the rhythmic values (into triplets, sixteenths, up to thirty-seconds) etc. The following Op. 11 *Koral, preludium i fuga* [Chorale, Prelude and Fugue] for oboe, clarinet and bassoon (1980) upgrades the experience from clarinet variations, as already evident from the title.

The most prominent example of the use of Bach's polyphonic techniques is the ballet *Trains* Op. 21 (Bužarovski 2022c, 9–41). The resemanticization of Baroque instrumental polyphony in the creation of a completely different new music envi-

ronment is realized on almost all compositional levels. The most important novelty of this piece is the use of the synthesizer Roland Jupiter 6, multiplied through the advantages of the recording on a 24-channel tape. The instrumentation, which sounded completely new at that moment, was not the only contribution to the resemanticization process. The subtle *displacement* in the interval, rhythmical, and particularly harmonic layers, upgrades the results of Bužarovski's training in Bach's instrumental polyphony, creating an entirely new sound perspective of the traditional well-known polyphonic forms. This composition was written and recorded in 1984, on the eve of Bach's anniversary (1985). It included the dynamic toccata for the opening movement, the structured patterns of the canon for the second movement, the allemande, sarabande, and gigue, and the prelude, fugue and pascaglia, encompassing all leading forms from the Baroque era; all infused with Bach's signature intervals and harmonies. The titles of the movements evoke the characteristics of their Baroque counterparts, although they diverge from strict adherence to these forms, allowing for artistic interpretation and exploration. Because of the intricacies and multitude of polyphonic lines in this ballet music, Bužarovski opted not to perform it live, a departure from his usual practice of live performances of his compositions for keyboard instruments and synthesizers. Instead, he recorded it to ensure precision and faithfulness to the complex music sheet.

The *Baroque concertino* for string orchestra and synthesizer Op. 27 (1988) also explores the integration of Baroque stylistic features, mainly in the structure of the melodic lines and their polyphonic imitations. The *Baroque concertino* was composed for the Korg DW-8000 synthesizer, which provided Bužarovski with ample new sound material to work with. In the first version, the third movement incorporated the Roland TR-707 rhythm machine, but later Bužarovski abandoned it and used only the synthesizer. The motifs of the first movement consist of repeated tones and descending passages, as well as leaps in sevenths, reminiscent of Bach's usage of such intervals (which Bužarovski also employs in the ballet *Vozovi* [*Trains*]) (Bužarovski 2021b, 14). At times, the synthesizer includes an accompanying quartal chord. The middle section starts in the dominant tonality (common in Baroque music). However, as the section progresses, the composer continues to explore different distant tonal centers. Additionally, this section follows a clear two-part structure, typical of the Baroque tradition, featuring imitations of different instruments and rhythms in the first part, with numerous dissonant clashes. The thematic material for the second movement is played by the solo violin, and it resembles Vivaldi's concertos (the slow movements) more. Thus, this *concertino* is another ample example of Bužarovski's resemanticization techniques.

In a year after the *Baroque concertino*, Bužarovski writes another concerto for synthesizer and orchestra, with a clear designation in its title, *Musurgia eclectica*, that he will rely on borrowed compositional means from the past:

although the connection with Classicism and Mozart was often mentioned in the original announcements, the work is written in a neo-romantic style, and even when allusions to Mozart's music appear (in the theme of the third movement), I had done it more in a grotesque, sarcastic sense, as opposed to the seriousness of the other three themes. Thus, the second and especially the third theme have a distinctive romantic character. (ibid., 27)

The most outstanding example of Bužarovski's indirect resemanticization of music styles of the past is the composition for two pianos, *All That Dance* Op. 39 (1995). Bužarovski has established multiple goals in the approach to this composition: first, to create a new category of stylistic variations, then to present the historical development of music forms in Western classical music (including the use of harmony and polyphony), and finally to present the historical development of piano techniques and performance. Thus, the basic form of the piece is a variation form, which contributes to the focal point of this chapter, related to the processes of resemanticization in Bužarovski's works. In fact, the variation form basically points to creating new content, a new meaning to an existing material. Each new variation is a resemanticization of the principal theme.

The work is based on two themes that Bužarovski used for the incidental music for the play *Harlequin the Servant of Two Masters*. One of his goals was to create a kind of stylistic etudes, but not as in Raymond Queneau's *Exercises in Style*, where there is parody, irony, and absurdist humor. He groups the variations in five suites, marking the five central styles of the development of Western music: Renaissance, Baroque, Classicism, Romanticism, and jazz and popular genres of the 20th century. He points out that with this step he has consciously entered a very dangerous terrain, opening a new perspective regarding the risks of resemanticization.

The two themes "transform in the stylistics of the next period through the changes in the seven layers of the musical piece, reflecting the development of the stylistic conventions of each period" (Bužarovski 2021d, 67). He gives the following explanation for the choice of the form and the titles:

In the composition, in accordance with the idea of making a cross-section of the basic musical forms, in the first suite a sectional form is created; in the second, the forms of the instrumental polyphony from the Baroque period are used; the third and fourth suites are made as rondos, of which the third uses a sonata rondo (covering both the sonata form and the rondo), while the last suite is a set of stylistically different variations. (ibid. 71)

Writing in the manner of certain composers means that at least a decent copy should be made at their level. They leave behind a sufficient and worthy trace that indicates their compositional technique (...) When errors and inconsistencies occur, they will immediately surface; mistakes are not allowed here. (ibid. 72)

The term suites is used conditionally, since a real suite is only the second (Baroque); the first suite should associate the Renaissance dance forms pavana

and galliarda, the last (20th century) is a mix of several styles from popular music, and the third and fourth are integrated movements (rondo and waltz). (ibid. 67)

As in all of his cyclical forms, Bužarovski pays special attention to the overall dramaturgy of the work. In fact, in his analyses, Bužarovski often points out to his permanent concerns about the dramaturgy (the internal development of the music story) both on micro (each form or movement) and macro (the overall structure of the composition) levels, as he says – the wholeness of the work's internal and external dramaturgy. Indeed, *dramaturgy* is the additional argument for the construction of the new meanings, i.e., the continuous process of resemanticization of the musical content.

Conclusion

Filtering Bužarovski's work through the prism of resemanticization, we attempt to open a new general perspective for analyzing musical pieces. In fact, Bužarovski himself often mentioned Igor Stravinsky's (1882–1971) explanation (Stravinsky and Craft 1962 [1962], 111–114) that his ballet *Pulcinella* could not be regarded as a plagiarism of Giovanni Battista Pergolesi's (1710–1736) music, as it is impossible to replicate the sensibility of another person, particularly one living in a different historical and cultural environment.

Another important attitude that elucidates Bužarovski's compositional approach is elaborated in his essay "The dying out of the arts of the satisfied humankind" (1988). Aligned with Hegelian (Georg Wilhelm Friedrich Hegel /1770–1831/) dialectics, he embraced the notion that in their historical development, the arts (the ideas) do not perish after the Romantic period but instead transcend into a new triad of reflection of the past. This concept clearly articulates his deliberate use of compositional techniques from Western classical music of the past, as well as from popular genres, folklore, and jazz. Consequently, the concept of *reflection* can be readily translated into reinterpretation, and, ultimately, resemanticization. Indeed, all of Bužarovski's music, particularly since the beginning of the 1980s, serves as an example of his conscious approach to leveraging the musical achievements of both his predecessors and his contemporaries as a springboard for enhancing his personal compositional style and expression.

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SUMMARY

Composer, performer and musicologist Dimitrije Bužarovski's encyclopedic auto-musicological oeuvre of eight books and over 1700 pages about his own music, gives a unique insight into the reasons and the context in which his works were created and performed, accompanied by a detailed analyses of the forms, harmony, instrumentation and orchestration, polyphony and style of these works. This meticulous auto-musicological work of Bužarovski contains a list of the music materials (motifs, themes, figurations, passages) at the end of each book. The books are grouped according to the forms and the ensembles: two operas, four symphonies and an overture, nine concertos, three oratorios and two cantatas, piano works, works for chamber ensembles, song cycles, and electronic music, i.e., a total of 151 opus numbers. This extremely well-organized and arranged material provides a basis for superimposed musicological analysis, grouped by specific theoretical issues, with equal use of quantitative and qualitative methodologies. Of particular importance is the accessibility of the scores in PDF format and the recordings posted on the Bužarovski Archive (BuzAr) YouTube channel.

The resemanticization of music materials is one of the important topics of this multilayered analysis. Bužarovski frequently explains the selection of music materials, both original and borrowed from folklore, popular genres and music styles from the past. In doing so, Bužarovski argues that the re-elaboration of the materials represents his search for authenticity and functionality of the author's expression. Therefore, the borrowed material should lose their original identity. This chapter is focused on the common procedures Bužarovski uses to accomplish this goal, which he defines as processes of decomposition, or deconstruction. We followed his path of "positive" analysis (music form, harmony, polyphony, instrumentation and orchestration), transcending into the higher stylistic levels, and the field of performance that is equally important for the process of resemanticization of the original models.

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FILM MUSIC AS A SUBJECT OF MUSIC-THEORETICAL INVESTIGATIONS: RETHINKING SOME METHODOLOGICAL APPROACHES TO FILM MUSIC

ABSTRACT: Although film musicology has developed significantly since the late 20th century, the contribution of music theory to film music research remains relatively limited. A shortage of music theory journals, conferences, dissertations, and monographs on film music shows little interest in this topic. Most of the research conducted in this field deals with film music in one of two ways: either the research has been focused on music alone, with none or very little connection to the visual context, or the research is focused more on film than on music, where sound is examined, rather than music composition. Very little has been written on cultural influences on the development of music in film. Not every film contains Hollywood-style music. Namely, a good example for film music research can be found in Japanese cinematography, where influences on Japanese film music can be traced to Kabuki, Noh, and other folk arts. My chapter examines the existing methodologies to shine a light on a study area that has received little attention from music theorists and provide other insights into it from the music theorist's perspective. The focus will be on the methodologies by authors such as Claudia Gorbman, Michel Chion, and Frank Lehman's recent proposal of transformation theory.

KEYWORDS: music theory, film music, transformation theory, cultural impact, Neo-Riemannian theory

Approaches to Film Music Analysis

Music has a long-standing connection with film, and has been used to influence the spectator, to explain the unseen, and to fill in the blanks of the missing psychological and emotional pieces of a narrative and the visual component. Music can enhance the listener's experience of a film. Despite its significance as one of the important aspects of the cinematography, film music has received neither respect nor interest from academic circles until quite recently.

Film music theory is a relatively young field of music research. The first literature in this field appeared in the late 1980s. Although film music study has entered the domains of musicology and film studies, it still struggles to find a prominent voice within the academic canon, and methodologies for analyzing film music do not take into consideration the interaction of image and score.

Theoretical literature on film music has taken on two approaches: either musical research prevails over the filmic or emphasis is placed on film theory. The first approach values film music score as a regular musical composition. It applies analytic methodologies of music theory or musicology and investigates film scores for their musical value. In this approach, the connection between music analysis and the film's visual elements is rarely made. The second approach takes the opposite course. It uses visual methodologies available within the field of film studies. The emphasis on the visual of the second path tells us very little about the relationship between the music and the film. Both approaches are burdened by a theoretical knowledge gap that limits disciplines from interacting effectively with one another.

In the book *Deleuze and Film Music*, Greg Reddner identifies three paths followed by film music study: "The first is the study of the commodification of film music" (Reddner 2011, 4). Reddner points out that these analyses mostly discuss film music in Marxist terms; however, they do not touch on the actual interaction between score and *mise-en-scène*. The second approach involves a thorough musical analysis of a given score. "The theorists delve into the harmonic structure of the individual cues, the thematic interwoven-ness of these cues, the orchestration and the oft-quoted leitmotif structure of the film" (Reddner 2011, 4). Reddner warns us that traditional musical analysis speaks volumes about the particularities of music, but does not help in relation to the *mise-en-scène*. Film music relies on other external factors, and the arrangement of the score within the film is made by either the film director or sound editor, not the composer. In the words of Reddner: "film music does not exist in a vacuum." (Reddner 2011, 5). "Third approach to film music analysis draws its methodologies from the area of film theory." (Reddner 2011, 5). With this approach, music is often researched from the emotional and imitative aspects, in which it matches with the *mise-en-scène*. Most film theorists are not adequately prepared or equipped to deal with the rigors of music theory, therefore the problem with this approach lies in the strong emphasis on the area of film theory. The ending results of this approach focus on where music imitates the *mise-en-scène* or where it does not.

Early Film Music Literature

Through more than 100 years of development of film music literature, two types of aesthetically and theoretically divergent approaches have appeared. The first is the parallel school, where music is designed to match the action on screen. Most of the early film music literature (1909–1926) can be subscribed to the parallel school. The second, the counterpoint school, can be traced to the writings of Sergei Eisenstein (Eisenstein 1957, the first publication in 1942) and Vsevolod Pudovkin (Pudovkin 1958, the first publication in 1929), both of whom drew their ideas about film sound and the use of music from the montage of oppositions which had

dominated the pre-sound age of Soviet film. They believed that music had to enter a dynamic interplay with the other elements of the scenes in the film.

Contemporary Film Music Literature

Claudia Gorbman's seminal work *Unheard Melodies* (Gorbman 1987) marks the entry of music theory into film music research. Gorbman's book is important because it was the first film music study that both film scholars and musicologists found interesting. In many regards, it stands as the pioneering analytical text that effectively integrates both disciplines in a manner that is beneficial and valuable. The book focuses on the analysis of what she calls the "Classical" Hollywood film score, which is based on semiological, psychoanalytical, and historical methodologies, and then employed in the examination of three films.

Gorbman constructs a methodology that focuses on the issue of rhythm, both musical and filmic, as well as on style and representation within the chosen scenes. The focal point of Gorbman's *Unheard Melodies* centers around the criteria for defining "Classical" Hollywood film (Gorbman 1987, 74):

- I. *Invisibility*: As Gorbman puts it, "the technical apparatus of nondiegetic music must not be visible."
- II. *Inaudibility*: "music is not meant to be heard consciously." "It serves as an accompaniment to actions and dialogue; its presence is not designed to be noticed."
- III. *Signifier of emotion*: Music "may set specific moods and emphasize particular emotion suggested in the narrative, but first and foremost, it is a signifier of emotion itself."
- IV. *Narrative cueing*: Gorbman divides this criterion into two categories
 - a) *referential/narrative*: "It refers the spectator to demarcations and levels of the narration."
 - b) *connotative*: music "interprets" and illustrates narrative events.
- V. *Continuity*: "music provides formal and rhythmic continuity – between shots, in transitions between the scenes, by filling 'gaps.'"
- VI. *Unity*: "via repetition and variation of musical material and instrumentation, music aids in the construction of formal and narrative unity."
- VII. "A given film score may violate any of the principles above, providing the violation is at the service of the other principles."

Gorbman examines specific scenes from three films. The initial analysis provides a detailed demonstration of her approach to film music analysis. Subsequent analyses delve into additional concepts such as film and sound space, as well as anempathetic music. The overarching stance of her book aligns with the parallel school, using examples to demonstrate how music complements images, although she does

not strictly adhere to the parallelism tradition. However, the findings of her research are somewhat less revealing than anticipated. Her rejection of the audibility of the film score, which is the second criterion for Classical Hollywood Film, undermines the long-term significance and effectiveness of her methodology.

Another book in contemporary literature that warrants mention does not exclusively focus on music within film. Michel Chion's *Audio Vision* (Chion 1994) is an important text because he analyzes the complete audiovisual spectrum, encompassing dialogue, sound effects and ambient sound. While the entire book is engaging, the pivotal chapter for this discussion is the final one, "Introduction to Audiovisual Analysis". His analytical methodology starts by isolating the various audio and visual components of the film through a process he calls "masking". This entails watching the film multiple times while attentively observing both the audio and visual components. Following this, he isolates each element, enabling focused attention on individual components while masking the others. From this "masking" process Chion formulates his theory of "added value", which he defines as "expressive and informative value which a sound enriches a given image so as to create definite impression, in the immediate or remembered experience one has of it, that this information or expression 'naturally' comes from what is seen, and is already contained in the image itself" (Chion 1994, 5).

Another crucial aspect emphasized by Chion involves the identification of points of synchronization, focusing particularly on instances in the film where the convergence of sound and image leads to a shift in the narrative trajectory. A point of synchronisation, or sync point, is a "salient movement of an audio-visual sequence during which a sound event and a visual event is in synchrony" (Chion 1994, 58). Chion advances this concept further by introducing "synchresis", a term that blends synchronism and synthesis. Synchresis, according to Chion, "is spontaneous and irresistible weld produced between a particular auditory phenomenon and visual phenomenon when they occur at the same time" (Chion 1994, 63).

Chion's method of audio/visual analysis offers a more profound and nuanced interpretation, yet it does not prioritize music despite its specificity and thoroughness. In the third chapter, Chion delves into film analysis, emphasizing the interplay between the film frame and the introduction of sound within a scene, thus favoring film over music and aligning his approach with the counterpoint tradition.

Nicholas Cook's 1998 book, *Analyzing Musical Multimedia*, presents an endeavor towards establishing a thorough theory concerning the interaction between visual and musical components within musical multimedia. Similar to Gorbman's work, Cook's text initially hints at a cross-disciplinary approach, notably through the application of semiotics to his analyses. Nevertheless, it becomes evident early on that Cook's opening premise, stating that "all music is a form of multimedia"

(Reddner 2011, 14),¹ suggests a greater interest on the author's part in the field of music rather than film.

Cook's book originated from what he perceives as the "absence of a generalized theoretical framework for the analysis of multimedia" (Cook 1998, v). He starts the book by examining what he refers to as sedimented and naturalistic readings of the film. According to Cook, audiences tend to naturally place music and sound in a subordinate role compared to the image, a phenomenon he terms as sedimented reading. He proposes a return to a naturalistic approach, or what he terms an instance of multimedia (IMM), which entails a reading devoid of pre-established hierarchical connotations or sedimentation. To facilitate this, Cook recommends the examination of each IMM and their classification into one of three fundamental visual models: conformance, complementation, or contesting.

Similarly to Chion, Cook analyzes individual media in isolation to determine which one assumes the dominant role. By exploring the dominant medium as though it were in the subordinate role, any preconceived notions are revealed. This emphasis on the dominant role mirrors Chion's masking process. Cook considers this role reversal as a means of uncovering hidden elements in the analysis that might otherwise remain unnoticed in a traditional naturalistic reading. Additionally, Cook explores what he terms "pre-compositional gap making" (Cook 1998, 123). These instances where there is a gap in the media highlight significant moments where one medium takes precedence over another, indicating moments of importance.

Cook's book presents a comprehensive theory of multimedia, offering novel insights into the role of music within the context of film and various other media forms. Unlike focusing solely on film, Cook's approach encompasses a wide array of multimedia, thus broadening the applicability of his methodology.

Over the last decade, a new series of articles focusing on film music has been published, with Frank Lehman as a notable figure among many authors. Lehman's contribution to film music analysis comes from a parallel tradition. This is obvious from the title of his book, *Hollywood Harmony*. He views his approach as "a model for analysis that can be imported and adjusted to suit personal projects" (Lehman 2018, 7), with particular affinity towards Gorbman's methodology. In discussing the questions posed in Claudia Gorbman's book *Unheard Melodies* – namely, "what is music doing in the movies, and how does it do it?" – Lehman introduces another question: "how can I shed light on its many puzzles and marvels?" (Lehman 2018, 4–7). Primarily, Lehman refers to harmonic puzzles and marvels in his exploration.

Lehman approaches these questions through what Gorbman calls "pure" musical codes – in other words, details of musical structure and syntax. Lehman manages to acquire this detailed musical structure and syntax by using transforma-

¹ Nicholas Cook suggests this in the preface, when giving reasons for writing his book (Cook 1998, v–xi).

tional theory developed by David Lewin (Lewin 1987) and further refined by Brian Hyer (1989), Richard Cohn (1998), and Henry Klumpenhouwer (2006). Transformational theory is a Neo-Riemannian theory² that was originally devised for analyzing atonal music and, as Lehman states, chromatic music also. The fundamentals of transformational theory are dynamic processes and gestures depicted through mathematical equations. “The formal machinery of transformational theory involves the distillation of characteristic changes such as harmonic motions into algebraic transformations” (Lehman 2012, 182). This theoretical framework blends algebraic formulations with Schenkerian notation to visually explicate aspects of film music. Lehman’s analysis primarily centers on pan triadic chromaticism: “the use of consonant sonorities in progressions that are not directed by a diatonic interval or functional routines” (Lehman 2012, 183–184). Analyzing the harmonic structures of Hollywood films, Lehman identifies four aesthetic “categories”: *intensification*, *magic and the occult*, *unusual psychology* and *sublime*. “All four chromatic aesthetics involve heightened states relative to everyday reality, whether perceptual or metaphysical” (Lehman 2012, 184). Lehman considers these attributes to define the remark “sounds like film music”.

Potential for Cultural Research

This provides a brief overview of existing methodologies for analyzing film music. These approaches are widely cited and utilized across academic literature, demonstrating their effectiveness in researching the presence and impact of music in film. They have been applied to Hollywood films, which are influenced by established Western theatrical and musical traditions, thus offering a familiar cultural background for analysis.

However, when it comes to researching film music from other cultures, such as Asian cultures, there has been relatively little study thus far. Among the previously mentioned authors, Claudia Gorbman and Frank Lehman explore the concept of “cultural musical codes”, which encompass “extra-textual associations and expectations” (Lehman 2018, 10). These codes involve using musical cues to portray specific characters or settings, aiding the audience in identifying them within the storyline. Such signals often rely on associative and stereotypical elements. In terms of cultural significance, Lehman highlights Wagner’s influence on film music, especially that of the Golden Age of Hollywood (from the 1910s to the 1960s), as exemplified by composers like Max Steiner (1888–1971) and Bernard Herman (1911–1975).

² Neo-Riemannian theory revisits nineteenth-century harmonic concepts like triadic transformations and voice-leading parsimony. It integrates these ideas into a framework suited for analyzing modern atonal compositions, departing from traditional tonal and dualistic constraints.

These methodologies are suitable for various film genres due to their shared medium. However, there's a sense that certain cultural influences permeate films, which these methodologies may not fully address. This requires further research and will inevitably have significant implications in analyzing film music of diverse cultural backgrounds. One author suggests the presence of such cultural influence. In the context of Japanese film music, Japanese musicologist Kentaro Imada (Imada 2010) proposes that contemporary Japanese film music draws its influences from traditional theater arts such as Noh, Kabuki and Bunraku and sees the mediation of silent films as a vital part. Despite its potential value for film music research, such investigations remain relatively sparse.

Conclusion

Authors like Gorbman, Chion, and Cook exemplify the captivating and fruitful nature of film music. Through their studies on the music and sound of cinema, they laid the groundwork for fresh research and exploration in music theory. However, much remains to be explored. The aim for widespread, systematic, and continuous analysis, fully equipped with the tools of music theory, is an ongoing endeavor. Yet, the intricate nature of film as an art form – comprising visual imagery, dialogue, music, and sound elements – poses a challenge for developing a singular comprehensive methodological approach. Differences in genres and stylistic approaches among film directors further complicate the task, making the development of one universal approach even more diverse and challenging. The cultural context of different film industries adds another layer of complexity, further diversifying the methodology to be built. Despite these challenges, film music theory has attained a degree of disciplinary stability, particularly in the United States. Nonetheless, film music requires several modifications to the theoretical expectations that prevail in almost every other analytical framework. Investigating film music demands innovative perspectives free from entrenched methodological paradigms.

Those accustomed to researching sophisticated art music repertoires must grapple with the film's demand for emotional directness and accessibility. Film music does not adhere to stable musical objects or absolute forms of musical logic; rather, it serves as a supporting element to the film's narrative and dialogue. On the other hand, pursuing technical sophistication or originality may not prove the most effective approach, given film music's tendency towards conventionality and retrospection. Instead of viewing film music as a separate stylistic entity, it should be regarded as an integral component of the broader multimedia landscape and a facet of the larger cinematic cultural practice. When viewed within the context of multimedia, the film provides avenues for creativity and innovation that have attracted musical scholars such as Gorbman, Chion, and Cook. What makes this repertoire particularly intriguing for analytical research is its inherent versatility.

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SUMMARY

Film music theory is a vast and interesting field that does not receive the attention it deserves. Therefore, the focus of this article was, firstly, to show its complexity and, secondly, to highlight ways to approach film music analysis with illustrations of existing methodologies. Most of the literature on this topic follows one of two paths: either focusing solely on music or solely on film. However, the connection between these two paths has often been overlooked. Early film music literature has been divided into two schools or approaches: one is the parallel school, focusing on music and its synchronization with the visual, and the other is the counterpoint school, emphasizing the dynamic interplay with the other elements within film scenes. This division between the parallel and counterpoint schools can even be observed even in most contemporary film music research.

In 1987, Claudia Gorbman's seminal work marked the first film music analysis from a music theory perspective. This was the first book to spark interest of both music and film theorists. Her work focuses on analysis of the "Classical" Hollywood film score, which is based on semiological, psychoanalytical and historical methodologies. Gorbman examines specific scenes from three films that demonstrate how music complements images, placing her work in the parallelism tradition. The next author mentioned is Michel Chion, whose book *Audio-Vision* is important because he analyzes the complete audiovisual spectrum, encompassing dialogue, sound effects, and ambient sound. His book leans more towards the counterpoint school, as it

does not focus on music alone but on every sound that comes from film. The third author is Nicholas Cook, whose book *Analyzing Musical Multimedia* contributes to the discussion. His book presents a comprehensive theory of multimedia, offering novel insights into the role of music within the context of film and various other media forms. Cook's approach encompasses a wide array of multimedia, not just film, thus broadening the applicability of his methodology. Another recent author on film analysis mentioned in the article is Frank Lehman. His approach is similar to that of Claudia Gorbman; however, his music theoretical methodology lies in transformational theory developed by David Lewin and further refined by Brian Hyer, Richard Cohn and Henry Klumpenhouwer. He sees this theory as the key to unraveling the harmonic puzzles and marvels of the films.

Film music is often viewed as a separate stylistic entity, whereas it should be regarded as an integral component of the broader multimedia landscape and a facet of the larger cinematic cultural practice. When viewed within the context of multimedia, film provides avenues for creativity and innovation that have attracted musical scholars such as Gorbman, Chion, and Cook. What makes this repertoire particularly intriguing for analytical research is its inherent versatility.

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THE TRADITION OF SEMANTIC ANALYSIS OF MUSIC IN RUSSIAN MUSICOLOGY

ABSTRACT:* The traditions of semantic analysis of music in Russian musicology were established by the two luminaries of musical science who were active in the first half of the twentieth century – Boleslav Yavorsky and Boris Asafiev. Boleslav Yavorsky earned his fame by his semantic interpretation of J. S. Bach's clavier music, first of all, the *Well-Tempered Clavier*. From 1916 to 1942, he conducted seminars for students, post-graduate students and faculty members of the Moscow Conservatory and, later, the Saratov Conservatory, where he expounded his positions and substantiated them with performances. The artistic completion of Yavorsky's work was the monumental research work by Roman Berchenko *V poiiskakh utrachennogo smysla. Boleslav Yavorsky o 'Horosho temperirovannom klavire' [In Search for the Lost Sense. Boleslav Yavorsky about the 'Well-Tempered Clavier']*.

Boris Asafiev gave a crucial contribution to the semantic understanding of music with his invention of the concept of “intonation” as the unit of content of musical language. His fundamental work about this is *Muzykal'naya forma kak protses [Musical Form as a Process]*, Book 2 *Intonation* (1947, 1963, 1971). On the basis of studying Russian actors to observe the expressiveness of verbal speech, he established an analogous phenomenon in relation to expressivity in music, labeling its expressive elements as “musical intonations.” From the discipline of semiotics, Asafiev brought in the concept of “musical semantics.”

In the late twentieth century, Liudmila Shaymukhametova developed an independent method of the semantic analysis of music in her book *Migriruyushchaya intonatsionnaya formula i semanticheskii kontekst muzykal'noy temy [The Migrating Intonational Formula and the Semantic Context of the Musical Theme]*. At the same time, Liudmila Kazantseva published an entire set of books on musical content: *Avtor v muzykal'nom sodержanii [The Author in Musical Content]* (1998), *Analiz muzykal'nogo sodержaniya [Analysis of Musical Content]* (2002), *Soderzhanie muzykal'nogo proizvedeniya v kontekste muzykal'noy zhizni [The Content of a Musical Composition in the Context of Musical Life]* (2004), *Osnovy teorii muzykal'nogo sodержaniya [The Foundations of the Theory of Musical Content]* (2009), etc.

Valentina Kholopova began developing the theory of musical content first in her books (starting from 1990–1991), then in her tutorial courses at the Moscow Conservatory (from 1994 to

* Abstract, keywords, and summary for this chapter were added by the editor-in-chief after the author passed away on 12 May 2025. The biographical information has also been updated by the editor. For the same reason, the list of references was not available, and the chapter was published without that list.

2025). Her main books on the subject are *Muzyka kak vid iskusstva* [*Music as a Form of Art*] (1990–91, 1994, 2000, 2014) and *Fenomen muzyki* [*The Phenomenon of Music*] (2014). Together with co-authors Natalia Boitsova and Ekaterina Akishina, she wrote and published her textbook *Muzykal'noe sodержanie* [*Musical Content*] (2018, 2019). Kholopova's students and followers, including Andrei Kudryashov and Ekaterina Akishina, have also written books on various topics related to musical content.

KEYWORDS: Boleslav Yavorsky, Boris Asafiev, semantic analysis of music, Russian musicology, musical content

The tradition of semantic analysis of music in Russian musicology was founded by two luminaries who were active in the first half of the twentieth century, Boleslav Yavorsky and Boris Asafiev. It was continued in the mid-twentieth century by professors of the Moscow Conservatory Victor Tsukkerman (a student of Yavorsky) and Leo Mazel. Subsequently, in the late twentieth and the first decades of the twenty-first century, theoretical teachings of musical semantics and musical content were founded in three cities of Russia: Liudmila Shaymukhametova (Ufa), Liudmila Kazantseva (Astrakhan) and the author of the present material Valentina Kholopova (Moscow).

Boleslav Yavorsky (1877–1942) was a Russian musicologist, pianist and pedagogue. As a theoretician, he created a system of symmetrical chromatic modes, which to a certain degree coincided with Olivier Messiaen's (1908–1992) “modes of limited transposition.” Russian composer Sergei Protopopov (1893–1954) composed music following this system of modes. In addition, during the course of his life, from 1897 to 1942, Yavorsky studied the musical legacy of Johann Sebastian Bach (1685–1750), proving himself both as a performer and an interpreter of his compositions. He began a famous series of seminars for students, graduate students and musician-pedagogues in 1916 in Kiev. The seminars continued in Kiev in 1919–1920, while in 1924–1925 and 1927–1928 they were presented in Moscow. While working at the Moscow Conservatory (1938–1941), he taught the course “History of Performance Styles” in which a significant role was relegated to J. S. Bach's music. In 1941–1942 in Saratov, Yavorsky conducted a joint course for the students, graduate students and pedagogues of the Saratov and the Moscow Conservatories titled “Seminar for the Study of Bach's Creative Thinking” and devoted entirely to the *Well-Tempered Clavier*. His Bach seminars were attended by hundreds of people, including many outstanding Russian musicians: pianists Heinrich Heuhaus and Maria Yudina, violinist Yuri Yankilevich, trumpet player Georgy Orvid, organist Leonid Roizman, musicologists Victor Tsukkerman, Valentina Konen, Tamara Livanova, Yuri Keldysh, etc.

Roman Berchenko's comprehensive monograph *V poiskah utrachennogo smysla. Boleslav Yavorsky o 'Horosho temperirovannom klavire'* [*In Search for the Lost Meaning. Boleslav Yavorsky on the 'Well-Tempered Clavier'*] (Moscow, 2005) examines all of Yavorsky's writings on Bach's musical legacy. This book is an outstanding

work on the semantic understanding of Bach's music in which Berchenko not only highlighted Yavorsky's achievements, but also included vast material about Bach's incorporation of Protestant chorales into his fugues. This gives twenty-first-century readers the foundation for a genuine understanding of the great composer's musical thinking in his purely instrumental music.

Yavorsky's great merit was that he was the first Russian musician to have presented a bold semantic interpretation of Bach's keyboard music, first of all, the *Well-Tempered Clavier*. He proved that various stories from the Holy Scripture lie at the basis of the conception of each Prelude and Fugue from the *Well-Tempered Clavier*. He substantiated his musicological positions with his performances as a pianist, as well as performances of his students. For the staunchly anti-religious Soviet society, such an immersion into this sphere presented quite a perilous undertaking.

The basic notion in Yavorsky's seminars was to teach the students to understand the figurative content of the music and to demonstrate it in performance. The musicologist studied the works of the leading Western specialists in Bach's music – Albert Schweitzer, Julius August Phillip Spitta, Arnold Schering and others. He also studied the work of the famous performers of Bach's music – Ferruccio Busoni, Wanda Landowska, Pablo Casals, Vladimir Horowitz and others. Yavorsky was presented with the opportunity to see the original manuscripts of Bach's compositions at the Berlin Library, having discovered a number of textual discrepancies in the published editions, in comparison with the manuscripts, such as, for instance, the rhythm of the theme of the Fugue in C major from Book 1. Yavorsky had an extremely critical attitude towards the numerous published redactions of the *Well-Tempered Clavier*, including those by Czerny, Busoni, Mugellini and Bartók. He was dissatisfied, in particular, with the replacements of the keys – of the insertion of D \flat major, instead of C \sharp major and E \flat minor instead of D \sharp minor.

Yavorsky considered that for a broader semantic understanding of Bach, it was necessary to bring in comparisons with the interpretations of religious themes by famous artists such as Giotto, Botticelli, da Vinci and Raphael. He also drew comparisons between the *Well-Tempered Clavier* and certain musical works by other composers from Bach's era: Heinrich Ignaz Biber's (1644–1704) *15 Mystery Sonatas from the Life of Mary* and Johann Kuhnau's (1660–1722) *Musical Representations or Some Biblical Stories*. Yavorsky clearly saw that the themes of the preludes and the fugue subjects from the *Well-Tempered Clavier* demonstrate a presence of Protestant chorales, but he observed that Schweitzer had not indicated any concrete "quotations" in his famous book.

Roman Berchenko highlighted the difficulties in discerning the chorale melodies in Bach's instrumental music because, in Bach's time, there existed about 5000 chorales, whereas in contemporary church practice, only around 800 of them remained. Moreover, the respective melodies and texts were not always firmly

assigned to each other. In particular, the famous chorale *Aus tiefer Not*, which was incorporated so often by Bach, has two different melodies, as they have been preserved until the present time. In his methods of semantic explanation of music, Yavorsky also made use of the indicated broad cultural associations, as well as his religious perceptions – he had a profound knowledge of the Gospels themselves. However, at that time he was not familiar with the theory of musical-rhetorical figures, which were so thoroughly known to Bach and to all the composers of his time. They contain such a semantic symbology which brings in extremely precise meanings to a multitude of musical elements – ascending and descending melodic progressions, leaps, harmonic progressions, especially chromatic ones, scalar runs, pauses, etc. In Russia, the musical-rhetorical figures were studied in a systematic manner by Olga Zakharova, who wrote a book about them,¹ which includes a glossary of baroque figures (the book was written on the basis of Zakharova's dissertation under my guidance).

Since the most important element for Yavorsky was his artistic impression from Bach's music, sometimes he had doubts about his own interpretations and altered them. In his book, Berchenko included a music theorist's interpretations of all the 48 Preludes and Fugues of the *Well-Tempered Clavier* with their alleged meaning. For example, Prelude in C major from Book 1 is associated by Yavorsky with the Annunciation. However, in works on equal temperament (Nikolai Sherman, Moscow, 1964) it is indicated that in his first piece from the *Well-Tempered Clavier* Bach incorporates the traditional progression for tuning an *untuned* clavier. Consequently, this piece demonstrates a certain Divine "creation of the harmony of the world" by the "Harmonious Universe." But the following remains particularly important – namely, the idea of perceiving in the *Well-Tempered Clavier* the subject matter particularly related to the Holy Scripture. Let us turn our attention to several interpretations of this type conceived by Yavorsky expounded in Berchenko's book.

Prelude and Fugue in B \flat major from Book 1: Adoration of the Shepherds. This is a reference to the Gospel of St. Luke. The Prelude describes angels flying in the heavens, and the violin-type texture is typical of their depictions in numerous paintings. When the angels descend on earth, they sing *Gloria* in chorus in thickset chords in a corresponding rhythm. (We shall now add that at the end the anabasis figure symbolizes the angels' departure into the heavens). Regarding the Fugue, its subject contains both an ascending gesture and apparent descending reverences.

The Prelude and Fugue in G major from Book II: Mankind's Fall in the Garden of Eden. This is a reference to the Book of Genesis. The Prelude is endowed with a

¹ Olga Zakharova. *Ritorika i zapadnoyevropeyskaya muzyka XVII – pervoy poloviny XVIII v. [Rhetoricity and Western European Music of the Seventeenth and the First Half of the Eighteenth Century]* (Moscow, 1983)

pastoral character. The Fugue depicts the joy of the serpent who tempts Eve, whirling up on the tree and drawing away down.

Prelude and Fugue in D minor from Book 2: Expulsion of the Merchants from the Temple. This is a reference to the episode from the Gospels according to St. Matthew, St. Mark and St. Luke. The Prelude contains a quotation from No. 8 of Bach's *Magnificat* (featuring the words: "Deposuit potentes de sede: et exaltavit humiles." ["He hath put down the mighty from their seat and hath exalted the humble"]). We shall now add about the presence of the tirata, exasperatedly descending in speedy motion from above. In the Fugue, in its ascending diatonicism and descending chromaticism, we could observe the "exaltation of the humble and putting down the mighty."

Prelude and Fugue in F# minor from Book I: Carrying the Cross. This is a reference to the relevant episode described in all four of the Gospels. The Prelude involves the frantic and malevolent noise of the crowd around Christ. In the Fugue the sequentially ascending motives with stoppages symbolize Christ's faltering steps, as He carries the cross.

Yavorsky's directedness at a semantic understanding of Bach's instrumental music has laid the foundation of a tradition that would continue to develop in Russian musicology in many years to come.

Victor Tsukkerman (1903–1988), a pupil of Yavorsky in piano studies and music theory disciplines, created a new method of research of musical compositions which he labeled as "integral analysis." He developed it in his tutorial course of "Analysis of Musical Compositions," which he taught for many decades at the Moscow Conservatory, where he worked starting from 1926 (the author of the present text attended this course with him). Upon examining any particular musical composition, the professor was not satisfied with merely determining the musical form of a particular variety in it, but considered it indispensable to analyze all the aspects of the musical work – its melodic, harmonic, textural and other parameters. In his book *Vyrazitel'nye sredstva liriki Chaikovskogo* [*The Expressive Means of Tchaikovsky's Lyricism*] (1971) he wrote particularly about lyricism – the lyricism of rest, the lyricism of light – and about emotional echo, the semantics of farewell; he examined the melodic types of singing the unstable pitches surrounding stable pitches, as well as melodic resistance. The effect of integrality of the analysis was achieved by Tsukkerman by means of connecting the found elements of composition with artistic performance on the piano. At the same time, problems such as "analysis of integrality" were not posed by this generation of musicologists.

Boris Asafiev (1884–1949), composer and musicologist, is one of the most significant figures in Russian musical culture, especially in musicology. As a composer, he wrote dozens of musical compositions, including two ballets – *The Flame of Paris* and *The Bakhchisarai Fountain* (respectively, 1932 and 1933), which achieved a stage life of their own. As a musicologist, he published about 900 works,

including landmark studies about Mikhail Glinka (1804–1857), Modest Mussorgsky (1839–1881), Pyotr Ilyich Tchaikovsky (1840–1893), Nikolai Rimsky-Korsakov (1844–1908), Igor Stravinsky (1882–1971),² and many other composers. Regarding semantic categories, he exerted his attention towards musical semantics, but his fundamental merit for the global musicology was achieved by his *theory of musical intonation*, with his primary published book *Muzykal'naya forma kak protsess* [*Musical Form as a Process*], the second book of which is titled *Intonatsia* [*Intonation*] (1947, 1963, 1971, German translation 1976).

Asafiev discovered the concept of “musical intonation” (from the Latin word *intono*, meaning: “I pronounce loudly”) due to his cooperation with the “Institute of the Living Word,” founded in Petrograd by Vsevolod Vsevolodsky-Gerngross. In this institute, which existed between 1918 and 1924, actors studied the intonations of Russian speech (the “melody of speech”) and wrote academic works. Asafiev understood that intonations do exist in music, similar to the way they are present in words. In 1925 his article “Obosnovanie russkoy muzykal'noy intonatsii” [“The Foundation of Russian Musical Intonation”] was published, and then wrote his book *Recheyaya intonatsia* [*Intonation of Speech*] (published posthumously in 1965). He devoted a separate work to the intonation-based analysis of Tchaikovsky’s opera *Eugene Onegin* (published in 1956). The connection between music and speech is testified by one of his early definitions of intonation in music: “This phenomenon, or ‘state of tone tension,’ stipulating both ‘verbal speech’ and ‘musical speech,’ is what I call intonation” (Boris Asafiev, *Muzykal'naya forma kak protsess*. Leningrad, 1971, 355). However, subsequently, “intonation” for Asafiev began to detach itself from verbal speech and delve entirely into the elements of music, connecting itself with elements of melody, performance manner, style, musical emotions, as well as social groups of people, even historical time periods, at the same time also marking out crises of intonation. Asafiev highlighted the intonation of the interval of the sixth as a special element of nineteenth century melody. Remembering Glinka as a singer, he wrote: “And Glinka made all of his performance intonations into music a long time ago, already in his early songs...”. He wrote about the emotional character of music: “intonations of states of mind,” “the intonations of the drama in Tatiana’s soul,” “the intonations of Onegin are seemingly constrained, despondent.” He wrote about the styles of various composers: “Schumann’s ironically tinted international language,” “the inoculation of Tchaikovsky’s consciousness into the song-romance circle of intonations” and “the intonational-semantic vocabulary of Tchaikovsky.” He also wrote about the style of the epoch: “the intonational-musical style of urban democracy” and “the intonational vocabulary of the epoch,” as well as the social hues: “peasant song intonations.”

Through the concept of intonation, Asafiev formulated the conception of music itself, which has become famous: “Music is the art of intonated meaning” (also in

² It was the first book ever to be written about him.

the book *Muzykal'naya forma kak protsess* [*Musical Form as a Process*]). “Intonation” in Asafiev’s elaboration possesses an exclusive meaning among all the well-known categories of music theory, since it is not of a structural, but of a *semantic* nature, similar to a *lexeme* in verbal language. For the essence of intonation, most important is its integrality, its irreducibility into structural components, such as pitch, rhythm, timbre, register, etc. Among the researchers of Asafiev’s theory from outside of Russia, mention must be made of Jaroslav Jiránek, who has written works which were published in Czech and German; writings in German and English include articles by Jaroslav Štřitetský (1968) and Malcolm Brown (1976), as well as a diploma thesis defended in Tokyo. Of substantial significance was an international volume published in Russian in 1965 (compiled by Boris Yarustovsky) – *Intonatsia i muzykal'ny obraz* [*Intonation and the musical Image*], with articles by colleagues from Czechoslovakia, Germany and Poland: Antonín Sychra, Jaroslav Jiránek, Harry Goldschmidt, Walther Siegmund-Schultze and Zofia Lissa. Nonetheless, the category of intonation in Asafiev’s sense received its massive dissemination mainly in Russia. Asafiev’s works in Russian have been published in five volumes during the years 1952–1957.

Russian musicologists of later generations have found it proper to make certain elaborations of Asafiev’s theory of intonation. Thus, a new typology has been proposed by me as the following pentad of intonations (in my work *Teoriya muzyki* [*The Theory of Music*], S. Petersburg, 2002):

1. emotional intonations;
2. figurative intonations;
3. genre-related intonations;
4. stylistic intonations;
5. compositional intonations.

The emotional intonations are those of sighing, longing, or heroic enthusiasm. Figurative intonations are those which imitate horses prancing, birds singing, and waves beating. Genre-related intonations are those endowed with the features of march, barcarolle, or opera recitative. Stylistic intonations are those which recreate the typical features of the music of Bach, Frédéric Chopin (1810–1849), or Stravinsky. Compositional intonations incorporate such elements as “open fifths,” “the ethereal seventh,” sharp punctured rhythms, leading tones, etc.

Vyacheslav Medushevsky introduced the concept of the “general intonation” – a type of intonation which brings in a generalization to the entire musical composition. It presents an important task for the performer. For example, in the Ignaz Paderewski’s performance of Chopin’s Ballade No. 3, the striking of the arpeggio chords leads to the sound of a ballade-type narration.

In the late twentieth century Liudmila Shaymukhametova (b. 1951) developed an original method of semantic analysis of music. Her main monographs are

Semantichskiy analiz muzykal'noy temy [Semantic Analysis of the Musical Theme] (Moscow, 1998) and *Migriruyushchaya intonatsionnaya formula i semanticheskii kontekst* [The Migrating Intonational Formula and the Semantic Context of the Musical Theme] (Moscow, 1999). She also published a number of tutorial manuals, including *Muzyl'nyy bukvar* [Musical Dictionary] (2000) and the tutorial course of "Musical Semantics" at the conservatory in Ufa, where she also founded the Laboratory for Musical Semantics.

In the two aforementioned monographs, Shaymukhametova advanced the idea of the existence in music of stable intonational formulas, which migrate within culture, while being interpreted differently in various musical contexts. Developing the semiotic trend in Russian musicology, relying thereupon on Asafiev's concept of intonation, as well as on its conclusions about the existence of the "generally valid intonations" and the "commonly used vocabulary of intonations," she created an entire system of such formulas. Her definition of the formula is as follows: "By the migrating intonational formulas we shall understand such a stable intonational turn which, departing from the concrete text and migrating from one text to another, preserves the invariant features of its structure and semantics" (1999, 15). I shall present her systematization of the *sources* of formulas: sound signals, verbal speech, musical instruments, everyday music, musical-rhetorical figures, leitmotifs and letter symbols. The sound signals include fanfares, horn signals, bell ringing, "the golden progression of the horns," and many others. The verbal speech includes assertion, narration, supplication, command, laugh and crying. The musical instruments include bourdons, gusli, reed-pipes and rattling on strings. The vernacular musical genres include the minuet, ländler, ecossaise, sarabande and waltz. The musical rhetorical figures include: suspiratio, tmesis, passus duriusculus, saltus duriusculus. Leitmotifs include those of the Dutchman, Senta and the forest (in Wagner's /Richard Wagner, 1813–1883/ music). Letter symbols include BACH, ASCH, DSCH and others.

Shaymukhametova demonstrates her system of migrating formulas by means of large numbers of concrete musical examples. Thus, in the book *Semanticheskii analiz muzykal'noy temy* [Semantic Analysis of the Musical Theme] about half of its volume is taken up by music examples – from works by Orlando di Lasso (1532–1594), Claudio Monteverdi (1567–1643), Henry Purcell (1659–1695), George Frideric Handel (1685–1759), J. S. Bach, Joseph Haydn (1732–1809), Wolfgang Amadeus Mozart (1756–1791), Ludwig van Beethoven (1770–1827), Franz Schubert (1797–1828), Edvard Grieg (1843–1907), Boris Fomin (1900–1948), Vasily Pashkevich (1742–1797), Mussorgsky, Tchaikovsky, Sergei Rachmaninoff (1873–1943), and many other composers – up to Dmitri Shostakovich (1906–1975).

During the same years, Liudmila Kazantseva (b. 1952) wrote a convincing assortment of books devoted to musical content, a greater amount than those of any other musicologist in Russia: *Avtor v muzykal'nom sodержanii* [The Author in

Musical Content] (1998), *Analiz muzykal'nogo sodержaniya* [*Analysis of Musical Content*] (2002), *Soderzhanie muzykal'nogo proizvedeniya v kontekste hudozhestvennoy kul'tury* [*The Content of a Musical Composition in the Context of Artistic Culture*] (2005), *Khrestomatiya po teorii muzykal'nogo sodержaniya* [*A Chrestomathy on the Theory of Musical Content*] (2006), *Osnovy teorii muzykal'nogo sodержaniya* [*The Foundations of the Theory of Musical Content*] (2009), etc., founded the Laboratory of Musical Content in the city of Astrakhan (2007), and also established tutorial courses on musical content in all the departments of the conservatory in Astrakhan. Kazantseva provided the following definition to musical content: “the spiritual side of music manifested in sound, inspired by the composer by means of objectified constants fully formed in music (genres, pitch systems, compositional techniques, forms, etc.), actualized by the performing musician and formed in the listener’s perception” (*Soderzhanie muzykal'nogo proizvedeniya v kontekste hudozhestvennoy kul'tury* [*The Content of a Musical Composition in the Context of Artistic Culture*], 14).

In her methodology Kazantseva does not put forward any new scholarly categories, but works with long-present notions. In her quintessential work on the current issue – *Osnovy teorii muzykal'nogo sodержaniya* [*The Foundations of the Theory of Musical Content*] – she relies on the following conceptions: tone, means of musical expressivity, intonation (in Asafiev’s elaboration), the musical image, space and time in music, musical dramaturgy, the theme and the idea, and the authorial element in musical content. Each of the categories is given attention in a separate chapter. As we can see, these concepts are not only musicological in their essence, but also philosophical, aesthetic and pertaining to literary criticism.

Kazantseva’s ability to apply categories not only pertaining to musical composition makes it possible for her to come up with considerable new generalizations about the content of musical creativity. For example, she compares the artistic individualities of Tchaikovsky and Rimsky-Korsakov by identifying in Tchaikovsky the tendency towards a dramatic perception of existence, an aggravated conflict of “I” and “not-I,” intensive emotions, and in Rimsky-Korsakov – calm contemplation, which is aware of its unity with nature and the people (*Avtor v muzykal'nom sodержanii* [*The Author in Musical Content*]). It is not accidentally that she turns to program music, where she systematizes in detail its subject matter: the human being, the outer world, the environment (nature, the cosmos, the diurnal cycle, scenes of battle, events of social life), artistic culture (the adjacent arts, literature, drama theater), mythology, folklore, science (astronomy, geography, physics, mathematics), religion, the universal laws of existence (space and time, symmetry, good and evil), even music itself; finally, she also writes about the “anti-program,” as well. For each item of systematization, the author brings in a large quantity of concrete specimens, in particular, illustrating the musical prototypes with such compositions as Rodion Shchedrin’s (1932–2025) *In Imitation of Albeniz* and Alfred

Schnittke's (1934–1998) *Suite in Old Style*. She labels such works as John Cage's (1912–1992) *0 minutes and 0 seconds* and Roman Haubenstock-Ramati's (1919–1994) *K Symphony* as containing “anti-programs.” Just as Kazantseva demonstrates a bifurcation in her scholarly system of semantic analysis of music, likewise, her coverage of musical material, from the most famous to entirely unknown compositions, is limitless.

Valentina Kholopova (1935–2025) began elaborating the theory of musical content first in books (starting from the years 1990–1991), and then in tutorial courses at the Moscow Conservatory (from 1994 to the present). Her most important books are *Muzyka kak vid iskusstva* [*Music as an Art*] (1990–1991, 1994, 2000, ...2014) and *Fenomen muzyki* [*The Phenomenon of Music*] (2014). The basis of her theory is comprised by the elaborations of “the three sides of musical content,” “specialized and non-specialized musical content,” as well as “musical emotions” (the title of her book published in Moscow, 2010, 2012, is *Muzykal'nye emotsii* [*Musical Emotions*]). Together with two co-authors Natalia Boitsova and Ekaterina Akishina, she wrote the textbook *Muzykal'noe sodержanie* [*Musical Content*] (Moscow, 2018, 2019). Her article “Spetsial'noe i nespetsial'noe muzykal'noe sodержanie” [“Specialized and Non-Specialized Musical Content”] was translated into Chinese and English (2011, 2014), and her article “Tri storony muzykal'nogo sodержaniya” [“The Three Sides of Musical Content”] was translated into Chinese (2016).

The three sides of musical content are: emotion, figurativeness and symbolism. They have been extricated from the semiotic triad of American logician and semiotician Charles Peirce – the icon, the index and the symbol. Since Peirce wrote about the icon in relation to the music (in his letter to Lady Welby) as the expression of the composer's feelings in his or her music, it follows that this sign has transformed itself into “emotion” as a direct sign. The basis for the transformation of the index into figurativeness has been provided by Peirce: a knock in the door is a sign of a person standing behind the door, while a hole in a glass presents a sign of a bullet, i.e., an oblique sign. Music cannot draw sea waves, but is able to convey their circumstantial features, such as, for instance, ascent and descent, or the speed of motion. From hence appears the figurative sign. The symbol can be represented by a number, or a mathematical formula, which can be demonstrated by a note or a word – a provisional, negotiable sign. In the field of musical content, these are provisional forms: musical-rhetorical figures, leitmotif themes, or monograms, such as BACH, DSCH, etc.

The aforementioned triad of the sides of musical content turns out to present an effective approach for the characterization of the specific character of content in the music of various historical epochs. Let us compare the following four epochs: the Baroque, the Classical, the Romantic and the twentieth century.

In the Baroque era, all the sides of content find themselves on an optimally high level. Human emotions have found their way into music for the first time in such diversity; in particular, they have been classified by Athanasius Kircher in his treatise *Musurgia Universalis* (the theory of affects) – grandeur, bravery, joy, love of God, sadness, suffering, anger, fear, etc. The pictorial side has also achieved an equally high level. In Italy, it was brilliantly demonstrated in Antonio Vivaldi's (1678–1741) concertos; in France – in the numerous harpsichord pieces by Jean-Philippe Rameau (1683–1764) and François Couperin (1668–1733), and in Germany – in Handel's oratorios and J. S. Bach's cantatas. The symbolic side was just as highly developed as the symbolism of the word, musical-rhetorical figures and numbers. Thus, the symbolism of the words was concealed in Bach's Fugues from the *Well-Tempered Clavier* because it relied on melodies of Protestant chorales with their verbal texts. Their complete “deciphering” in the present time has already been mentioned in connection with Roman Berchenko's research work. By means of numerous musical-rhetorical figures (altogether, about 50), the meanings of the ascending and descending motions, leaps in the melody, chromatic intervals, stratifications of dissonant chords, pauses, and other elements are disclosed. The numerals 3, 7, 12, 21, 33 in themselves possess religious symbolism. With the aid of all of these symbols, beginning with the quotation of the theme of Christ, I was able to disclose the plotline of Bach's Passacaglia in C minor: it turned out to be related to Chapters 26, 27 and 28 describing the Passion of Jesus, as chronicled by the Gospel of St. Matthew. In particular, the following numerals are also endowed with symbolism there: there are 21 statements of the theme in the basso ostinato, 12 statements of the subject in the fugue, and altogether – 33 statements of the theme.

In the era of the Viennese Classicists (Haydn, Mozart, Beethoven) the correlation between the three sides of musical content becomes altogether different: affect becomes omnipresent, whereas figurativeness and symbolism recede into the background. As Johann Mattheson formulated in the eighteenth century: “without the proper affect music is not worth anything, does not mean anything, does not exert any influence.” Moreover, the world of emotions for the Classicists differs to a considerable degree from their character in Baroque music. The most important position was assumed by joyful emotions, which has resulted into presence of the major mode in approximately 80% of the compositions. At the same time, the emotions associated with the scherzo were not prevalent in either of the two eras. Obviously, funereal and heroic emotions were highly significant. But there also appeared contemplative and stormy, seething emotions (Beethoven's *Moonlight Sonata*), which had not been represented in the Baroque era. Figurativeness was criticized as something irrelevant, which caused Beethoven to write in the score of his *Pastoral Symphony*: “mehr Ausdruck der Empfindung als Malerei.” The role of symbolism became quite insignificant (such as, for instance, the letter inscriptions in Haydn's and Beethoven's late string quartets), although musical-rhetorical figures were constantly applied.

In the musical style of nineteenth century Romanticism, the correlation of the three sides of musical content, once again, became different from those of the previous epochs. An emotionalist conception in music emerged in Romanticism – “music is the stenography of feelings,” as Leo Tolstoy later formulated. The cult of emotions in music was also connected with the disclosure in art of the human being’s inner world, as observed by Russian writer and eminent cultural luminary Vladimir Odoyevsky. In Russian culture this amalgamated with a perception of music as a force of the human soul. The most prominent exponent of the emotionalist conception of music was Piotr Tchaikovsky. Love, death, as well as derision and mixed feelings became the essential spheres of musical emotions. The theme of love became the groundwork for the creation of a hitherto unprecedented quantity of art songs and romances by Robert Schumann (1810–1856), Johannes Brahms (1833–1897), Grieg and all the Russian composers, as well as numerous operas by Gaetano Donizetti (1797–1848), Giuseppe Verdi (1813–1901), Wagner, Tchaikovsky and Giacomo Puccini (1858–1924). The widespread elaboration of the theme of death was stipulated by the particularity of the world perception of the human being of that time period, with a decline in him of faith in God, a sense of being alone in the universe, where nobody would come to his assistance. An important psychological intensification was demonstrated by the expression of mingled feelings, such as in Franz Liszt’s (1811–1886) song *Freudvoll und leidvoll*, or the arioso “Lyublyu i tayu” [“I love and I am melting”] from Rimsky-Korsakov’s opera *The Snow Maiden*. The figurative side expanded upon the formation of new European national schools with the reflection of their cultural histories, such as, for instance, the Czech, Norwegian and the Russian schools. Symbolism was expressed in a large amount of titles in instrumental music, as well as in the appearance of leitmotif thematism, especially in operas.

Twentieth-century music discovered yet another correlation of the three sides of content differing from that of the previous epochs: the emotional side achieved its polarized extremities of expression; the figurative side came to a decline; however, the symbolic side spread out so broadly that it surpassed all the previous epochs. The emotionalist conception of music collapsed, and a sharp reaction emerged against the feeling of love as something which had outlived itself in the romantic era. Academic classical music suffered great losses in the expression of “plain human feelings” – joy, vivacity, humor or sentimental sadness. The emerged vacuum was filled up by exponentially developing subcultures: jazz began cultivating pleasure, rock – inflated life assertion, authorial song – lyrical heartiness, etc. Only in certain compositions did the theme of love sound out in full measure, among them, Francis Poulenc’s (1899–1963) opera *La voix humaine*, certain episodes in Sergei Prokofiev’s (1891–1953) opera *The Betrothed in a Monastery* and the ballet *Romeo and Juliet*, and at the close of the century – in Rodion Shchedrin’s opera *Lolita* and violin concerto *Concerto cantabile*. It is revealing that gentle lyri-

cism began to be presented in the quality of deception: such is the sweet-sounding “love duo” of the viola and the double bass in Alfred Schnittke’s Viola Concerto, which the composer himself labeled as “sweet ugliness.”

In the most radical directions of the twentieth century there appeared the pursuit of two extremes – hyper-emotions and hypo-emotions. The former was characteristic for German expressionism (Arnold Schoenberg /1874–1951/, Alban Berg /1885–1935/), but also for Shostakovich and Penderecki (Krzysztof Penderecki /1933–2020/), while the latter is especially typical of the postwar avant-garde composers, such as Pierre Boulez (1925–2016) and Luigi Nono (1924–1990). Nevertheless, a rather broad golden middle ground has emerged between them. The conquests of expressionism in terms of emotionality led to the expression of the naturalistic cry: the cry of Marie, as she is being killed by Wozzeck in Berg’s eponymous opera, the cry of the girls being sacrificed in Schoenberg’s *Moses and Aron*, and the cry of the crowd in Penderecki’s *St. Luke’s Passion*. Hypo-emotionality has demonstrated itself in Boulez’s *Le marteau sans maître* and Sofia Gubaidulina’s (1931–2025) *Silenzio*.

The golden middle ground turned out to be very diversified in the types of emotional content: the emotional experience of death, as well as fear, derision, grief, devout emotion, lyricism, humor, dramatic effect, or practical activity.

The figurative side in Prokofiev’s ballets manifested itself as the continuation of the Russian classics. At the same time, the main sphere for figurativeness became prominent in the music for children. The especially developed symbolic side discovered many varieties of itself: the symbolism of genres, styles, individual titles, letter monograms, leitmotif themes, musical quotations, numbers and theatricalized motions of the musicians, reaching up to the total symbolism of John Cage’s 4’33”. For example, in Schnittke’s Third Symphony it is possible to count as much as 33 monograms of the names of the Austrian and German composers. Therefore, the theory of the three sides of musical content makes it possible to generalize effectively the specificity of the content of any historical period in music.

I developed the theory of *specialized and non-specialized musical content* to replace the philosophical dyad of “form and content,” which does not bring in sufficient lucidity in the actual analysis of musical works. Specialized content is presented by that stratum of musical content which is intrinsic only to the art of music. Non-specialized content is present both in music and outside of it. Specialized musical content, comprehended as the *aesthetic harmony* of all the elements of musical compositions, is examined on various levels of each musical work: 1. the acoustic structure and timbres, 2. melodic modes, harmonic systems and sonorities, 3. the rhythmical system, 4. melodicism and tessitura, 5. musical thematicism, 6. musical form. Non-specialized musical content relies on three most important categories: 1. ideas, 2. objects, 3. emotions. With the involvement of psychology, the assertion is made that specialized content is always positive (i.e., it serves the har-

monious and the beautiful element), while non-specialized harmony carries in itself both the positive and the negative elements (it suffices to mention the subject of death). There exist two types of correlation between specialized and non-specialized content, according to the psychological principle: 1. congruence – the specialized content is positive, as well as the non-specialized, 2. discrepancy – the specialized content is positive, while the non-specialized content is negative. An example of the former is “The Angel of the Lord” from Shchedrin’s liturgy *The Sealed Angel*, while the latter can be exemplified by the “Tango of Death” from Schnittke’s *Faust Cantata*.

Since musical emotions in my conception are defined as the first side of content, my monograph *Muzykal’nye emotsii* [*Musical Emotions*] is structured according to the following plan: the first chapters present an overview of the literature about the subject and expound the foundations of my theory of musical content, after which various types of music are examined according to the successive epochs, beginning with antiquity, including the music of the East, followed by the Renaissance, the Baroque period, the Viennese Classicists, Romanticism, and ending with the twentieth century, as part of which I have also written about jazz and rock music.

My students and followers have also written on these topics. Andrei Kudryashov wrote the textbook *Teoriya muzykal’nogo soderzhaniya* [*Theory of Musical Content*] for higher educational institutions (St. Petersburg, 2006, 2010). Beginning with the general theoretic concepts about the roles of semiotics, semantics, and signs for the content-related analysis, presenting the triad of Peirce’s signs, making use of the concept of “musical lexeme,” and advancing the idea of the invariance of the sign in music, the author devoted the main chapters of his book to the content of different musical epochs – the baroque period, Classicism, Romanticism and twentieth century music. The chief significance of the textbook was determined by the fact that, selecting the most important ideas for each epoch, Kudryashov substantiated them by means of an enormous amount of analyses of concrete musical compositions, which has provided reliable material for the work of students and pedagogues up to the present day. Therefore, the section of the book devoted to baroque music contains a discussion of the interpretation of the teaching about *decoratio* from the Ancient Greek and Roman rhetoric discipline; the role of affects and symbols is revealed, tables of the affects are constructed with the indication of the respective modes, tempi, intervallic content, tables of musical-rhetorical figures with references to works by Heinrich Schütz (1585–1672), Dieterich Buxtehude (1637–1707), J. S. Bach, Monteverdi, as well as the tables of the storylines of the *Well-Tempered Clavier*, relying to a considerable extent on Yavorsky’s interpretations.

In the section devoted to the Viennese Classicists, Kudryashov describes the role of the Ancient Greek and Roman teaching of the *dispositio*, and analyses a

number of Beethoven's sonatas. Having become intrigued with the topic of late Beethoven, Kudryashov was the first among the Russian musicologists to have examined the Sonata No. 31 in connection with the *Missa Solemnis*. In regard to the Sonata No. 32, he made the appropriate reference to Thomas Mann's *Doctor Faustus*. He also expressed the following idea about the *Arietta*: after having traversed the "earthly path" (in the sonata's first movement), the human being is able to glance into the eternity of the future "heavenly life." When characterizing Romanticism, he denoted the contrasting quality of the content-bearing themes of love and death, as well as the appearance of the demonic image, and in its aesthetic directions he showed the establishment of "absolute music," on the one hand, and "program music," on the other hand. Of considerable general interest is the table of programmatic titles to all 24 Preludes by Chopin presented in this section of the book, cited from the words of the composer's friend Wilhelm von Lenz, which, in all likelihood, originated from Chopin himself. In the twentieth century the most significant musical trends are distinguished out to be modernism and neo-classicism, while mentioned is made of the emergence of Bruitism and the polystylistic technique. A semantic analysis of two large-scale piano cycles by Shostakovich is carried out: the 24 Preludes opus 34 (completely) and the 24 Preludes and Fugues opus 87 (half of the pieces). The textbook is concluded by its chief idea: "whosoever has torn music from the very beginning from the world, the human being and his spiritual ideas, has himself closed for himself the path toward itself" (p. 421).

Ekaterina Akishina's book *Problemy interpretatsii sodержaniya muzykal'nyh proizvedeniy Alfreda Shnitke* [*Issues of Interpretation of the Content of Alfred Schnittke's Compositions*] (Moscow, 2013) is remarkable for the fact that the theory of musical content developed in Moscow (mainly by me) is applied by her for the analysis of the music of solely one composer – namely, Schnittke. Although Schnittke's work had already been substantially written about, the result achieved by Akishina – the understanding of the meaning of his music – was possible only due to the method she used. Relying on my three sides of musical content – the emotional, the figurative, and the symbolic – Akishina rightfully ranked the symbolic in the primary position, validating this by the heightened intellectualism of his music. While immersing herself so thoroughly into the meaning of the composer's music, she vividly showed the *ethical* directedness of his musical thinking, having labeled it as the "morally-principled meta-idea of Schnittke's musical oeuvres." She demonstrated the inherent symbolism in multiple ways: as the symbolism of style, genre, numbers, monograms, timbres, and elements of compositional technique (canon, aleatory technique, etc.). Mention must be made of her elaboration of the symbolism of the ethical conceptions of good and evil. She writes about good as a catharsis, which is higher than the human "yes" or "no" – and about the good in humans, especially upon their repentance for their misdeeds. She indicates the

first case, among other examples, in the ending of the Piano Quintet in memory of Schnittke's mother, with a lengthy prolongation of the melodic ostinato in major. The second case is the *Penitential Prayers* for chorus *a cappella*. The symbolism of evil is examined by the author on two planes: as infernal evil (das Böse) and as "distorted good." In the first case, it is highlighted that Schnittke even selects certain particular instruments, such as the tuba, or the double bass, to describe the grotesque element. In the second case, he makes use of the method of transformation of various genres: the tango, the waltz, the foxtrot, and the chorale. For instance, in his Seventh Symphony, the genre of the chorale is interpreted in a negative sphere. Akishina analyzes the emotional side of the music from the micro- to the macro-level of the form. Regarding the figurative aspect, she notices something extraordinary in Schnittke's music: the ability to depict the non-figurative – the "mystery," "night," "thoughts" and "contrivances of the devil." As the result, relying on analysis of the emotional processes in Schnittke's composition, she arrives at the significant conclusion about the content of his musical output: despite the multitude of negative images in it, during the processes of motion the ascents outnumber the descents, disclosing a deeply concealed fundamental positive attitude inherent in his music.

Elena Zhurova's monograph *Smyslovye miry muzyki Ioganna Sebastyana Baha* [*The Semantic Worlds of Johann Sebastian Bach's Music*] (Moscow, 2021) is devoted not only to the aforementioned composer's works, but to the Baroque period in general. The author defines her approach as culturological, and in her case it turns out to be maximally broad, including aspects of the natural sciences (astronomy and mathematics), philosophy, issues of religion, ethics, aesthetics, art studies, and musicology, including the theory of musical content. The merit of Zhurova's work consists in her ability to create the broadest picture of the thinking in the culture of the Baroque era and to show it as the sustenance for the musical work of the great Bach. Therefore, when discussing science, the author mentions the discoveries of Newton, Galileo, Kepler and Lomonosov, likewise writing about Luther's Protestantism, Descartes' philosophy, Le Brun's artworks, the musicological works of Kircher and Walter and, naturally, about Schweitzer's work on Bach. She manages to send the message demonstrably about the fact that the music of the Baroque era correlates with all the spheres of the Universe and appears as a thought, as speech, affect and mathematics. Among the most general categories, Zhurova examines the role of space, time and motion in the art of the Baroque period. In connection with time, she poses the question about the manifestation in music of cyclic and linear time, draws a table of the appearance of various tempi, and tells about Bach's love for lively rhythms in the performances of his works. The antinomial aspect in the thinking of the Baroque era is examined: the perception of the celestial and the earthly choir, the contrast between the secular-dancelike and the religious-sacred, number and affect, freedom (the prelude) and order (the fugue), major and minor, as well as forte and piano. Concentrating her generaliza-

tions about the Baroque style and Bach, Zhurova presents large summary tables: of the musical-rhetorical figures (42), the tempi in the affect-related interpretation, the semantics of the keys, the musical symbols, and J. S. Bach's 10 affects. It seems that the musician's very attention towards the thinking of the Baroque period, just as in this book, is connected with the fact that at the present time music does not aspire towards an "absolute" quality, but seeks contacts with many adjacent fields of knowledge.

SUMMARY

The tradition of semantic analysis of music in Russian musicology was established in the early twentieth century by two seminal figures: Boleslav Yavorsky and Boris Asafiev. This tradition was later developed by Moscow Conservatory professors, including Yavorsky's student, Victor Tsukkerman, and partly by Leo Mazel. In the late twentieth and early twenty-first centuries, the field saw further theoretical development across Russia by Liudmila Shaymukhametova (Ufa), Liudmila Kazantseva (Astrakhan), and the author of the chapter, Valentina Kholopova (Moscow). Yavorsky is noted for his system of symmetrical chromatic modes (which aligned somewhat with Messiaen's ideas) and his profound, lifelong study of J. S. Bach's musical legacy, particularly *The Well-Tempered Clavier*. Yavorsky was the first Russian musician to offer a bold semantic interpretation of Bach's purely instrumental music, arguing that stories from the Holy Scripture underpin the conception of each Prelude and Fugue. This was a challenging undertaking in the anti-religious Soviet context. Roman Berchenko's monograph demonstrated that Yavorsky's work aligned with the use of Protestant chorales by Bach, which carried specific verbal connotations. Yavorsky's approach involved broad cultural associations and religious perceptions, aiming to teach students to understand the figurative content and demonstrate it in performance. Asafiev, a composer and prolific musicologist, contributed the foundational theory of musical intonation, viewing music as "the art of intonated meaning." Intonation, for Asafiev, was not a structural category but a semantic one, similar to a lexeme, emphasizing its integrality and connection to musical emotions, style, and historical periods. Kholopova later elaborated on this by proposing a pentad of intonations: emotional, figurative, genre-related, stylistic, and compositional.

In the late twentieth century, Shaymukhametova created an original method focusing on "migrating intonational formulas" – stable intonational turns that preserve invariant structure and semantics while migrating and being reinterpreted across musical contexts. She systematized these formulas from various sources, including verbal speech, sound signals, and musical-rhetorical figures. Kazantseva extensively theorized on musical content, defining it as the "spiritual side of music manifested in sound." Her methodology relied on broad concepts – philosophical, aesthetic, and musicological – allowing for significant generalizations, such as comparing the artistic individualities of Tchaikovsky (dramatic perception) and Rimsky-Korsakov (calm contemplation).

Valentina Kholopova based her theory on the elaborations of the "three sides of musical content": emotion, figurativeness, and symbolism. These sides are derived from Charles Peirce's semiotic triad (icon, index, and symbol). Kholopova uses this triad to characterize the specific content of music across historical epochs, noting that the Baroque era showed an optimal high level across all three sides. The entire tradition, founded on Yavorsky's semantic readings and

Asafiev's theory of intonation, laid the groundwork for a rich and developing tradition of semantic analysis in Russian musicology.

The chapter traces the changing correlation of these three elements across historical epochs.

It also introduces Kholopova's concept of specialized and non-specialized musical content as an alternative to the form/content dyad. Specialized content concerns the aesthetic harmony of musical elements (pitch, rhythm, form), while non-specialized content involves ideas, objects, and emotions, which can carry both positive and negative elements. The correlation between the two can be congruent or discrepant (e.g., the "Tango of Death" from Schnittke's *Faust Cantata*).

In conclusion, this analytical framework allows for the effective generalization of musical content specificity across different historical periods and remains applicable to the analysis of individual compositions.

CONTRIBUTORS

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