

**Barthes's Narrative Codes
as a Technique for the Analysis
of Programmatic Music:
An Analysis of Janáček's
*The Fiddler's Child***

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Introduction

The consideration of music in terms of its affective and programmatic content has come in and out of custom since at least as early as ancient Greek civilization. Although the discussion of music in terms of either its affect or its program is considered by many in our own time as more appropriate for program guides or liner notes than for serious analysis, recent theories of musical emotion and musical narrative have lessened the stigma against considering music in these terms and in doing so have broadened the scope of present-day music theory. Nevertheless, finding a way to deal with the affective and narrative content of a piece while simultaneously investigating its “purer” aspects, such as harmonic organization and motivic and formal procedures, presents problems of logistics as well as of analytical format.

Although discussions of affect and emotion in music were far from foreign to music theory in the first half of the twentieth century, Leonard Meyer and Donald Ferguson were the first rigorously to

investigate music's ability to elicit or imitate emotion.¹ They cited various factors that contribute to the perception of emotion, the most important being expectation, the arresting of tendency, and tension and release. Theoretical essays in the 1980s by Kivy, Cone, Newcomb, Jander, and others further linked the absolute with the programmatic as they demonstrated relationships among musical elements, musical form, drama, and expression.² These essays, together with diverse writings from the field of literary theory, contributed to the formation of modern narrative theory in music. Narrative theory, or narratology, is the study of the properties of music which have analogies with the properties of a story.³ Thus, in narrative theory, musical elements are regarded as events, plots, characters, responses, oppositions, resolutions, and references, to name some of the possibilities.

A thorough analysis of a programmatic work by means of a narrative approach can demonstrate two different aspects of the music. The first is the music's ability to show action, expression, and other characteristics associated with a narrative *without* reference to a program. The second is the music's ability to express the program which inspired its creation. One possible approach to this twofold analytical duty would be to make two analyses for the piece, one with and one without recourse to the program. Such an approach, however, could overlook the relationship of the two properties rather than

¹Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956); Donald N. Ferguson, *Music as Metaphor: The Elements of Expression* (Westport, CT: Greenwood Press, 1960).

²Peter Kivy, *The Corded Shell: Reflections on Musical Expression* (Princeton: Princeton University Press, 1980); Edward T. Cone, "Beethoven's Orpheus—or Jander's?" *19th-Century Music* 9, no. 3 (1985): 283–86; Anthony Newcomb, "The Birth of Music Out of the Spirit of Drama: An Essay in Wagnerian Formal Analysis," *19th-Century Music* 11, no. 2 (1981): 38–66; and Owen Jander, "Beethoven's 'Orpheus in Hades': The *Andante con moto* of the Fourth Piano Concerto," *19th-Century Music* 8, no. 3 (1985): 195–212.

³An article which defines narratology and related areas is Lawrence Kramer, "Musical Narratology: A Theoretical Outline," *Indiana Theory Review* 12 (1991): 141–62.

demonstrate it. The analysis included in this paper attempts both of these applications within one format. Before I explain its method, I will first discuss the persons and ideas in which it has its origins.

S/Z: An Approach to Narrative Analysis

Roland Barthes (1915–80) was a prolific French literary critic whose eclectic interests led him to write on topics as diverse as photography, advertising, film, and even fashion. Although regarded as a semiologist, Barthes's methods go far beyond semiology and are difficult to categorize into any one trend of literary criticism. The analytical technique with which the present study is concerned comes from his large 1970 essay *S/Z*, an exhaustive analysis of Honoré de Balzac's novella *Sarrasine*.⁴ Barthes sections the text of the novella into 561 segments, or "lexias," which vary in length from one word (as in the case of the title) to several sentences. Barthes works with one lexia at a time but creates a system of cross-references among different lexias. Through this method, Barthes tracks linearly all of the various processes involved in the reader's interpretation of a narrative text.

After presenting each segment of text, Barthes identifies which of the codes are operative in that segment, that is, by means of which codes the reader processes the story to derive meaning from it. Barthes formulates five codes, each of which has roots in a different aspect of literary analysis. The first of these codes is the *hermeneutic* code, which governs the proposing, sustaining and resolution of enigmas. Small enigmas might be solved quickly, while major enigmas, those which are integral to maintaining suspense in the text's plot, are prolonged through various means. The *semic* code is the code of character. Through it, the writer unfolds the personalities of the characters of the story. The *symbolic* code refers to the symbolic antitheses which are so prevalent in classical literature: for example, references to life and death, hot and cold, youth and age, etc. The *proairetic* code is the most basic of the codes: it is the sequence of events and actions that make up the plot of the story as it unfolds.

⁴Roland Barthes, *S/Z*, trans. Richard Miller (New York: Hill and Wang, 1974).

Finally, the *referential* or *cultural* code governs references made to entities of science, literature, history, and art.

Barthes's principal aim was to slow down the reading of a work. He found that most readers tend to be so enticed by the blow-by-blow action provided by the proairetic code, as well as by the suspense provided by the hermeneutic code, that they lose the story's plurality of meaning demonstrated by all five codes in conjunction with one another. The brilliance of *S/Z* is that Barthes convincingly demonstrates the richness of language by exposing the many facets of a classical narrative.

Barthes, McCreless and the Narrative Codes

In his article "Roland Barthes's *S/Z* from a Musical Point of View," Patrick McCreless makes engaging comparisons between Barthes's narrative theory in *S/Z* and the tonal theories of Heinrich Schenker.⁵ The crux of the article is McCreless's musical interpretation of Barthes's system of codes from *S/Z*, which culminates in an analysis of the first movement of Beethoven's Piano Trio in D Major, op. 70, no. 1, "The Ghost." Altogether, McCreless employs three of the five codes from *S/Z*. He equates the semic code with the thematic and motivic structures in a piece of tonal music. He chooses a Schenkerian prolongational analysis as the appropriate musical analogy to Barthes's proairetic code, the code of action: just as the series of actions of a plot provide the framework of a story—the chassis into which all other codes are set—so the harmonic structure and voice leading provide the framework into which the motives, enigmas, and references are set. McCreless finds a counterpart to Barthes's hermeneutic code within the so-called "chromatic issues" of tonal music. In the Beethoven trio, the flatted third and sixth scale degrees (F and B \flat) that appear suddenly

⁵Patrick McCreless, "Roland Barthes's *S/Z* from a Musical Point of View," *In Theory Only* 10, no. 7 (1988): 1–29. In addition, see McCreless's "Syntagmatics and Paradigmatics: Some Implications for the Analysis of Chromaticism in Tonal Music," *Music Theory Spectrum* 11 (1989): 147–78; and "The Hermeneutic Sentence and Other Literary Models for Tonal Closure," *Indiana Theory Review* 12 (1991): 35–73.

and prominently in the first line of the piece do not fit the key of D major. The listener questions this abrupt deviation from diatony so early in the course of the piece. The principal hermeneutic issue is the recurrence of the pitch F and its resolution, which are planned strategically in different areas of the composition.

McCreless's approach to the "Ghost" Trio differs from Barthes's approach to *Sarrasine* in two significant respects. The first difference is that McCreless's analysis is strictly structural, for it resists any consideration of interfluent relationships between the trio and anything outside of the trio. The other main difference is in the arrangement of the analyses: McCreless does not retain the segmented and "starred" lexia format, which is a primary feature of *S/Z*.

An Analytical Approach with a Broader Scope

Before I describe my application of Barthes and McCreless's theories, I shall comment on the composition to which I have applied this technique. It is *The Fiddler's Child*, an orchestral ballad composed in 1912 by the Moravian composer Leoš Janáček, after a poem by his compatriot Svatopluk Čech.⁶ The analytical technique presented is well suited to Janáček's music for two reasons. First, both the programmatic nature of Janáček's music and his compositional objectives as elucidated in his essays indicate the importance of understanding his music in terms of its emotive and narrative properties: this is music that is purposefully rife with identifiable meaning. Second, Janáček's music, although original, draws from diverse musical styles and personal interests: Moravian folk music, romantic orchestral styles, and twentieth-century symmetrical scales, not to mention the rhythms of Czech speech and the sounds of animals.

In the present narrative analysis of *The Fiddler's Child*, I draw upon both Barthes's analytical method in *S/Z* and McCreless's interpretations of that method. However, there are three principal differences between

⁶The version analyzed is that in the critical edition: Leoš Janáček, *Šumařovo Dítě*, ed. Jiří Vysloužil, Janáček Complete Critical Edition D/6 (Prague and Kassel: Supraphon and Bärenreiter, 1984).

my musical approach and that of Patrick McCreless. First, my application returns to Barthes's style of organization: the listing of segments and the codes operating for each.⁷ Second, the present analysis includes the realms of affect and program in addition to pure musical considerations. Finally, my analysis re-introduces Barthes's referential code, thereby allowing for extrafluent comparisons to other works of music. Although I employ the proairetic code, I have found it necessary to exclude it from the segmented listings; because this code is defined by a particular sequence of events, it resists interruption by its very nature. Thus, it is best understood in a diagram that shows the entire code at once, as both McCreless and even Barthes (within an appendix) have shown.⁸ Moreover, the structure of Janáček's music cannot be studied through a formal Schenkerian analysis, as in McCreless's application, because it lacks features of common practice tonality, such as long-range tonic and dominant polarity and structural counterpoint. Instead, I offer a formal analysis that elucidates the structure of the work as determined primarily by keys but also by tempi and motives. Anthony Newcomb proposes this type of musical parallel to Barthes proairetic code in "Schumann and Late Eighteenth-Century Narrative Strategies";⁹ McCreless, too, considers this route to be a possibility.¹⁰

Although Janáček's music contains modality, chromaticism and quickly alternating key centers, it bears enough aspects of standard tonality to offer us chromatically oriented hermeneutic enigmas, not unlike those of the "Ghost" Trio. As for the symbolic code, I agree with McCreless in that both it is a vestige of the referential code and it is the least relevant to music. Therefore, like McCreless, I omit this code. This leaves the four codes that are indicated in table 1.

⁷Barthes, 13.

⁸Ibid., 255–59; McCreless, "Barthes's *S/Z*," 12–14, 20.

⁹Anthony Newcomb, "Schumann and Late Eighteenth-Century Narrative Strategies," *19th Century Music* 11, no. 2 (1987): 166. Although the Newcomb article contains the first allusion to a musical application reference to *S/Z*, the reference is peripheral to the central theme of the article.

¹⁰McCreless, "Barthes's *S/Z*," 12.

Table 1. Semiotic codes of musical analysis

- Proairetic:** The musical structure as determined by the succession of keys, motives, tempo, voice leading, and prolongation.
- Semic:** The tracing of motives, their appearances, transpositions, and transformations.
- Hermeneutic:** The presentation, suspending, and solving of enigmas which occur in the music. They may be tonal, melodic, textural, harmonic, etc.
- Referential:** Refers to other music by the same composer or by other composers, and other types of music or sounds. It may also refer to phenomena or knowledge outside of music.

***The Three Realms of Interpretation:
Absolute, Affective, and Programmatic***

The codes derived from Barthes identify four different types of data which can be garnered throughout the work. All four of the codes may be considered in terms of absolute music; that is, they may be dealt with completely in terms of musical elements and their relationships. Although some of the codes bear narrative characteristics, in and of themselves they regard neither extra-musical programs nor properties of affect. Since these additional “realms” of program (including character and drama) and affect (including emotion and psychology) are central to Janáček’s way of thinking and composing, it is essential to consider his music’s programmatic and affective features in addition to and in conjunction with the codes.

Before discussing the musical realms of program and affect, we must clarify the first realm, absolute music.¹¹ Absolute music involves musical elements and their relationships considered without recourse to either affect or program. This realm encompasses two of Barthes’s codes: the proairetic, which concerns the key centers and tonal structure of the music, and the semic code, based on the motivic

¹¹I choose *realm* for lack of a better word. The word *level* connotes a hierarchy, which I do not intend. Although theorists have come to disfavor the word *absolute*, it is nonetheless a suitable term to describe the consideration of musical elements, processes, and form without recourse to affective or narrative thinking. By no means is it used here to taut these former aspects of music as “purer” or more perfect than the latter.

procedures. This realm and the two codes that it includes deal with the most fundamental properties of a composition. The hermeneutic and referential codes may also operate on the level of absolute music, but in a programmatic composition the information received (in the enigmas and resolutions of the hermeneutic code, and in the references to other pieces in the referential code) often have bearing in the programmatic realm.

When we have recourse to literary or visual information such as a poem or story in which a musical composition has its genesis we may then analyze in what I shall refer to as the programmatic realm. Our primary source of the programmatic realm in the analysis of the Janáček work is Čech's poem, *The Fiddler's Child*, presented here in its entirety.

*Šumařovo dítě**The Fiddler's Child*

Svatopluka Čecha

by Svatopluk Čech

Umřel starý šumař,
obec dědí všecko:
na kolíku housle
a v kolíbce děcko.

An old fiddler died,
The township inherited all:
A violin on a peg
And a child in a crib.

Pod obecní pečeť
ihned všecko vzali,
babu s okuláry
za stráž k tomu dali.

At once they took everything,
Under the care of the town,
They put an old woman
With spectacles in charge.

Na kolébce rudkou
psána muří noha,
avšak bezpečnější
štít je Pána Boha!

On the red crib
A pentagram was drawn,
But a safer shield
Is of the Lord God.

Jemu poručila
baba andělička,
okulár jí spadl,
uzamkla se víčka.

She watched over it,
The sweet old lady,
Her glasses fell,
Her eyelids shut.

O půlnoci náhle
protírá si řasy:
jizba vystříbřena
měsíčními jasy.

Suddenly around midnight
It crept through the drapes:
The chamber was ensilvered
By the brilliance of moonlight.

A tam nad kolébkou—
sotva očím věří—
starý, suchý šumař
jako stí se šerí.

And there above the crib—
She could hardly believe her eyes—
The old, gaunt fiddler
Loomed like a shadow.

Se skřipkami v ruce
k děťátku se kloní,
pod zcuchaným smyčcem
tichá píseň zvoní:

With his hands in chains
He knelt towards the child,
Beneath the tangled bow
A soft song rang out:

“Andílku ty sladký,
Lidunko má zlatá,
porzři, vypni ručky,
zaštěbetej: táta!

“You sweet little angel,
My golden Lidunka,
Go ahead, open your arms,
Cry out: ‘Da-da!’

Pojdiž v lásky náruč,
nenechám tě tady,
umřelo by dítě
jako tatík—hlady!

Come travel in my loving arms,
I will not leave you here,
A child would die
Like its father—of hunger!

Štvali by je v bouři
za nevlídné práhy,
mrazem srdcí lidských
uvadlo by záhy.

They would chase it out into a storm
From an unkind doorstep,
Through the frost of the hearts of men
It would soon wither.

A kdyby tě s hlavy
do pat ozlatili,
tím by jenom duši
tobě zaplatili!

And if they would gild you
From head to toe,
It would only be in spirit
That they would thus reward you!

Pojď, mé drahé dítě,
poletíme vzhůru
nad nivy a lesy,
nad pozemskou chmuru.

Come, my dear child,
We will fly up and away
Above the meadows and forests,
Above the earthbound gloom.

Housle vezmu s sebou,
budu ti tam hráti,
v oblaku tě zlatém
věčně kolíbati.

I'll take the violin with me,
An eternal lullaby
In a cloud of gold.
I'll play for you there

Čarokrásní snové
obklopí tvou hlavu
o hvězdičkách zlatých,
o andílků davu!"

Magically beautiful dreams
Of golden stars
And a throng of angels
Will surround your head!"

Políbil tu šumař
v ústa spící děcko,
náhle baba křížem
zažehnala všecko.

The fiddler then kissed
The sleeping infant on the mouth,
Suddenly the old woman warded off
Everything with a crucifix.

Měsíc hledí v okno,
stromy venku šumí,
stráž si nově zdřimla—
tak to baby umí!

The moon peeped in the window,
The trees outside murmured,
The guardian fell asleep once more—
As she was inclined to do.

A když přišel rychtář
po snídani krátko,
pilně kolíbala—
mrtvé Jezulátko.

And when the mayor came
Shortly after breakfast,
She was dutifully rocking—
The dead infant.

Však i housle ty tam—
obec škodu měla;
na stráž vzdor pohádce
krutě zanevřela.

However, even the violin that was there
Was lost by the township;
The woman was cruelly outcast
Because of her fairy-tale defense.

Však já věřím babě—
 důkaz tyto řádky:
 vždyť by svět si nudou
 zoufal bez pohádky.

I, however, believe the old woman
 For the reason of these lines:
 Surely the world in boredom
 Would despair without fairy tales.

(trans. John Novak)

The character of the poem is comparable to that of the supernatural folk poems of Karel Jaromír Erben's *Kytice*, which form the plots of four of the late tone poems by Dvořák.¹² *The Fiddler's Child*, however, is far less ghastly than the Erben poems. Janáček knew Dvořák's tone poems intimately, having premiered one of them as conductor and having written essays of considerable length on all four.¹³

Janáček wrote an essay concerning his musical setting of *The Fiddler's Child* for *Hudební Revue*, which serves the present analysis as a secondary programmatic source.¹⁴ The essay concerns motivic representation and instrumentation; moreover, we learn from it that the aspect of social commentary in the story is heightened considerably in the composition. For instance, Janáček augments the role of the mayor, whom he interprets as an oppressor responsible for the poverty of the town. We also learn that Janáček includes the fiddler's life and death programmatically towards the beginning of the composition, although they are not part of the poem. Although space does not permit us to

¹²The titles of these four Dvořák tone poems are the same as the titles of the poems: *The Water Goblin*, op. 107; *The Noonday Witch*, op. 108; *The Golden Spinning Wheel*, op. 109; and *The Wood Dove*, op. 110.

¹³The essays were published as a series entitled "Český proudy hudební" [Czech Musical Currents] in *Hlídky* 2 (1897): 285–92, 454–59, 594–604; 3 (1898): 277–82. The essays were reprinted collectively in *Musikologie: Sborník pro hudební vědu a kritiku*, vol. 5. (Prague: Státní nakladatelství krásné literatury, hudby a umění, 1958), 324–52. Tatiana Firkušný's English translations of the last two essays appear in *Dvořák and His World*, ed. Michael Beckerman (Princeton: Princeton University Press, 1993), 262–76.

¹⁴Leoš Janáček, "The Fiddler's Child," in *Janáček's Uncollected Essays on Music*, selected and edited by Mirka Zemanová (London: Marion Boyars, 1989), 80–83.

present the essay here in its entirety, the present analysis frequently quotes the essay. In addition, example 1 includes Janáček's programmatic designations for the musical motives as listed in the essay.

Example 1. The principal motives of *The Fiddler's Child* (with a partial listing of derived motives)

a) *vln. solo* m.3 [025] (The fiddler pines)
mf

*a*³) *8ve vln. solo* m.383 (The fiddler promises golden dreams)

b) m.9 *Vc* [024] (Child crying)
ff

*b*¹) *Ob.* [024] *b*²) *FL, Bsns* *b*³) *Winds, Vlms*
 m.128 m.242 m.274
ff ff mf

c) m.11 *Vla 1* (The souls of the poor) [0257]
mf espressivo

*c*²) m.259 *Vla 1*
p dolciss. ppp

Example 1, continued

d) m.15 *Fl., Bsns* (The village mayor) [0124]
p

e) m.67 *Fl 1* (The fiddler rejoices)

f) m.139 *Ob 1*
p dolce

g) m.141 *Fl* *p* g) m.160 *Vlrs*
p cresc. 6:4

h) m.167 *Vla, Vc, Cb* (Death)
f espr. 6:4

i) m.375
mf

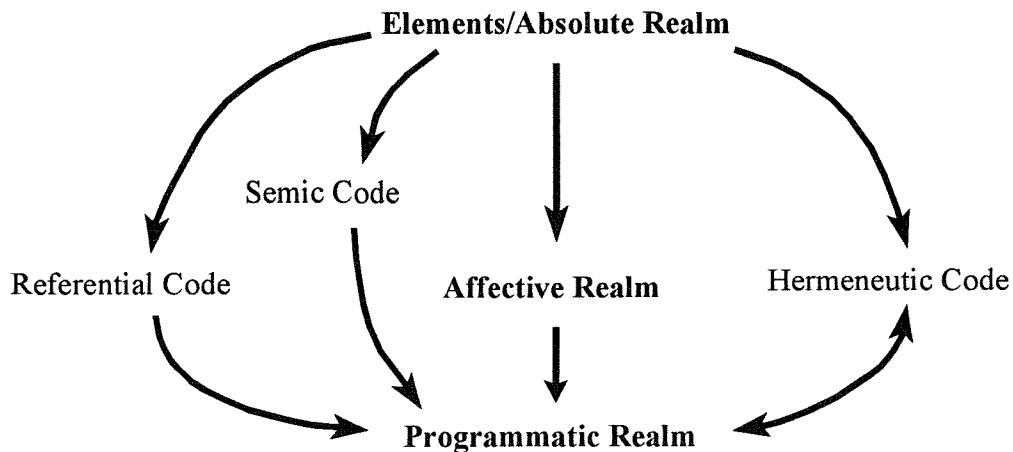
Regardless of whether the listener is imagining his own program or following a program text which accompanies the music, the listener connects music and story largely via the affective realm.¹⁵ More so than any of the other features of the music, the affective connotations of the musical gestures prompt the listener to associate music with a plot or story. Although the emotive associations of the elements are subject to individual interpretation, the associations in the present analysis are akin to the emotional and affective physiognomy discussed by theorists such as Meyer, Ferguson, Cooke, and Kivy.¹⁶ The realm of affect, however, is not the only route by which the listener makes connections to the realm of program. For example, when the listener has identified a motive with a particular character, he may recognize that motive as representing the character again without recourse to the affective realm. Table 2 presents the possibilities of the flow of information within the analysis of any given segment of music.

Because the analysis deals simultaneously with many aspects of interpretation—namely, the elements of music, literary materials, the three realms of interpretation, as well as the four Barthesian codes—the result is necessarily complex. Therefore, in order to differentiate the types of information and codes, I use four different symbols of punctuation to enclose the abbreviated index codes. A complete listing of all the codes is given in table 3, which serves as a key to the analysis. All elements of the music, including the semic code of motives (Realm 1), are indicated in parentheses; affective or emotive connotations (Realm 2) are indicated by vertical lines; programmatic materials and their association with the music (Realm 3) are all indicated by square brackets. The remaining hermeneutic and referential codes of Barthes are indicated by braces.

¹⁵I use the terms “affective” and “emotive” more or less interchangeably.

¹⁶Meyer, *Emotion and Meaning in Music*; Ferguson, *Music as Metaphor*; Deryck Cooke, *The Language of Music* (London: Oxford University Press, 1959); and Kivy, *The Corded Shell: Reflections on Musical Expression*.

Table 2. The flow of information of the three realms of interpretation and three of the codes of Barthes



Focus on Motivic Analysis: The Semic Code

Example 1 is the semic code at a glance: it illustrates the work's principal motives, their main altered forms, the measure number of their first appearance, their basic cellular structure, and Janáček's programmatic association for some of the motives. The four most important motives (motives *a* through *d*) appear on the first page of the score in a candid display (see ex. 2), each of a distinct texture. Each of these cyclic motives appears throughout the work. The other five motives (motives *e* through *i*) are limited to certain areas of the piece and therefore could be considered "situation" motives: although some of the motives are manipulated through procedures such as sequence and alteration, none return in any later section. Janáček distinguished the function of the motives in his operas in the same manner: some motives pervade the whole of an opera, signifying the principal themes, persons, and emotions of the story. Other motives signify the themes, persons and emotions of a particular scene or group of scenes of an opera, ceasing when the next scene begins, or when the situation they

Table 3. The three realms of interpretation

The Three Realms of Interpretation: Key to Analysis

Realm 1: Musical elements and their relationships

Motives: (MOT). These form the *semic* code.

Key and mode: (KEY)

Harmony: (HAR)

Pitch: (PIT)

Texture and orchestration: (TEX)

Dynamics: (DYN)

Rhythm: (RHY)

Tempo: (TEM)

The *proairetic* code, that of form and order of sequence. It is based on the above elements, most significantly (MOT), (KEY), (HAR), and (TEM).

Realm 2: Affect—the psychological impression of the musical elements: |AFF|

Realm 3: Program—the association of musical elements and their psychological impression with textual information

Information from poem text: [POEM]

Other information supplied by author: [JAN]

Programmatic impression resulting from the association of musical elements, their psychological impression, and information from texts: [PRO]

Other Barthes codes:

Hermeneutic code {HER}: Governs the posing and resolution of enigmas.

Referential code {REF}: Governs the reference to other bodies of art or knowledge outside of the work or texts.

Example 2. *The Fiddler's Child*, mm. 1–21

The musical score for "The Fiddler's Child" (measures 1-21) is presented in two systems. The first system includes parts for Flute (fl), Clarinet (cl), Bassoon (fg), Violin (vn), Viola (Vn), and Violoncello (Vc). The second system includes parts for Flute (fl), Clarinet (cl), Bassoon (fg), Violin (vn), and Violas (VI). The score is in 3/4 time and features a variety of dynamics and articulations. Key markings include "Con moto", "mf", "ff", "p", "unis.", "a.", "b.", "c.", "d.", "mf espressivo", and "div.". The score is divided into two systems, with a double bar line and repeat sign at the beginning of the second system.

The Fiddler's Child: © Copyright 1984 by Editio Supraphon. Used by permission.

represent is resolved.¹⁷

Several of the motives have varied forms that are indicated in example 1 with qualifying indications (for example: b^1 and c^2). The formal aspect of these motivic variations is closely woven with their dramatic function. For example, the three notes that open the piece in the winds are an embryonic form of motive d . Motive d represents the

¹⁷Jaroslav Vogel, *Leoš Janáček: His Life and Works*, 1st ed., trans. Geraldine Thomsen-Muchová (London: P. Hamlyn, 1962); rev. ed., ed. Karel Janovický (New York: W.W. Norton and Co., 1981), 15.

omnipresent mayor and hence the law in general. Janáček opens the tone poem with an embryonic form of this motive to indicate that the law is supreme: its oppressive dominion is responsible for the fateful story that follows. Although the intervals of motive *d* are altered in some of its later appearances, it maintains its strict rhythm and metric placement, perhaps to signify the mayor's rigidity and inhumanity. In contrast, the fiddler's motive *a* is varied with greater freedom. The agitated motive *b* at m. 9 disturbs the stillness of the work's opening. The child's crying motive *b'* (m. 128) is a rhythmic augmentation of this same foreboding motive.

Focus on Formal Analysis: The Proairetic Code

While the form of *The Fiddler's Child*, like its motivic organization, is based on dramatic premises, it can be understood without reference to a program. No large portions of the music return, although the constant recurrence of motives *c* and *d* serves to punctuate the form. Example 3 is a linear presentation of the key centers of *The Fiddler's Child*, which represents its proairetic code at a glance. In this presentation, I indicate the piece to be in three large parts, each divided into sections. The key structure is complex: the note E-flat could be considered the tonic note of the piece, since it begins in E-flat minor and ends in E-flat major; however, very little of the piece is in any mode of E-flat. An examination of all of the locally tonicized key areas reveals that the piece continues in an indirect fashion down in fifths from E-flat to C-flat (B).

The key of A-flat/G-sharp (major and minor) is frequently interjected into the sequences out-of-turn. The reason is a dramatic one: this key center is associated with the violas' recurring motive, which, according to Janáček's essay, represents the "souls of the poor." The souls loom over the piece, in much the same way as does the mayor. This "ritornello" is indicated in example 3 by a box. The other key that is not part of the jagged descending fifth sequence is the key of F-flat major. This key also has a significant dramatic premise, one which we shall investigate within the hermeneutic code of the analysis. The complete coded analysis in forty-nine segments follows.

Example 3. Key areas and progression in *The Fiddler's Child*

The musical score is presented in two systems of staves. The first system contains sections IA (Con Moto), IB (Vivo), IC (Adagio), and ID (Tempo I). The second system contains sections IIA (Larghetto), Trans. (Poco Mosso), IIB (Tempo I), IIC (Con Moto), and III. Measure numbers (m. 1, m. 42, m. 67, m. 137, m. 180, m. 215, m. 231, m. 242, m. 259, m. 309, m. 343, m. 375, m. 383, m. 425, m. 503) and chord symbols (e.g., ebm, abm, Fb, WT, E♭, ab°, abm, abm, dbm, WT, abm, Gb: I♯, ii, V7, am, Ab7, Ab+Db, Db (floating), Gb, Db, B, I, abm, Eb) are indicated below the staves. Asterisks, daggers, and double daggers are used to mark specific notes or chords.

*Spelled enharmonically to that in the score of the critical edition for clarity in analysis.

†Spelling of the first copy (1913); respelled enharmonically in critical edition.

‡Spelled in enharmonic keys simultaneously (in different instruments) in first copy.

Sequential Analysis of The Fiddler's Child

Part I: Introduction of the Characters, and the Fiddler's Life and Death

Section IA (mm. 1–66): Introduction

§1 (mm. 1–3). (MOT) Motive later to be recognized as germ of *d*. (PIT) 012. (TEX) Flutes and bassoons, monophonic, thin, dry, *piano*. |AFF| Desolation.

- §2 (mm. 3–10, vln. solo). (MOT) Motive *a*. Convex shape; rhythmically rhapsodic. (PIT) Contains two 025 cells. (KEY) E-flat Aeolian. [JAN] “Fiddler pining.” {REF} Folk music: the style is similar to that of Moravian *bohatýr* melodies.¹⁸ |AFF| Yearning. {HER} Enigma #1: Why is the opening E-flat Aeolian passage introduced with pitches D and F \flat ?
- §3 (mm. 9–10). (MOT) Motive *b*, short 32nd-note group. (TEX) Stretto presentation. (DYN) *Fortissimo*. (PIT) 024. |AFF| Disturbance. {HER} Enigma #2: What does this disruption mean?
- §4 (mm. 11–14). (MOT) Motive *c*. (PIT) 0257. (TEX) Divisi violas. |AFF| Sweetness, meekness. (KEY) Emphasis on F-flat creates unstable tonality: (HAR) A \flat m: VI \flat_5 - ii \circ_2 . . . ii \circ_6 - I \flat . {HER} Enigma #1: Why the emphasis on F \flat ? |AFF| Vulnerability. [JAN] Janáček’s essay suggests a dual identification for this motive in the *divisi* violas. He calls it the motive of “the ‘souls’ of the poor” as well as the resounding of the “four walls of the almshouse” in which the child is to be kept. (TEX) Solo violin on G string blends with violas. [PRO] The fiddler is one with the poor (i.e., he is also poor). {REF} In his chorus *Sedmdesát tisíc* (1908, rev. 1913), Janáček employed a solo quartet to represent the souls of the poor and stateless seventy thousand people.

{REF}: Janáček’s Offstage Chorus

The set 027 is abundant both in Janáček’s music and in Slavic folk music. There are occurrences of this set in Janáček’s music in a melodically descending arrangement that is strikingly similar to the motive of the souls of the poor in *The Fiddler’s Child*. Both are from

¹⁸*Bohatýr* refers to a type of legendary hero. The melodies of *bohatýr* songs are rhapsodic due to their origin in the cadence of speech, their free forms, and their mercurial changes of mode. See John K. Novak, “The Programmatic Orchestral Works Of Leoš Janáček: Their Style And Their Musical And Extramusical Content” (Ph.D. diss., University of Texas, 1994), 36.

tragic operas, and both are sung by an offstage chorus.

In the final scene of *Káťa Kabanová*, the spurned Káťa, afflicted with guilt and shame over adultery, contemplates suicide as she stands at the banks of the Volga. The offstage chorus sings a wordless motive that, according to Janáček's indication in the score, is to sound "like the sighing of the Volga" (ex. 4). The motive returns a few minutes later in the scene, when Káťa leaps into the river and drowns.

In *The Makropoulos Case*, Emilia, the vicious heroine whose youth has been preserved for centuries by a potion, is finally about to face death because she is no longer in possession of the elixir. As she lies dying, an offstage chorus sings that humankind is but "things and shadows" (ex. 5).

The viola quartet¹⁹ in *The Fiddler's Child* functions much like these offstage choruses, in that it is a section of like instruments combined to represent a force—a group of people not identified in the poem, but whose unseen presence weaves itself throughout the story. Like the choruses in the operas, the viola quartet signals impending doom; but unlike the choruses, the quartet is not directly associated with the death of the protagonist.²⁰

¹⁹By "quartet," I refer to the the division of the viola section into four parts, and not to a group of four violas. In the essay, Janáček calls the section a "quartet," but he clarified that the section is for eight players in a letter to Otakar Ostrčil, 30 March 1917. *Korespondence Leoše Janáčka s Otakarem Ostrčilem* [The Correspondence of Leoš Janáček and Otakar Ostrčil], Janáčkův Archiv, Svazek 2 (Prague: Hudební Matice, 1950), 21.

²⁰In his article "The Offstage Chorus in Janáček's Late Operas," the noted Janáček scholar Michael Beckerman compares these choruses with those of *The Cunning Little Vixen*, which also features the set 027. He postulates that the cell itself connotes perfection and that the offstage choruses which sing them signify nature and regeneration. Emilia's prolonged life, which had become for her a source of suffering, was against nature. Káťa's suicide, according to Beckerman, was "the final fulfillment of her destiny, once her previous relationship to a natural existence had been destroyed" (*Czech Music in Texas: A Sesquicentennial Symposium*, ed. Clinton Machann [College Station, TX: Komensky Press, 1987], 19). Beckerman's thesis cannot apply to the meaning of the viola quartet, which unequivocally refers to inequity and sorrow, and not to nature and regeneration.

§5 (mm. 15–18). (MOT) Motive *d*. Even dotted quarter notes. Its contour ends like motive *b*. [JAN] The omnipresent and omnipotent mayor. {HER} Enigma #2: A clue: the disturbance has to do with the mayor. {REF} Wagner: *Siegfried*, Act II. The mayor's motive is reminiscent of a motive associated with the dragon. The mayor, like Wagner's dragon, is powerful and menacing and lurks in the background.

§6 (mm. 19–26). (MOT) Motive *a* in (KEY) A-flat Aeolian, which was the key of motive *c*. [PRO] Fiddler in closer association with the poor. (MOT) *b* in mm. 25–26.

§7 (mm. 27–30). (MOT) Motive *c*, repetition from §3. (DYN) *Forte*. (PIT) Note D \flat added in second violas gives rise to (HAR) floating tonality.²¹ First measure could be either A \flat m: iv $_5^6$ - ii o7 , or D \flat m: i 7 - i $^{w/6}$. |AFF| Persistence, unrest, instability.

Example 4. *Káťa Kabanová*, act 3, scene 2



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Example 5. *The Makropoulos Case*, act 3

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²¹For a detailed investigation of Janáček's use of floating and suspended tonalities, see Novak, 169–86.

{REF}: The C-sharp minor chord with an added sixth

Janáček favored the “thickened”²² effect that added tones gave to triadic harmony, especially the added second and added sixth. Because the triad with the added sixth is so basic to his language, it can have no intrinsic meaning on its own. Nevertheless, one particular transposition of the minor triad with the added sixth (indicated in this analysis as “w/6”) is used similarly in five different works that were written at the same time of his life as *The Fiddler's Child* to connote a similar meaning in each: a sustained occurrence of a $c\sharp/d\flat m^{w/6}$ chord is associated with a perpetually hopeless situation. The chord occurs most often either in root position or second inversion.

In “The Barn Owl Has Not Flown Away,” the final piece of the piano cycle *On An Overgrown Path*, book 1, a $C\sharp m^{w/6}$ harmony is used as the tonic chord—the sole harmony which accompanies the *ritornello* owl motive. In Moravian folklore, the barn owl is the harbinger of death; if it returns to the roof of a home after it has been driven away, a member of the household will die. The *ritornello* alternates with a pleading prayer. In “The Madonna of Frydek,” no. 4 from the same set, a prayerful melody is harmonized by three different ostinato harmonies, first by an $A\flat_4^6$ chord, later by a $d\flat m^{w/6}$, and finally by a $D\flat^6$ chord. The middle presentation is a more fervent and desperate version of the first. In the third presentation, the believer's doubts are assuaged, and his hope is restored.

$D\flat m^{w/6}$ is the ever-returning tonic chord of the chorus *Maryčka Magdonová* (1906–7), whose heroine lives in complete poverty and dies in utter humiliation. In the work for chorus and orchestra *The Cottage on Mount Soláň [Na Solání Čarták]* (1911), the meaning of the $c\sharp m^{w/6}$ chord is not as grave. It accompanies the first entrance of the chorus at mm. 8–16, who sings of the hero's longing for his beloved who is far away, and also of the darkness of the mountain which he is visiting.

²²Czech: *zhustování*. See Michael Brim Beckerman, “The Theoretical Works of Leoš Janáček” (Ph.D. diss., Columbia University, 1982), 86, and *Janáček as Theorist*, *Studies in Czech Music*, no. 3 (Stuyvesant, NY: Pendragon Press, 1994), 72–74.

Ironically, he quickly forgets her, at least temporarily, during a one-night stand with an attractive barmaid. The opening motive and key makes an accusing return at mm. 92–103.

Janáček wrote the piano suite *In the Mists* to express his despair over the failure of his music to gain recognition outside of Brno.²³ The final movement, which borrows from the first work I have cited here, “The Barn Own Has Not Flown Away,” contains a hauntingly effusive passage over a $c\sharp m^{w/6}$ ostinato harmony at mm. 54–81 which makes a return at mm. 131–47.

In *The Fiddler’s Child*, the presence of the $d\flat m^{w/6}$ chord (expressed as ii^{o7} in the key of A-flat minor in the analysis of some of the presentations) becomes more pronounced with each new presentation of the motive, until its last presentation at mm. 474–78, where it becomes the sole harmony. The quartet represents the despair of the poor over their situation, which only grows worse.

§8 (mm. 31–42). (MOT) Motive a^1 . Wide intervals. |AFF| Greater yearning. (TEX) Violas imitate violin. |AFF| Sympathy. (HAR) Violas’ harmony becomes quartal, but settles on V of (KEY) E-flat major. |AFF| Greater instability, “rootlessness.”

§9 (mm. 43–52). (MOT) Motive a^2 . Imitated in violas. (PIT) First violas: 026. (TEM) *Accel.* (DYN) *Fortissimo energetico.* (KEY) F-flat = Neapolitan of E-flat minor. |AFF| The expanding intervals of the violin solo, combined with the move to the Neapolitan create a new degree of longing. {HER} Enigma #1: The pitch $F\flat$ now has become its own key. It seems to be associated with longing, but for what?

§10 (mm. 53–66). (PIT) B D# A in basses and trombones relate to key of previous segment as V^7 . This 026 cell joins 026 cells in other instruments to create whole-tone scale 1. (MOT) Solo vln.: the end of motive a^2 binds this segment to the previous one. (MOT) Motive

²³Vogel, 207.

b becomes whole-tone; it lengthens and appears in other instruments in stretto. This combines with (TEX) trills. |AFF| Suspense, anticipation. {HER} Enigma #2: These strings of motive *b* in stretto indicate great disturbance. What is the cause of the disturbance?

Section IB (mm. 67–136): The Fiddler's Life

§11 (mm. 67–77). (MOT) Motive *e*: [JAN] “Fiddler rejoicing.” (TEM) *Vivo*. (RHY) Bass/chord alternation in duple meter under melody in triple meter. {REF} Scherzo: jovial; perhaps magical, as in *L'apprenti sorcier*, or *Uranus* from Holst's *The Planets*. (MOT) Intermittent, quick ascending motive. |AFF| Happy and cavorting, yet nervous. (HAR) Whole-tone. G+ triad is non-functional in this whole-tone segment but acts as an inverted augmented dominant triad of the next key.

§12 (mm. 78–87). (KEY) E major. (MOT) Motive a^2 in flutes and violins combines with *e* in solo violin. |AFF| Longing combined with rejoicing. [PRO] The fiddler longs for past happiness. {HER} Enigma #1: The F \flat pitch that created unrest now has its own key in an exuberant setting. Perhaps F \flat represents longing for happiness.

§13 (mm. 88–98). (KEY) A-flat Mixolydian. {REF} Moravian folk mode.

§14 (mm. 99–106). (KEY) E major. (HAR) V chord. (MOT) *e*, a^2 combined with *e* in diminution.

§15 (mm. 107–16). (HAR) $g\sharp^{\circ 7}$. (PIT) Octatonic segment (except for a chromatic motive). |AFF| Changing, unstable.

§16 (mm. 117–28). (MOT) Motive *e* foreshortens and disperses as *a* returns and ascends to melodic zenith. (DYN) *Fortissimo*. (RHY) Scherzo rhythm ceases. (HAR) Unstable chords in uncertain key. C \flat + $w/6$ - a \flat m - a \flat $^{\circ}$. |AFF| The joy is ending; pining increases.

(MOT) *b* returns in oboe, with new rhythm (*b*¹). [JAN] “Groans of the sick child.” The poem says nothing about the child being sick, but it stands to reason that it was, since the guardian had to stand watch by its crib through the night. By stating unequivocally that the baby is ill, Janáček gives an element of realism to the story: the child dies not through the malevolence of a specter, but of a bodily illness. [PRO] The fiddler is coming out of his reminiscence, perhaps reawakened to the reality of his orphaned daughter. {HER} Enigma #2: The fact that the nervous *b* motive and the child’s motive are one and the same forebodes that the child will be harmed. Therewith, we can postulate a solution to initial enigma, “What does this disruption mean?”: all occurrences of motive *b* foretell of harm to the child.

§17 (mm. 129–36). (MOT) Return of *c* in violas, *b* in violins and cellos, and *b*¹ in oboe. [PRO] Omnipresence of the poor.

Section IC (mm. 137–214): The Fiddler’s Death

§18 (mm. 137–52). (MOT) Motives *f* and *g*. Timpani have rhythmic variations on *b*. (TEM) *Adagio*. (KEY): C-sharp Dorian. (DYN) *Pianissimo* and *piano*. (TEX) Soft timpani and low horns. (HAR) C-sharp minor with no harmonic movement. {REF} Funeral March. Dvořák’s *The Wood Dove*, which Janáček premiered as conductor, begins with a funeral march. In it, the motive at m. 68 begins in a manner similar to motive *f*. [PRO] Someone has died. [POEM] “An old fiddler died.”

§19 (mm. 153–66). (TEM) *Un poco mosso; accel.* (TEX) First half of *g* layered with second half of *g*. (MOT) Second half of *g* then becomes *g*¹. (DYN) *Crescendo* to *forte*. |AFF| Disturbance, agitation. [PRO] The death of the fiddler causes disturbance.

§20 (mm. 167–70). (MOT) Motive *h* appears, having evolved from *g*¹. It is in a triple meter, but Janáček notates it with compound subdivisions in order to layer it into the present simple meter.

(RHY) Duple layered with triple meter. (TEM) *A tempo*. (TEX) Motive from m. 152 returns and further complicates the texture. (HAR) Chromatic and uncertain. |AFF| Growing disturbance.

§21 (mm. 171–74). (TEM) *Allegro*. (TEX) *d* lengthened as *d^l* and layered with *h*. (DYN) *Fortissimo*. (HAR) Layered chromatic lines. |AFF| Upheaval. Motive *h*, which was derived from *g^l*, descends, then ascends sequentially, and seems to denote panic. [PRO] The mayor (the law) is somehow involved with the agitation after the funeral. [POEM] “At once they took everything in the care of the town.”

§22 (mm. 175–79). (TEM) *Tempo vivo*. (MOT) Combination of *e* and *h*. |AFF| Through the combination of motives, the emotion of joy is somehow attached to the emotion of panic. (HAR) Octatonic-2 scale.²⁴ The chord E G# A# D in mm. 178–79 is also a segment of whole-tone-0,²⁵ and contains the augmented sixth from segment 1. {REF} The octatonic scale was originally associated with mysticism or magic. See Rimsky-Korsakov's *Sadko* and Stravinsky's *The Firebird*. Perhaps this fleeting segment alludes to the mystical apparition of the fiddler which is yet to happen. (MOT) *c* in violas, although scarcely audible, hence the editors' *ossia* in the third horn.

§23 (mm. 180–205). (KEY) G-sharp/A-flat minor to C-sharp/D-flat major. (MOT) The two shortest motives of the piece, *b^l* and *h*, are the basis for this passage. This is the first time these motives appear in the viola quartet, which until now has been limited to motive *c*. They are interrupted once in m. 186 by *d*. [PRO] The souls of the poor are apprehensive about the child and warn of its impending doom.

²⁴This collection contains the notes C# and D. Octatonic-0 contains C and D; octatonic-1 contains C and C#. Elliott Antokoletz, *Twentieth-Century Music* (Englewood Cliffs, N.J.: Prentice Hall, 1992), 232.

²⁵This collection contains the note C.

§24 (mm. 206–14). (TEX) This segment is akin in texture and tempo to segment 22. (MOT) d , d^l and h layered and tossed about in various instruments. (DYN) *Forte* with *crescendo*. (Key) Not evident. (RHY) Layering of duple and triple meter gives greater rhythmic disparity than in section 22. (HAR) The final $E\flat_5^6$ chord serves as a dominant seventh to the key which opens Part II. |AFF| Panic, upheaval.

Part II: In The Almshouse: Earthly Lulling, Falling Asleep, Apparition, Enticement, Ghostly Lulling

Section IIA (mm. 215–308): Lulling And Falling Asleep

Measures 215–78 comprise another section in which the staid monophonic motive of the law (d) alternates with the varying polyphonic presentations of the motive of the poor.²⁶ Although the main elements of this section are the same as those of the previous one, its affect is quite different. In this slow and gentle section, Janáček uses the opposing motives that represent the law and the poor as threads with which he weaves the milieu of the main part of the poem, (i.e., the ambiance of the almshouse at night). None of the action of the poem, however, seems to take place here.

§25 (mm. 215–42). (TEM) *Larghetto*. (DYN) *ppp*. (KEY) $A\flat$ major, $G\flat$ minor, $G\flat$ major. (MOT) d , then c^l , then d again. (TEX) Motive d in bass clarinet. [PRO] Opposition of mayor and poor. (RHY) Activated with 16th notes. (HAR) The viola quartet's music is altered and now contains more intervals of the third. There is no harmonic progression at first: $g\flat m^{w/6}$, $G\flat^{w/6}$. Then a progression forms in the key of G-flat major: $V_{b9}^{11} - V_7^{b9} - I_4^6 - V_7^{+11}$. |AFF| The move to the major mode is reposeful and assuring, but the following

²⁶This section could be segmented in any number of ways because of the number of successive appearances of motives. In this segmentation, some of the opposing motives are grouped within the same segment.

prolongation of extended dominant-function chords formed by the active canon of c^1 in the violas immediately taints this repose with an unsettled air. (RHY) Swaying, gently undulating, emphasized by crescendos and decrescendos. [POEM] The poem's principal scene (stanza 4) seems to begin here. The mood is still. The cradle is rocking, surrounded by the four walls (motive c). There is no reference to the old woman.

§26 (mm. 242). (MOT) Rhythmic motive b^2 .²⁷ (DYN) *Forte*. (RHY) The metric placement of this motive is startling, having an interrupting effect without regard to the meter. (TEX) Violins, flutes, and bassoon on first 32nd note; no violins on second. This gives the illusion of an echo. {REF} Acoustics: fast echoes are heard in places that are empty, hard of surface, and yet not very large. |AFF| This echo effect lends a sense of mystery to the rhythmic motive. The room seems empty and hard. An echo also gives an illusion of being followed by a ghostly second party.

§27 (mm. 243–46). (MOT)&(TEX) Simultaneous presentation of c and d . The violas' music begins as a repetition of mm. 233–34. This is the first time these two motives combine. (KEY) No resolution to the tonic of G^b ; instead, the harmony shifts downwards abruptly.

§28 (mm. 247–58). (MOT) Motive d three times, each time a minor third higher. This forms a bridge to next segment. [PRO] The spirit of the omnipresent and omnipotent mayor weighs upon the almshouse.

§29 (mm. 259–66). (MOT) Motive c^2 . (RHY) More active; more 16th notes. Motive c becomes another repetitive rhythmic motive in 2nd and 4th violas. (HAR) $A^b \frac{b^{13}}{9}$. (PIT) Motive is in whole-tone-0. A

²⁷This and other terse and repetitive rhythmic motives in this work would be called *sčasovky* (sing.: *sčasovka*) by the composer. In his dissertation, Beckerman translates this coined term as “entimelet.” (Beckerman, “Theoretical Works,” 126). For a discussion of Janáček's motivic technique, see Novak, 71–85.

Figure 1. Floating tonality in *The Fiddler's Child*, mm. 279–308

m.:	281	284	287	298
	Dbm: i - vii ^o - i - V ₄ ⁶	- V ⁷	- IV ⁶ - V ⁷	
	Ab: I ₄ ⁶ - ii ^o - V ⁷ /IV - ii ^o - I ⁶ - V ⁷ /IV - ii ^o			

Example 6. Opening of Slovak National Anthem, “Nad tatrou sa blýska”

whole-tone scale is gradually unfolded and becomes increasingly dissonant with the underlying A^b dominant harmony at the appearance of the dissonant notes F^b (mm. 260) and E^b (m. 264).

§30 (mm. 267–78). (MOT) *d* punctuated with *b*². (PIT) The pitch F^b, from the previous segment, generates a statement of *d* on the pitch E. As in segment 25, the motive is repeated twice, each time a minor third higher. (MOT) *b*² with (PIT) pitches D and E, which were generated in previous segment. |AFF| Stillness, suspense.

§31 (mm. 279–308). (MOT) Motive *c* is varied further here in *c*³ (first violas). Motive *b*³ here is simply *b*² shortened to one note. (TEX) These two elements are layered, but (RHY) metrically unaligned. (KEY) The tonality floats between D-flat minor and A-flat major. (HAR) The harmony is barely functional. It is presented in figure 1 in both keys. {REF} Motive *c*³ is more folksong-like in shape than any of the motive's previous versions. Compare, for example, the opening of the Slovak national anthem, “Nad tatrou sa blýska”

(ex. 6), to the melody in measures 291–94. [JAN] In a letter to Otakar Ostrčil, Janáček referred to the variation of the *c* motive as the “falling asleep” motive.²⁸ [PRO] The souls of the poor (the “common folk”) are singing the child to sleep. The ominous *b*³ motive establishes a rocking counter-rhythm. This suggests that something fateful is also lurking within the room.

Transition to Section IIB: (mm. 309–42)

§32 (mm. 309–21). (MOT) Linked variations of *b*¹ in oboe form an ascending melody with apex at F^b6. Eventual goal is D^b6. (TEX) *mf* oboe solo over shimmering *pp* string tremolo *sul ponticello*. [JAN] “Groans of the ailing child.” [POEM] “Suddenly around midnight it crept through the drapes: the chamber was ensilvered by the brilliance of moonlight.” (KEY) Suspended tonality. In transition from floating tonality of previous segment (A-flat minor/D-flat major) to D-flat major at the end of §31. (HAR) Mostly quartal chords, and chords whose lowest interval is a fourth. However, none of the chords contains more than three adjacent perfect fourths. These altered fourths and the non-fourth tones of these chords allow them to be perceived and analyzed as tall tertian chords that are either inverted or in root position with notes missing. There is neither a standard tonal progression nor a pattern in the free chord sequence in mm. 309–20:

$$C_4^6 - A_b \frac{13}{7} - E_4^6 - F\sharp \frac{11}{7} - A_4^6 - Fr^{+6}/D - \frac{C_b^{w/6}}{D_b}$$

§33 (mm. 321–42). This is the continuation and conclusion of the previous segment. (MOT) Motive *b*¹ in sequence. Ascends again to pitch D^b6. [PRO] The child is reaching up towards its father? (HAR) Linear bass movement down from D^b3 to D^b2. It contains a repeated sequence with root movement down in minor thirds:

²⁸Janáček, *Korespondence*, 23.

$$\frac{C_b^{w/6}}{D_b} - \frac{G}{A} - \frac{G_b^{w/6}}{A_b} - \frac{D}{A} - D_b$$

Section IIB (mm. 343–74): Apparition and Enticement

§34 (mm. 343–59). (MOT) Motive a^2 in first violins in sequence, forming a broad melody. Although Janáček claimed to subscribe to a strange law that prohibited motivic exchange between instruments (a notion which he discusses briefly in his essay “The Fiddler’s Child”), he did allow for motivic transference between closely-related instruments, such as that which occurs here.²⁹ (TEX) Strings only. |AFF| Amorous, rapturous, seductive. [PRO] Though this segment is striking, it is difficult to establish any clear narrative implication for the transference of the motive to the violin section. What does the violin section represent here? Is it an extension of the persona of the fiddler? Could it be the general aura, the “feeling in the air” caused by his presence? (KEY) Key of D-flat major, one of the composer’s favorite keys.

REF: Janáček and D-flat Major

Although it is not possible to establish a personal “doctrine of affections” concerning Janáček’s use of keys, Janáček used a few keys time and again throughout his twentieth-century *oeuvre* to depict a similar emotion or state. His second-favorite major key, D-flat major, is one such key.³⁰ It is often associated with things that are unequivocally and profoundly good: happiness, love, fulfillment, and perfection. In the first scene of *Jenůfa* (an opera in which this key plays no large role in general) Janáček modulates to D-flat major at the point in which Jenůfa admits that Laca “sees right into a person’s heart,”

²⁹Janáček, “The Fiddler’s Child,” 80–81.

³⁰His favorite major key, A-flat, occurs with such frequency in such a variety of works that it cannot be associated with any one particular affect.

emphasizing this section through a dramatic *allargando e diminuendo*. The key appears again in the second scene where little Jano joyously proclaims to all that Jenůfa has taught him how to read.

Examples that are far more emphatic occur in music written after *The Fiddler's Child*. In *Káťa Kabanová*, D-flat major serves as the "love key,"³¹ which plays a principal role in Kaťa's ecstasy scene (act 1, scene 2), as well as in the double love scene (act 2, scene 2). The key of D-flat major is used frequently in the final two acts of *The Cunning Little Vixen*, where the themes are love, nature, and the cycle of life. In *The Makropoulos Case*, Emilia admits that her unnatural longevity has caused her and others misery and, during a passage in D-flat major, accepts the peace which death offers her. Likewise, the key of D-flat major represents profound goodness in music other than opera. *Taras Bulba* closes in D-flat major with the hero's prophecy and apotheosis. Three of the five movements (including the final movement) of Janáček's most exuberant work, the *Sinfonietta*, end in D-flat major. The outer movements of the second string quartet, *Intimate Letters*, Janáček's most passionate musical confession of love to Kamila Stösslová, close also in D-flat major.

In *The Fiddler's Child*, the fiddler appears to the child in a passage that ends strikingly in D-flat major. Here the key for Janáček may have connoted the depth of the fiddler's love for the child upon seeing it. Moreover, it might refer to the perfect contentment that the fiddler believes he and his child would share together in heaven.

(HAR) Certainly the most Romantic passage of the work, due to the expansive, ornate melody and the lush chromatic harmony. The passage modulates from D-flat to G-flat, with an intervening key of E-flat minor. The second chord can be heard as $\frac{A_b^{w/6}}{B\ b}$, which is equivalent to the structures in mm. 321 and 332 of the previous segment. In figure 2, it is analyzed according to its function.

³¹Wilfrid Mellers, "Synopsis: Innocence and Guilt in *Káťa Kabanová*," *Káťa Kabanová*, ed. John Tyrrell (Cambridge: Cambridge University Press, 1982), 79.

Figure 2. Harmony and modulation in *The Fiddler's Child*, mm. 343–58

m.: 343 347 349 350 355 358

Db: $V^{\flat 9}/IV - V^{\flat 7}_{sus4}/ii - ii$

ebm: $V^{\flat 7}_{sus4} - i - i^{\flat 7} - bVI^{\flat 6} - iv^{\flat 4}$

Gb: $ii^{\flat 4} - ii^{\flat 7} - V^{\flat 7}_{sus4} - iii - V^{\flat 7} - vii^{\flat 0} - Ger^{+6}\hat{1}$

§35 (mm. 359–74). (KEY) F-sharp/G-flat minor. (MOT) Motive a^2 in solo violin now contains aspects of child's crying b^1 motive; Motive b^2 in alternation with b^3 in most other instruments. [JAN] The fiddler lures his child to join him. (TEX) A transformation of §31. Unlike that segment, the tonality here is stable, as it consists only of one chord, $i^{\flat 4}$. The pizzicato motive now occurs at regular intervals of time and is therefore less disconcerting. The meandering viola melody is replaced by the soaring a^2 motive in the solo violin, which pushes upwards in m. 367. |AFF| Fervor, anticipation. The octave ascents in motive a depict an upward hoisting. The imitation in the violins depicts attraction. [PRO] The fiddler is relating to the child: this is evident through the presence of the child's motive b^1 in this version of motive a . He wants fervently to bring the child upwards. Yet, which character's attraction do the echoing violins represent? The oboe is silent, and the violas play tremolos in unison. A composer such as Strauss might have had the oboe imitate the violin, but Janáček's anti-transference law proscribes this. Again, it is possible that the violin section is an extension of the character of the fiddler. But a more satisfactory narrative interpretation, and one that exemplifies the affect of "attraction," is one in which the violins represent the natural world reaching out in communion with the spiritual realm. [POEM] "Come, my dear child, we will fly up and away; above the meadows and forests; above the earthbound gloom."

Section IIC (mm. 375–424): Ghostly Lulling

The return of duple meter, absent thus far in the second part of the composition, delineates the beginning of section IIC.

§36 (mm. 375–78). (TEM) *Con moto*. (RHY) The cellos begin a syncopated dance-like rhythm. (MOT) Motive *i* in second violins. (TEX) Instrumentation: ornamental clarinet melody. The strings are rhythmically active, but harmonically static. {REF} Folk music. Moravian folk musicians adopted the clarinet as a popular folk instrument and sometimes use it in lieu of a bagpipe. Rippling *obbligato* figures and trills are typically played by the clarinetists who perform in cimbalom bands. The tremolo and the rhythmic motive in the strings are reminiscent of cimbalom figures. |AFF| Joy, frivolity.

§37 (mm. 379–82). (MOT) Oboe imitates clarinet melody of previous segment. (TEX) The harp has its first lucid utterance. [PRO] The child rejoices. Harps connote heaven and angels. [POEM] “A throng of angels will surround your head.”

§38 (mm. 383–90). (DYN) *pp dolcissimo allegramente*. (MOT) The motive *i* is taken up in the solo violin and is extended, becoming a transformation of motive *a* (a^3). It is accompanied in the first clarinet by the *i* motive that spawned it. (TEX) Motives occurring in layers over tonic pedal; kaleidoscopic. (KEY) B/C-flat major: although it is part of the descending fifth structure of the piece (see reduction in ex. 3, background level), it nevertheless comes as a surprise. {REF} Folk music: this modulation down a whole step is akin to the Moravian modulation (a simple melodic movement to the lowered seventh scale degree).³² A lullaby is suggested by the gentle rocking rhythm, the simple, repetitive melody, and the pedal drone. Its folk nature is exposed in the mirror rhythm of the first two measures. The pair of sixteenths followed by an eighth (or vice

³²Novak, 43–44.

versa) is characteristic of some lullabies by Czech composers. See Janáček's "Good Night" and "In Tears," numbers 7 and 9 respectively, in the piano cycle *On an Overgrown Path* (1901–11); also Vítězslav Novák's "Lullaby" [*Ukolebávka*], number 8 from his piano suite *Youth* [*Mladí*], op. 55. |AFF| The direct modulation brings with it a sense of a new plane of consciousness. (HAR) B major chord, no harmonic movement. [POEM] "I'll take the violin with me, I'll play for you there an eternal lullaby in a cloud of gold. Magically beautiful dreams of golden stars and a throng of angels will surround your head!" [JAN] The fiddler promises golden dreams.

§39 (mm. 391–98). Repetition of the previous segment. (DYN) *mf*. (HAR) Unlike the previous segment, there is harmonic progression here (I - V - I). (TEX) Violins have a melody that was previously in solo violin. [PRO] In response to the fiddler, the earth (violin section) sings his lullaby of promise.

§40 (mm. 399–424). (TEX) Layered motives. Trills and triangle roll (m. 421). (MOT) Motive *i* continues in clarinet *pp*; *a*³ returns to solo violin *forte espressivo*, *b* interjects *ff* (as in §10) in second violas. In m. 419, *i* fragments into *i*¹. (HAR) B: IV - (WT) - Ger⁺⁶ - V₇⁹ - IV₄⁶. The last two chords are actually the same chord in different inversions. The penultimate chord can also be analyzed as $\frac{E}{F\sharp}$, a chord structure from §30. The last chord is simply an E major chord with an added second, with its fifth in the bass. Both chords have a strong tendency towards a resolution in B major. |AFF| The presence of *b* and whole-tone harmony indicates a disturbance that penetrates the idyllic lullaby. The 12-measure altered dominant harmony creates suspense. {HER} Enigma #2: The *b* motive, which refers to harm to be done to the child, returns in its chain form. Harm is near. [PRO] This does not seem to indicate that the woman suddenly wards away the apparition, nor that she falls asleep again. In fact, the woman seems absent altogether. This

segment does seem, however, to be a transition from deep reverie to awareness of reality. This segment could represent the woman's awakening from her nightmare. This would be concordant with Janáček's realistic approach to the "why" of the story: the child dies of an illness; its caretaker has only dreamed the apparition.

Part III: Discovery and Closing

§41 (mm. 425–44). (MOT)&(TEX) Same motives and similar texture as previous segment. Disappearance of *a*; return of *d* (first in flutes and clarinets, then in trombones, tuba, and lower strings). (DYN) *Forte* and *fortissimo*. (HAR) $F\sharp_{7}^{9}$, $F\sharp_{7}^{11}$. The $F\sharp$ dominant harmonies come as a deceptive resolution to the B dominant sonorities of the previous measures. Two notes of *d* conflict with these harmonies. |AFF| Alarm, shock. {HER} Enigma #2: The *b* motive, here in chain form, is no longer a disruption of the music, but an integral part of its loud, active, and buzzing texture. Either the child dies at this point, or its death, which occurred during the caretaker's slumber, is now realized by the living. [POEM] "The mayor came shortly after breakfast." [PRO] There is clearly no reference to the woman falling back asleep. The mayor comes in right on the tails of the apparition, to discover the dead child. This makes for a single dramatic climax.

§42 (mm. 445–57). (MOT) Motives *d*, *d'*, and *h*. (TEX) Similar to §21 and §24. Stretto presentation of *d*. (DYN) *Forte* and *fortissimo*. |AFF| Panic, upheaval. {REF} Figuration and texture here very similar to Janáček's *In The Mists* [*V mlhách*] suite for piano, mvt. 2 (mm. 28–38). [PRO] The mayor and the townspeople are in a commotion over the dead child. (KEY) B major with WT-1 in the harp (mm. 454–56). (HAR) The melodic layering of this passage does not outline chordal harmonies.

§43 (mm. 458–73). (TEM) *Maestoso*. (MOT) Motive *h* in augmentation, alternating with *d* at original pitch level from m. 10.

(KEY) C-flat major. This enharmonic switch is not necessary; however, it does help to prepare orthographically the key of A-flat minor that returns in the next segment. (HAR) C-flat major triad solely. The dissonant D^b of motive *h* descends forcefully to tonic. |AFF| Halting; sudden abeyance. {REF} A similar convention is in the final part of *L'apprenti sorcier*. [PRO] The mayor calls an end to the commotion.

§44 (mm. 474–78). (MOT)&(TEX) Motive *c* returns in violas (as in §§ 4, 7, and 17), accompanied by the single note D^b in winds. (KEY) A-flat minor. (HAR) There is only one harmony in the first three measures: $d^b m^{w/6}$ ($iv^{w/6}$ or ii^{o7}). The fourth measure contains hollow perfect fourths. {REF} Hopeless situation. [PRO] Unchanging situation of the poor.

§45 (mm. 479–482). (MOT) The second half of the motive is then repeated in an altered statement which ends like motive *g*.

§46 (mm. 483–486). (DYN) *Piano*. (MOT)&(TEX) String of g^1 's in *pizzicato* low strings descends towards tonic A^b . The note is reached in the brass and winds, but not in the strings. Motive b^2 makes one *pp* appearance in violins and flutes. |AFF| The elements of panic and fear (*b* and *c*) are subsiding.

§47 (mm. 487–98). (DYN) *Pianissimo*. (RHY) Still, sustained. (MOT) Motive *d* in flutes, bassoons, and violins; alteration of g^1 in low strings. (PIT) The strings emphasize the note F^b , which is dissonant with (HAR) A-flat minor dyad in brass. {HER} Enigma #1: F^b refers to longing for happiness; this longing is literally in discord with the law. |AFF| The repetition of the motive *c* is like a mantra which calms the work to a near standstill. There is an element of dissent in the low strings. [PRO] The mayor seems to be telling the crowd, “You can all go home now; there’s nothing to see here. I have it all under control.”

§48 (mm. 499–501). (KEY) Returns to C-flat major, which was the principal key for the first half of Part III. (MOT)&(TEX) Muted violas join instruments of previous segment in motive *d*. [PRO] The poor must cooperate with the law, as they have no choice.

§49 (mm. 502–3). (MOT) Motive b^2 for the first time on beat one. (KEY)&(HAR) E-flat major, the key of the opening of the work. {HER} Enigma #1: The E-flat major closing can be seen as the resolution of the dissonant F_b —not only the pitch F_b from the previous segment, but of all previous occurrences of the note (and its key) in the piece. The fiddler and his child have found happiness. Enigma #2: The nervous motive b^2 , derived from b , which connoted apprehension throughout much of the piece (especially because of its odd metric placement), has reached stasis. There is no longer a reason to fear. {REF} The final scene of *Jenůfa*, in which Laca proclaims his devotion for Jenůfa despite her tragedies, ends effulgently in E-flat major. The key's meaning here is hope for a new life together. E-flat major also opens and closes Janáček's *Glagolitic Mass*, a grand testimony of faith and hope.³³ [PRO] There are two implications of this ending: one concerns the outcome of the story; the other, a final social comment by Janáček. The first: the fiddler and his child, no longer in this world, are now fulfilled. The second: there is hope for the oppressed and needy people of this world.

As with the proairetic code, the comprehensibility of the hermeneutic code is lessened when studied exclusively from within the context of an analysis in which other codes are also being explored. Amidst all the analytic and interpretive detail, one can easily lose track of which enigma is which, as well as what one has deduced thus far about the enigmas. Although the inclusion of the hermeneutic code along with the other codes and realms is essential in order to examine which features of the music create enigmas and their suspense, a

³³The mass was, to Janáček, more of a testament of faith in nature than faith in God. Janáček, "Glagolitic Mass," in *Janáček's Uncollected Essays*, 111–14.

presentation of all occurrences of a single enigma within the piece gathered into one place can readily illustrate the process of its statement, development, and resolution. The following paragraph gathered from the text above contains all occurrences of the first enigma, the significance of the pitch $F\flat$, and all affective and narrative associations made from this enigma.

Enigma #1 begins with the second note of the piece, the $F\flat$ that seems out of place in the opening key of E-flat minor in segments 3 and 4. In segment 9, $F\flat$ becomes its own key; it seems to be associated with longing, due to the upwardly expanding intervals of the motive in the violin's solo. In segment 12, the $F\flat$ pitch that created unrest has its own key again, this time in an exuberant setting: perhaps $F\flat$ represents longing for happiness. Segment 47 indicated that the happiness is proscribed by the law. In the last segment, the E-flat major closing can be seen as the resolution of the dissonant $F\flat$ —not only the pitch $F\flat$ from the previous segments but of all previous occurrences of the note (and its key) in the piece. The fiddler and his child have found happiness.

Why should we formulate and apply an analysis so saturated in local detail? What advantage does this analysis have over more traditional, less complex linear approaches? The answer to these questions is two-fold. First, one's "reading" of the music within the strategy of the analysis is slowed down significantly, just as one's reading of the text is in *S/Z*. Rather than pushing one ahead, this type of analysis allows one to examine the possibilities of each moment. A traditional linear analysis does not have the rhetorical, logistical, or even spatial dimensions needed to consider what a certain motive means in another of the composer's pieces, or how this information may be relevant. Second, one is able to examine the exchange and interdependence between many musical elements, affect, program, and the four codes. In short, the plurality of the text is revealed. A linear analysis could not handle more than a few of these parameters at a time. One would have to create a series of analyses to incorporate all of the realms and codes but, in doing so, would not be able to present well their lively interchange.