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EDWARD ELGAR'S EXTENDED TONAL PROCEDURES—AN INQUIRY INTO ELGAR'S CHROMATIC REALM

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EDWARD ELGAR'S EXTENDED TONAL PROCEDURES—AN INQUIRY INTO ELGAR'S
CHROMATIC REALM

DISSERTATION

A dissertation submitted in partial fulfillment of the
requirements for the degree of Doctor of Philosophy in the
College of Fine Arts at the University of Kentucky

By
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Springfield, Kentucky

Director: Karen M. Bottge, PhD, Associate Professor of Music Theory

Lexington, Kentucky

2014

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ABSTRACT OF DISSERTATION

EDWARD ELGAR'S EXTENDED TONAL PROCEDURES—AN INQUIRY INTO ELGAR'S CHROMATIC REALM

This study aims to examine the ways in which English composer Edward Elgar (1857–1934) expanded common-practice tonality; it shows how Elgar employed harmonic structures and syntax in an innovative manner through specific extended-tonal techniques such as the use of chromatic-third relations (both harmonically and as a tonal plan), harmonic substitutions, and local ambiguous sonorities that at times lead to tonal ambiguity. The system that Elgar expanded upon has been called “Classical diatonic tonality”,¹ which was extended when late nineteenth-century composers such as Elgar infused their music with chromaticism. Through an investigation of Elgar’s extended tonal techniques one can come to a better appreciation of his late nineteenth-century harmonic vocabulary.

It has been well documented that Elgar modeled his music after that of Wagner and his Germanic contemporaries (from Mendelssohn to Brahms), so that the Elgarian tonal language is one possible projection of a post-Wagnerian extended-tonal discourse. The discussion presented here will survey those parts of Elgar’s tonal language that he learned from his Germanic contemporaries, thereby establishing the context for his own unique chromatic compositional style. This study of Elgar’s work therefore further represents a study of the broader impact of post-Wagnerian chromaticism on late nineteenth-century English extended tonality.²

¹ Gregory Michael Proctor, “Technical Bases of Nineteenth-Century Chromatic Tonality: A Study in Chromaticism” (PhD diss., Princeton University, 1978), iii-iv.

² The analyses presented are in no way intended to be a comprehensive survey of the complete works of Elgar, but rather aim at highlighting the usages and effects of the specific techniques discussed.

KEYWORDS: Edward Elgar, Harmonic Substitution, Chromatic-third relations, Tonal Ambiguity, Plagal Domain

Higo Henrique Rodrigues

09 December 2014

EDWARD ELGAR'S EXTENDED TONAL PROCEDURES—AN INQUIRY INTO ELGAR'S
CHROMATIC REALM

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To:

my parents

José Francisco Rodrigues and Tereza Cristina Rodrigues

for their efforts towards my education

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CHAPTER ONE

Introduction

Goal and Scope

This study aims to examine the ways in which English composer Edward Elgar (1857–1934) expanded common-practice tonality; it further shows how Elgar, influenced by his Germanic contemporaries, employed harmonic structures and syntax in an innovative manner through specific and unique extended-tonal techniques. After identifying Elgar as a post-Wagnerian tonal composer wanting to gain power and prestige, Patrick McCreless adds that Elgar’s “chromatic usage is technically as adept as that of his German peers, and it is expressive and communicative in a way that is uniquely his.”¹ Therefore, the present work plans to investigate Elgar’s unique expressive chromaticism by gauging his adeptness in the techniques manifest within the German canon of chromatic tonal composers, and by juxtaposing selected works of his with that of composers who arguably influenced Elgar’s stylistic choices—Franz Liszt, Franz Schubert, Johannes Brahms, and most notably Richard Wagner.

Diatonicism, or the diatonic system—broadly defined here as the adherence by composers to an established musical grammar primarily comprised of pitch centrality, triadic harmony, and the relation of tones to this centric pitch by a conventional set of rules—was obviously not the only musical material that composers such as Elgar explored: rhythm, musical phrases, orchestration, and texture are some other aspects that composers probed in trying to achieve originality. Whereas diatonicism normalizes

¹ Patrick McCreless, “Elgar and Theories of Chromaticism,” in *Elgar Studies*, eds., J. P. E. Harper-Scott and Julian Rushton (New York: Cambridge University Press, 2007), 1.

practices commonly found among diverse composers and creates a proper syntax to understand and assess such works, composers of the second half of the nineteenth century, driven by the overtly Romantic views on originality, expressed themselves by destabilizing this most basic structural element of their musical grammar. By infusing their music with chromaticism, late nineteenth-century composers expanded the tonal language of the day.² By investigating Elgar's extended tonal techniques one can therefore come to a better appreciation of Germanic influence on late nineteenth-century England.

The literature on Elgar maintains that he modeled his music after that of Wagner and his Germanic contemporaries, so that the Elgarian extended-tonal language is one possible projection of a post-Wagnerian extended-tonal discourse. McCreless, for example, observes that "The parallels of harmonic technique and expressive import [. . .] place Elgar firmly in the orbit of the Wagnerian and post-Wagnerian musical worlds."³ J.P.E. Harper-Scott likewise compares Elgar's compositional style to that of Wagner's: when commenting on his changing style, Harper-Scott characterizes Elgar's musical development between the years 1890–1903 (what he calls the composer's neo-Romantic phase) as "what one might expect of a Wagnerian only gradually digested."⁴

² Until, that is, around 1907 and 1909, when Schoenberg would announce the death of tonality, reaching what has been called his free chromaticism period and breaking "all barriers of a past esthetic;" see Schoenberg, in reference to his Op. 15 songs, *The Book of the Hanging Gardens*; quoted in Egon Wellesz, *Arnold Schönberg*, trans. W. H. Kerridge (New York: Da Capo Press, 1969), 34.

³ McCreless, "Elgar and theories of chromaticism," in *Elgar Studies*, ed. J. P. E. Harper-Scott and Julian Rushton (New York: Cambridge University Press, 2007), 15.

⁴ J. P. E. Harper-Scott, *Edward Elgar, Modernist* (New York: Cambridge University Press, 2006), 13.

He also adds that Elgar's "meaningful opposition of diatonicism and chromaticism was learnt from Wagner, but Elgar makes the technique distinctively his own."⁵

The discussion presented here will survey that part of Elgar's language that he learned from his contemporaries, and will thereby establish the context out of which some of Elgar's harmonic language represents such a general late nineteenth-century harmonic vocabulary. Some of the harmonic techniques that Elgar employs are: 1) the use of chromatic-third relations, both harmonically (i.e., chord by chord) and as a tonal plan; 2) harmonic substitutions; 3) local ambiguous sonorities; and 4) tonal and harmonic ambiguity. What follows is an overview of each of the techniques analyzed in Elgar's music and their definition in the present study.⁶ It should also be noted that all of the practices summarized below can be employed simultaneously. In fact, sometimes one technique influences the other, such as when ambiguous sonorities help to create tonal ambiguity.

Chromatic-third relations. Throughout common-practice tonal music, root movement by a fifth prevailed. Conversely, during the later nineteenth century, exploration into new harmonic functions elevated root progressions by thirds to prominence. For present purposes, chromatic-third relations are defined as local, surface progressions of chords whose roots are a major or minor third apart, as well as tonal regions of keys a major or minor third away, in contrast with the more common tonic-dominant relation in major keys or tonic-mediant relations in minor keys.

⁵ Ibid., 22. Harper-Scott also refers to Elgar as "well-versed in Wagnerian thematic recall," Ibid., 18.

⁶ This study is modeled to some extent after Deborah Stein's dissertation, titled "Extended Tonal Procedures in the *Lieder* of Hugo Wolf" (PhD diss., Yale University, 1982).

Composers such as Schubert, Liszt, and Brahms favored such third relations, employing them as either harmonic and/or tonal areas in their music.

Harmonic substitutions. This technique is defined here as the substitution of an anticipated harmony with a chord commonly associated with a contrasting harmonic function. In some cases, this implies that the harmonic function (T, Int, D) is maintained for both the original and the alternate chords.⁷ More commonly, chords from the minor mode become replacements for their major equivalents—what textbooks call modal borrowing or mixture. In other contexts, there happens a harmonic replacement. In other words, the expected harmonic function (f.e., a dominant harmonic function at the end of a V-I cadence) is swapped by another (f.e., a subdominant one). The concept of harmonic substitution, thus, is also closely related to what some scholars call *Plagal Motions* or the *Plagal Domain*. In general, plagal relations involve the substitution of dominant harmonies with subdominant ones, thus extending the use of the subdominant domain to the point of replacing the dominant.⁸ In short, *Plagal Motions* entail progressions in which harmonies other than the dominant, particularly predominant ones functioning as a dominant, lead to the tonic. These progressions might involve IV-I, ii-I, and vi-I (and their corresponding relative major/minor, f.e., iv-i, etc.), with the chords in root position or in inversion.

Ambiguous sonorities. For the present study these are: a) the augmented sixth chord and/or dominant seventh chord (depending on its resolution); b) the augmented

⁷ Where T, Int and D stands for Tonic, Intermediate and Dominant harmonies, respectively.

⁸ The term subdominant harmony, in this context, is closely related to the general understanding of predominant harmonies, in which they precede a dominant harmony. Examples of such are chords built on scale degrees $\hat{4}$, $\hat{2}$, and $\hat{6}$ —IV, ii, and vi, respectively.

triad; and c) the diminished seventh chord. All of these sonorities are employed more extensively during the second half of the nineteenth century, and Elgar certainly employs them in ways comparable to his contemporaries. The augmented sixth and the diminished seventh chords might be utilized enharmonically to usher in a modulation to distantly related tonal areas, as well as in sequences of analogous sonorities that might be understood as suspending tonality or chromatically prolonging a certain harmony. The augmented triad is used not only as a passing chromatic harmony (as in I-I⁺-IV or V-V⁺-I) but assumes a more significant role in unconventional progressions.

Tonal and Harmonic ambiguity. Procedures of achieving tonal or harmonic ambiguity had been explored by composers who preceded Elgar for more than a century. Nevertheless, the present study does not explore tonal conflict between key areas, as do scholars such as Charles Rosen, who understood, for example, the return of the tonic in a sonata recapitulation as the resolution of a conflict (or ambiguity) created by the move to, most often, the dominant. What distinguishes my definition and application of this ambiguity process is the extent of tonal uncertainty that Elgar's music presents at times. Deborah Stein specifies the techniques of harmonic and tonal ambiguity when she writes, "Harmonic ambiguity arises when the function of a given chord is unclear or ambivalent and tonal ambiguity arises when the tonal focus of a given segment of music is somehow undefined or undetermined."⁹ The present study expands Stein's definition by taking into account other contributing factors of ambiguity, such as the related concepts of tonal stasis, tonal suspension, and suspended tonality.

⁹ Stein, "Extended Tonal Procedures," 15.

Chromaticism as the expansion of diatonicism

The present work presupposes that chromaticism in tonal music can be understood as an expansion or extension of the common-practice tonal system. Innovations of one's harmonic language can undermine the stability of a system that has endured academic as well as popular security through centuries. These innovations do not however constitute a second practice, flowering from a first, diatonic one; rather, it can at best undermine it. Indeed, this expansion is what the "Wagnerian revolution" promised.¹⁰

Stein, while examining Hugo Wolf's *Lieder*, assumes this view at the same time as she demonstrates Wolf's harmonic conformity or innovation in relation to tonality through the use of Schenkerian analysis:

Where Schenkerian analysis remains applicable [to the extended-tonal technique being explored], for instance, the extended-tonal technique can be characterized as conservative, and where Schenkerian analysis becomes inapplicable or inappropriate, the extended-tonal technique can be considered unusual and innovative.¹¹

Indeed, Schenker's system of analysis for common-practice tonal works is predicated upon two fundamental assumptions. According to Stein: 1) it is diatonic, with

¹⁰ Wagner wrote, when commenting about Beethoven's Ninth Symphony, that "Beyond it no forward step is possible; for upon it the perfect artwork of the future alone can follow, the *universal drama* to which Beethoven has forged for us the key" (in Richard Wagner's *Prose Works* I, translation by William Ashton Ellis (London: Kegan Paul, Trench, Trübner & Co., Ltd., 1895): 123–26; the entire text can be accessed free online at [http://imslp.org/wiki/Richard_Wagner's_Prose_Works_\(Wagner,_Richard\)](http://imslp.org/wiki/Richard_Wagner's_Prose_Works_(Wagner,_Richard))). Wagner was claiming, thus, to be able to produce his *artwork of the future* after that of Beethoven. Nevertheless, building on Beethoven's (tonal) work, Wagner introduced innovations in harmony and formal organizations that suggested new paths to musicians. As Piero Weiss and Richard Taruskin suggest, "the 'Wagnerian revolution,' which had promised to open a door to the future, had in the end only closed the door on the past" (in their *Music in the Western World—A History in Documents*, 2nd ed. (Belmont, CA: Schirmer Cengage Learning, 2008), 355).

¹¹ Stein, "Extended Tonal Procedures," 5.

chromaticism functioning as elaboration or embellishment of a basically diatonic background; 2) it is monotonal, where “one background tonality is embellished by surface modulations that emphasize structurally important scale steps within that singular tonal region.”¹²

In contrast, Kinderman argues for a degree of independence for chromaticism, albeit granting its origins as “alterations” of diatonicism. Indeed, Kinderman argues, “it will not do to regard the expanded tonal structures of many nineteenth- and twentieth-century works merely as deviations from earlier practice.”¹³

Nevertheless, although never clearly defining the idea of a second practice, a “post-Schenkerianism” of sorts unites the analytical approaches of Kinderman and Krebs in *The Second Practice of Nineteenth-Century Tonality*. This adaptation of Schenkerian theory focuses on nineteenth-century tonal-harmonic procedures assumed to belong outside the limits of monotonicity. Christopher Hatch notices that included among the practices “the authors find at work in a varied group of compositions are ambiguous tonality, tonal pairing, directional tonality, and the substitution, fusion, or interlocking of keys.”¹⁴ These techniques, as presumed in the present work, do not inherently

¹² Ibid., 6.

¹³ William Kinderman, “Introduction,” in *The Second Practice of Nineteenth-Century Tonality*, ed. William Kinderman and Harald Krebs (Lincoln: University of Nebraska, 1996), 4.

¹⁴ Christopher Hatch, review of *The Second Practice of Nineteenth-Century Tonality*, by William Kinderman and Harald Krebs, eds. (Lincoln: University of Nebraska, 1996), *Notes*, Second Series, 54/1 (1997): 85.

demonstrate “alternatives to tonality,”¹⁵ but rather a second phase of the “first practice.”

Kinderman and Krebs’s “second practice” seems to involve a loosening of the concept of monotonicity, the idea that a musical composition should remain in a single key at its deeper structural level. For the present purposes, this idea is somewhat peripheral to the notion that chromaticism is an expansion of diatonicism—after all, a piece might be considered to be in more than one key (such as Schubert’s “Der Alpenjäger” [D. 588], structured around C major and A major), and yet lack the innovative harmonic language characterized by ambiguous sonorities (and their resolutions), harmonic substitutions, and local and deep-level third relations in place of the more common tonic-dominant/mediant relations.

This expansion of diatonicism via chromaticism could be viewed instead as one of the ways late nineteenth-century composers found to be relevant in a century that considered music as a matter of profound personal expression. Robert Morgan’s review of Kinderman and Krebs’s book concludes in a similar way, citing influence of late-Romantic aesthetics on the composer’s work:

Compositions became increasingly more individual, requiring the underlying pitch grammar to be contextually defined. Overall key relationships, rendered less standardized, were more uniquely plotted. And as a consequence, like so much else from this period, music took on an ever more self-referential quality. [...] The evolution of tonality in the nineteenth century thus did not give rise to

¹⁵ Indeed, this is the title of the international symposium from which the essays in Kinderman and Krebs’ book come from; the conference was held at the University of Victoria, British Columbia, in February 1989.

an entirely new way of doing things, but to modifications and extensions of what was already being done.¹⁶

Descriptive Analysis

For clarity of purpose, the *modus operandi* of the present study is one of descriptive music theory. In short, in descriptive (or psychological) theory one hopes that others hear things the way one does. David Temperley writes,

The premise of descriptive music theory is that, through introspection of our experience of pieces, we can make claims about our mental representations of music—claims which will be valid not only for ourselves (and other theorists), but also for some kind of broader population of listeners (musicians and non-musicians) familiar with the style.¹⁷

In stark contrast with descriptive analysis is suggestive (or prescriptive) analysis.¹⁸ This last model falls under a broader category that understands the goal of analysis as education—and not explanation, as in descriptive analysis. As John Rahn puts it, “To analyze music is to find a good way to hear it and to communicate that way of hearing it to other people.”¹⁹ The present study, in contrast, thus aims to present findings in a descriptive fashion.

Based on the definition of descriptive analysis, claims about tonal ambiguity or instability, for example, assume that one knows what stability is; otherwise both passages, stable and unstable, would render the same psychological effect on listeners.

¹⁶ Robert P. Morgan, “Are There Two Tonal Practices in Nineteenth-Century Music?,” *Journal of Music Theory* 43/1 (1999): 160; reviewing William Kinderman and Harald Krebs, eds., *The Second Practice of Nineteenth-Century Tonality* (Lincoln: University of Nebraska, 1996).

¹⁷ David Temperley, “The Question of Purpose in Music Theory: Description, Suggestion, and Explanation,” *Current Musicology* Spring/66 (1999): 81.

¹⁸ Other models are suggested by David Temperley in “Purpose,” 71, such as what can be called “objective” analysis and “intentionality” analysis.

¹⁹ John Rahn, *Basic Atonal Theory* (New York: Schirmer, 1980), 1.

Consequently, for instance, after extended exposure to the music of Mozart and Beethoven, a wide audience, having formal musical training or not, will experience similar responses. Thus, when listening to the music of Elgar, the same audience will feel, again consciously or not, that at times his music has evaded some expectations—an effect created by their shared musical experience. The musical structures studied here are then present in the musical object itself, and are “in the mind of the listener, in which case its elucidation involves the description of (perhaps unconscious) psychological processes and representations.”²⁰ Therefore, it is one of the purposes of this study to assess how Elgar plays with an established system, diatonicism, and in turn expands it.

Likewise, with the intent of presenting findings objectively, this study proposes to represent a more “scientific” image of music theory. This view has been defended, most recently, by Douglas Dempster and Matthew Brown, as presented below. Table 1.1 summarizes their characterizations of three models of theories and their respective approaches to musical analysis. My understanding is, thus, that the analyses in this paper will serve to explain the aural intuitions of listeners. Additionally, in sum, my own experience as a listener of the music of Elgar—even if it is extremely subjective and personal—will be used as the means of describing a wide range of other listeners’ experiences.

²⁰ Temperley, “Purpose,” 66.

TABLE 1.1
Three models of theories²¹

Music Theory as Art	Music Theory: Historicism or Connoisseurship?	Music Theory as a Scientific Enterprise
Many treat music theory as essentially a creative pursuit, not unlike a composition; just as compositions are judged by their originality and power of suggestion, so analyses/theories should be evaluated by the same criteria. Example of scholars are Benjamin Boretz, John Rahn, and Nicholas Cook.	Others believe that analyses/theories should be judged by other cultural or historical standards; since musical compositions are products of individual minds and historically bounded cultural forces, analyses/theories should be appraised in the context of these external factors. Example of a scholar is Richard Taruskin.	There are some who gauge the success or failure of analysis/theories against scientific paradigms; they believe that music analyses/theories should be judged according to their empiric adequacy and their predictive power. Dempster and Brown defend this outlook for music analyses/theories.

The use of Schenkerian models

Based on the previous exposition of descriptive analysis, what then should be a sound analytical tool that will help achieve the goals of this model? This study utilizes Schenkerian models in order to better illustrate the analytical issues discussed.

Schenkerian theory is possibly the most employed analytical tool in recent musicological studies. As a theoretical framework, it is assumed to be the systematic organization of rules of common-practice tonality. Following the definitions above about descriptive and prescriptive analyses, what are the claims about Schenkerian theory in regards to its descriptive or prescriptive nature, or about its purpose? In other words, what can Schenkerian theory tell us about the music being studied—and what can it not?

²¹ This table is a summary of definitions presented by Douglas Dempster and Matthew Brown in "Evaluating Musical Analyses and Theories: Five Perspectives," *Journal of Music Theory* 34/2 (1990): 247–79.

Cook identifies Schenkerian theory primarily as a descriptive theory.

Metaphorically, he describes the theory as “seeing music as directed motion in time.”²²

This implies the psychological characteristic of this theory, which aims at describing the way listeners experience music. Cook goes on to affirm Schenkerian theory as “a theory of musical form,” suggesting that,

What Schenker meant, I think, is that traditional forms make no sense viewed purely as surface configurations, as ‘things to hear’; the important thing is to view them in the context of the fundamental structure, which shows *how* they are heard – how for instance there can be surface repetitions within a work which is experienced as a continuously directed evolution from beginning to end.²³

Cook then describes Schenkerian theory as possessing great psychological explanatory power, indeed as a way of investigating human experience. He writes that “Schenker saw form as psychological . . . in the sense that it has to do with how things are experienced in particular musical contexts.”²⁴ Similarly, Cook writes, “Schenker believed that the most fundamental stratum of musical experience is that of directed motion towards an ending-point, and that at this background level almost all music exhibits more or less the same structure;” and he explains that Schenker “is saying: this is what music is, regarded as a class of human experience.”²⁵

In contrast, William Drabkin hints at a rather prescriptive (suggestive) purpose for the theory, convincingly appealing to Schenker’s writings. Drabkin affirms that “Schenker frequently stated that an inspired performance of a work could only be

²² Nicholas Cook, *A Guide to Musical Analysis* (New York: George Braziller: 1987), 39.

²³ *Ibid.*, 54.

²⁴ *Ibid.*

²⁵ *Ibid.*, 67.

obtained by way of following its compositional growth from the background to the foreground.”²⁶ This portrays the theory as an evidently suggestive analytical tool for a performer, unquestionably contradicting Cook’s previous understanding of it.²⁷

Temperley further disputes the possibility of a theory’s double-purpose (descriptive and prescriptive). He writes, “a single theory can hardly be suggestive and descriptive at the same time: to the extent that it is enhancing listener’s perceptions [or performer’s interpretations], it cannot also be describing them.”²⁸ Temperley additionally argues that, although Schenker himself promoted his theory as both descriptive and prescriptive, Schenkerian theory simply cannot be both, at least not in its ‘pure’ stance. For Temperley, Schenkerian theory’s purpose “lies somewhere in this middle ground” of being both suggestive and prescriptive.²⁹ Temperley does concede that Schenkerian structures (*Zuge, Stufen*) can, nevertheless, explain both compositional practices as well as serve as a theory of perception.³⁰

The present study considers Schenkerian patterns not as basic building blocks employed in long-range linear patterns, but rather as patterns that are utilized sporadically at rather local levels—comparable to the schemata that were apparently

²⁶ William Drabkin, “Heinrich Schenker,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (New York: Cambridge University Press, 2002), 814.

²⁷ This acute confusion of purpose has also led scholars to identify a double-purpose for Schenkerian theory. David Temperley, in *Purpose*, 74, cites Robert Snarrenberg as a possible example.

²⁸ Temperley, *Purpose*, 73.

²⁹ *Ibid.*, 76.

³⁰ See David Temperley, “Composition, Perception, and Schenkerian Theory,” *Music Theory Spectrum* 33/2 (2011): 146–68, for a comprehensive exposition of Schenkerian theory as neither a theory of composition nor a theory of perception.

used by Classical composers, according to the research of Gjerdingen and Byros.³¹ My Schenkerian-inspired diagrams therefore, will depart to some extent from both Schenker's ideals as well as from what Cook describes as "neo-Schenkerism,"—the ancillary American development of this analytical tool, "in which the aim has been to develop a new theoretical foundation for Schenkerian analysis and to generalize his technique on this basis."³² Rather, this study aims at utilizing Schenkerian patterns that appear to be more apt in describing proper psychological responses.

Conclusion

This introduction to the study has established several assumptions taken as the basis for the chapters that will follow. First, chromaticism is understood to be an expansion of a model, diatonicism, and not as a distinct one existing together with diatonicism. Second, the present work aims at a descriptive narrative of various Elgarian harmonic techniques, and these descriptions draw upon established theoretical concepts of norm and deviation. Finally, this study will utilize Schenkerian models of harmonic reduction as a means to condense what might be considered elaborations, in order for the reader to better visualize particular techniques.

³¹ Consult, for example, Robert Gjerdingen, *Music in the Galant Style: Being an Essay on Various Schemata Characteristics of Eighteenth-Century Music for Courtly Chambers, Chapels, and Theaters, Including Tasteful Passages of Music Drawn from Most Excellent Chapel Masters in the Employ of Noble and Noteworthy Personages, Said Music All Collected for the Reader's Delectation on the World Wide Web* (New York: Oxford University, 2007), and Vasili Byros, "Towards an 'Archeology' of Hearing: Schemata and Eighteenth-Century Consciousness," in *Musica Humana-Korean Institute for Musicology* 1/2 (2009): 235–306.

³² Cook, *Musical Analysis*, 27.

The chapters that follow will each focus on a particular extended-tonality technique in selected compositions by Elgar. Chapter Two will assess Elgar's employment of chromatic-third relationships, both within local harmonic progressions as well as between tonal areas. Chapter Three will discuss harmonic substitutions. Chapter Four will research the use of ambiguous sonorities and Elgar's distinctive application of them, as well as analyze instances of tonal ambiguity in Elgar's works through the interaction of these extended tonal techniques. Finally, a conclusion (Chapter Five) will present an analysis of several measures of Elgar's work in which all these techniques interact.

The present work will not necessarily investigate formal aspects of the music of Elgar. Brief descriptions of formal structures might be mentioned as introductory material to the piece being studied, but no hermeneutical conclusions will be drawn from such observations. This approach has been undertaken by Harper-Scott in, for example, *Edward Elgar, Modernist*,³³ where the author studies formal aspects of mainly Elgar's large-scale works in order to draw hermeneutic conclusions in the English composer.

The extensive work on the music of Elgar in aspects of thematic usage, development, and interpretation should also be noted. August Jaeger is the source reference for such readings—immediately after the publication and performance of a new work, Jaeger readily published what he titled “Analytical and Descriptive Notes” of

³³ Harper-Scott, *Edward Elgar, Modernist* (New York: Cambridge University Press, 2006).

Elgar's music.³⁴ There is also work on allusion, musical borrowing, and self-quotation on Elgar by Matthew Riley and James Hepokoski, Aidan J. Thomson, and Allen Gimbel.³⁵ This aspect of Elgar's work is summarized with Riley's words, "Recollection of one movement in another is apparent in almost all Elgar's multi-movement orchestral works."³⁶

Finally, although much biographical work has already been done on the life of Elgar, the present work will instead provide an interaction of Elgar's music with late nineteenth-century chromatic theory. This will provide a broader understanding of Elgar's harmonic vocabulary and a deeper musical understanding of his work, with worthwhile insights for a better theoretical-historical placement of Elgar as a late nineteenth-century composer.

³⁴ Patrick McCreless, James Hepokoski, and Julian Rushton are more contemporary names that have written on thematic aspects of Elgar's work, frequently referring back to A. Jaeger.

³⁵ For Matthew Riley, see "Heroic melancholy: Elgar's inflected diatonicism," in *Elgar Studies*, ed. J. P. E. Harper-Scott and Julian Rushton (New York: Cambridge University Press, 2007), 284-307. For James Hepokoski, see "Gaudery, romance, and the 'Welsh tune': *Introduction and Allegro*, op. 47", in *ibid.*, 135-71; and "Elgar," in *The Nineteenth-Century Symphony* (New York: Schirmer Books, 1997), 327-44; for Aidan Thomson see "Unmaking *The Music Makers*," in *Elgar Studies*, ed. Harper-Scott, 99-134; for Allen Gimbel, see "Elgar's Prize Song: Quotation and Allusion in the Second Symphony," *19th-Century Music* 12/3 (1989): 231-40.

³⁶ Riley, "Heroic melancholy," 307n23.

CHAPTER TWO

Elgar's Employment of Chromatic Third Relations

Review of Mediant Relationships in the Literature. During the late nineteenth century, third root relations became as important as the more common fifth relations. Root movement of a major or minor third between triads as well as key areas related by a major or minor third were being employed in place of the more traditional tonic-dominant, or fifth relation. Richard Cohn demonstrates how these “audacious” progressions mesmerized early twentieth-century music theorists by quoting Hugo Riemann: “The admittedly audacious but effective and euphonious progression shown defies definition in terms of an older doctrine of key” (Hugo Riemann, s.v. “Tonalität,” *Musik-Lexicon*, 1909).³⁷ The progression in question is a C-major triad followed by an A_b-major triad, back to C-major, then E-major, then back to a C-major triad—all root position triads with parsimonious voice leading movement on the upper voices, and leaps of a major third for the root.

Contemporary theorists have developed numerous mathematical approaches to explain these cyclic progressions of root movement by a third. David Lewin, for example, presents models that employ spatial metaphors to describe motions between objects (i.e., triads).³⁸ His transformation network model “defines the objects of a system kinetically in terms of the transformations upon them: objects and their transformations

³⁷ Richard Cohn, Introduction to *Audacious Euphony: Chromaticism and the Triad's Second Nature* (New York: Oxford University Press, 2012), ix.

³⁸ See David Lewin, *Generalized Musical Intervals and Transformations* (New Haven: Yale University Press, 1987).

are joined as two aspects of the same entity.”³⁹ Another branch of transformational theory that has yielded insightful research into chord root relations by third is Neo-Riemannian theory.⁴⁰ This approach models parsimonious relationships between consonant (i.e., major and minor) triads by identifying specific operations between them.⁴¹ The most basic operations are the parallel operation (P), which transforms, or maps a triad into its parallel major or minor; the relative operation (R), which maps a triad into its relative major or minor; and the leading-tone change (L), which transforms a triad by maintaining its minor third and moving the remaining pitch “outward” by semitone.⁴² Some characteristics of these operations are: (1) they all reverse mode; (2)

³⁹ Catherine Nolan, “Music theory and mathematics,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (New York: Cambridge University Press, 2001), 296. This branch of research (i.e., mathematical approaches to cyclic progressions in tonal music) is also illustrated in the more recent writings of Richard Cohn, “Weitzmann’s Regions, My Cycles, and Douthett’s Dancing Cubes,” *Music Theory Spectrum* 22 (2000): 89–103; Julian Hook, “Uniform Triadic Transformations,” *Journal of Music Theory* 46/1,2 (2002): 57–126; and chapters one through eight of Dmitri Tymoczko’s *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* (New York: Oxford University Press, 2011).

⁴⁰ For a thorough introduction to Neo-Riemannian Theory see Richard Cohn, “Introduction to Neo-Riemannian Theory: A Survey and Historical Perspective,” *Journal of Music Theory* 42 (1998): 167–80; see also Richard Cohn, “Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late Nineteenth-Century Triadic Progressions,” *Music Analysis* 15 (1996): 22–40, and his “Neo-Riemannian Operations, Parsimonious Trichords, and Their *Tonnetz* Representations,” *Journal of Music Theory* 41 (1997): 1–66; see also Brian Hyer, “Reimag(in)ing Riemann,” *Journal of Music Theory* 39 (1995): 1–38; an entire issue has been devoted to the presentation of Neo-Riemannian Theory, in the *Journal of Music Theory* vol. 42/2, 1998; for a full presentation of the theory and some suggestions of new applications see Edward Gollin and Alexander Rehding, *The Oxford Handbook of Neo-Riemannian Music Theories* (New York: Oxford University Press, 2011).

⁴¹ Following Cohn, parsimonious voice leading involves two stable voices maintaining common tones and one voice moving by half- or whole-step—a definition not clearly stated, although observed in his writings.

⁴² Although pedagogically useful, the definition of the transformations, particularly P and R, conflates two distinct approaches to the theory, namely, the conceptualization of triads with a pitch-centric formulation, or tonality, and the method of explaining triads as independent entities, with no underlying set of principles. Other transformations have been suggested, such as S (or Slide), and H (or Hexatonic pole); these could be understood as either the combination of the basic operations P, R, and L, or as unary transformations (see Edward Gollin, “Representations of Space and Conceptions of Distance in Transformational Theories,” Ph.D. diss., Harvard University, 2000, where he argues for the former). In addition, particular combinations will work with specific methods (such as P and L for hexatonic cycles, and N (or *Nebenverwandt*) and R for Weitzmann transformations—see Carl Friedrich Weitzmann, 1853

they all preserve two common tones and move the remaining voice by a step or a half step; (3) they are all involutions (i.e., each is its own inverse, it undoes itself upon repeating the operation); and (4) they all exhibit a dualistic logic, which, as Steven Rings explains, means that “the operations act in equal but opposite ways on major and minor triads.”⁴³

Another feature of such atypical progressions, including cyclic successions of triads with root movement by a third, is the difficulty of a meaningful Roman numeral analysis. In his study of pop-rock music, Guy Capuzzo demonstrates the inadequacy of such an analytical tool for a pop-rock progression such as $\parallel: D-, F-, D^b, B^+ : \parallel$.⁴⁴ Example 2.1 is a reproduction of four analytical interpretations offered by Capuzzo of the above series of triads. As Capuzzo concludes, these examples “demonstrate that modal mixture and chromatic-third relations in ‘Shake The Disease’ make a Roman numeral analysis anything but straightforward.”⁴⁵

Neo-Riemannian operations, although defined as delineated above by virtually all music theorists, has received particular attention by theorist Richard Cohn. He has argued that a “fundamental distinction” exists between progressions that transpose by a series of major thirds in contrast with minor thirds: “cycles generated by major thirds exhibit *balanced voice leading*, alternating between up and down, whereas those

[2004], “Two Monographs by Carl Friedrich Weitzmann, I: *The Augmented Triad*,” trans. with an introduction by Janna Saslaw, in *Theory and Practice* 29: 133–228. Originally published as *Der übermässige Dreiklang*, Berlin: T. Trautweinschen.)

⁴³ Steven Rings, glossary to *Tonality and Transformation* (New York: Oxford University Press, 2011), 228.

⁴⁴ Harmonic reduction of chorus of Depeche Mode’s “Shake The Disease,” *Catching Up with Depeche Mode*, Warner Bros./Sire Records 25346, originally released in 1985. In Guy Capuzzo’s article, the symbols + and – designate major and minor qualities respectively; see Guy Cappuzo, “Neo-Riemannian Theory and the Analysis of Pop-Rock Music,” *Music Theory Spectrum* 26/2 (2004): 177–200.

⁴⁵ *Ibid.*, 179.

generated by minor thirds lead their voices in a uniform direction.”⁴⁶ Cohn illustrates this idea by showing transpositions of triads a major and a minor third apart, emphasizing that such transpositions are “under idealized voice leading.”⁴⁷ He explains, “Under least-motion voice leading, recursive transposition by any interval other than major third generates uniformly directed voice leading. It is transposition by four or eight semitones that is special: these alone generate transposition cycles whose voice leading is balanced.”⁴⁸ The balance referenced by Cohn between the voices is *contrary motion*: whenever one voice ascends, another descends. Example 2.2 demonstrates Cohn’s concept of *balanced voice leading*, in particular *contrary motion*.

Example 2.1

Depeche Mode, “*Shake The Disease*,” chorus; Roman numeral interpretations⁴⁹

Chords:	: D- F- D ^b B ^b :	Chords:	: D- F- D ^b B ^b :
D minor:	i iii ^b bI VI	F minor:	^b vi i bVI IV
Chords:	: D- F- D ^b B ^b :	Chords:	: D- F- D ^b B ^b :
F minor:	i VI	D minor:	i iii ^b
D minor:	I V	D ^b major:	I VI

⁴⁶ Cohn, *Audacious Euphony*, 19.

⁴⁷ *Ibid.*

⁴⁸ *Ibid.* Julian Hook, in contrast, characterizes point (4) above, the dualistic behavior of the operations, as the defining feature of Riemannian transformations; see Julian Hook, “Uniform Triadic Transformations,” *Journal of Music Theory* 46/1-2 (2002): 57–126.

⁴⁹ Adapted from Capuzzo, “Analysis of Pop-Rock Music,” Example 2, 180. See the article for a detailed exposition about each interpretation, pp. 178–79.

Example 2.2

Voice motion between triads a minor and a major third apart, ascending and descending

a. minor third transposition

b. major third transposition

D ← F → A^b
PR PR

D^b ← F → A
LP LP

In the first transpositions (example 2.2.a), from an F-major triad up by minor third to an A^b-major triad and down by minor third to a D-major triad, two voices move in the same direction while one remains the same; whereas example 2.2.b evidently shows the contrary motion for the moving voices between the triads with roots a major third apart.

For our purposes, we will take into consideration Cohns' distinction of transpositions of consecutive triads by major thirds in contrast with minor thirds. Although preference for the usage of both major- and minor-third-related cycles appeared at approximately the same historical moment (i.e., early nineteenth century), the present study will reference each cycle, major or minor, respectively. On one hand, the major-third transpositions will be associated with the hexatonic cycles first called to

attention by Derek Waller and further developed by Cohn.⁵⁰ Even though Cohn also draws semiotic conclusions from the major-third relations, arguing for a specific syntax of uncanniness for these cyclic progressions, it should be clear that the present study does not focus on such interpretations.⁵¹ On the other hand, minor-third transpositions will be dealt with on a case by case basis, demonstrating mainly the late-nineteenth-century turn to so-called third relations between tonal areas and/or progressions.

In addition, analytical remarks on tonal areas within a single piece will focus primarily on the novelty of such key relations, in contrast with the more expected tonic-dominant or tonic-relative modulations. Charles Rosen implies that such relations evolved chronologically when he writes,

A passage in a tonal work that is outside the tonic is dissonant in relation to the whole piece, and demands resolution if the form is to be completely closed and the integrity of the cadence respected. It is not until the eighteenth century, with the full establishment of equal temperament, that the possibilities of modulation could be completely articulated, and the consequences of this articulation were only realized in the latter half of the century.⁵²

One can easily note, by a superficial overview of classical-style pieces, that the modulations of the eighteenth century were primarily within a tonic-dominant pattern (or tonic-relative, in minor), being replaced later by root movement other than a fifth.

⁵⁰ Refer to exposition below; see Derek Waller, "Some Combinatorial Aspects of Musical Chords," *Mathematical Gazette* 62/419 (1978): 12–15; and Richard Cohn, "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions," *Music Analysis* 15/1 (1996): 9–40 and passim.

⁵¹ See Richard Cohn, "Uncanny Resemblances: Tonal Signification in the Freudian Age," *Journal of the American Musicological Society* 57/2 (2004): 285–323, and his "Hexatonic Poles and the Uncanny in *Parsifal*," *Opera Quarterly* 22/2 (2006): 230–48.

⁵² Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W. W. Norton, 1998), 26.

Elgar's Third Relations

In order to present Elgar's expansion of tonality, which occurred late during his compositional career, it is useful to observe the early influences of nineteenth-century Germanic compositional-harmonic style. The following four analyses will present such early influences chronologically. As with other composers from the second half of the nineteenth century, more adventurous harmonic practices no longer represented occasional anachronistic oddities, but rather became part of the literature. We will be able to notice these gradual changes within the music of Elgar with this approach.⁵³ The following analysis demonstrates the use of mediant relationships as tonal areas, a plain departure from the more commonplace tonic-dominant related tonal areas (in major). This technique became a more frequent modulation for late nineteenth-century composers such as Elgar.

Salut d'Amour (Liebesgruss), Op. 12 (1888).⁵⁴ Elgar composed this beautiful, stirring piece for violin and piano around the time he was engaged to Caroline Aline Roberts, who later became his wife until 1920. The title was altered by Schott publishing from the German original, *Liebesgruss* [Love's Greeting], to a more audience-appealing one—*Salut d'Amour*, with the German heading kept as subtitle. This composition has been arranged for a wide variety of instrumental combinations, including a version for orchestra by the composer himself.

⁵³ Such harmonic explorations are, for example, the systematic blurring of essential harmonies by means of longer nonharmonic tones; the tendency to avoid dominant-to-tonic cadences for longer periods of time; the avoidance of any clear definition of a principal key center; the expansion and modification of many of the accepted large forms (see Stefan Kostka and Dorothy Payne, *Tonal Harmony, with an Introduction to Twentieth-Century Music*, 6th ed. [New York: McGraw-Hill, 2008], 469; Kostka and Payne state that "Mozart, Beethoven, and even Bach, defy tonal analysis" in specific works).

⁵⁴ For a free score of this piece, see [http://imslp.org/wiki/Salut_d'amour,_Op.12_\(Elgar,_Edward\)](http://imslp.org/wiki/Salut_d'amour,_Op.12_(Elgar,_Edward)).

The piano opens the music with two measures of an E-major triad, the key of the first section. The violin follows with a *dolce*, piano melody. The first phrase of this parallel period (mm. 3–10) contains but two chromatic pitches, both part of brief secondary dominant chords (m. 7, m. 9).⁵⁵ The second phrase (mm. 11–18), also meager of non-diatonic pitches, ends with a PAC, leading to a return to the beginning of the piece. The harmony at the repeat sign (m. 18, Example 2.3.A), a $\text{vii}^{\text{O}4}_3/\text{V}$ in E major will turn out to be an important sonority later in the piece. The keys utilized for themes 1 and 2 (E major and G major, respectively) are related by a chromatic mediant—both roots are a minor third apart, share one pitch, and are major in quality.

The chord employed by Elgar to shift back to the initial melody (A#-C#-E-G#), a fully-diminished chord, is reinterpreted in the new key, G major, as a $\text{vii}^{\text{O}6}_5/\text{V}$ in m. 20, as shown in Example 2.3.B.⁵⁶ The multiple meaning and the temporary ambiguity that listeners experience exemplify Gottfried Weber's concept of harmonic *Mehrdeutigkeit* [ambiguity]. A uncertainty of tonal area, following Weber's notion, plays with the perceptive choices listeners encounter when, as in the present excerpt, the key of E major is expected to be maintained (or a less bold modulation, perhaps to the dominant, could follow).

⁵⁵ In relation to periods, a parallel one is a period with a highly similar thematic material, its counterpart being a contrasting period.

⁵⁶ Depending on the interpretation of the chord of resolution, the fully-diminished chord could be understood as a common-tone diminished seventh. Thanks for Dr. Holm-Hudson for pointing that aspect of this progression.

Example 2.3*Salut d'Amour*, reduction of mm. 18 (A) and 20 (B)

A B

E: $\text{vii}^{\text{o}4}_3/\text{V}$ V G: $\text{vii}^{\text{o}4}_3/\text{V}$ $\text{vii}^{\text{o}6}_5/\text{V}$ V^6_4

The present ingenious shift leads to theme 2, starting at m. 21, a much softer section than the first one, marked *pianississimo*. The melodic-rhythmic monotony of theme 2 (quarter, eighth-eighth) is sustained by a half-note pedal on D and syncopated accompanimental piano chords, delaying a stronger, more confirming cadence in the new key. In this modulatory parallel period, the first phrase (mm. 21–28) prepares the cadential- $\frac{6}{4}$ at the end of the phrase by bringing again the same sonority that launched the new key—a C#–E–G–B \flat , spelled in the key of G major (m. 27.2). The original key is brought back with a tonicization of the submediant triad in G (B 7 –Em/E; m. 32–33, and 34–35), followed by a transition in E major, with the piano carrying the theme 2 (mm. 35–42).

In *Salut d'Amour* Elgar employs a technique (i.e., enharmonic modulation) that can be found in many pieces by earlier composers, albeit with less frequency. One example is Beethoven's sonata in C minor, Op. 13/I, no. 8, written some ninety years before Elgar's *Salut d'Amour*. At the end of the exposition leading into the development,

Beethoven employs a similar chordal progression to that of Elgar in order to modulate by major third. Example 2.4.A shows the same technique of enharmonic modulation leading to distantly related chromatic mediant keys, C minor and E minor (Example 2.4.B shows a reduction of the harmonies involved).

Example 2.4

Beethoven, Piano Sonata in C minor, no. 8, Op. 13/I, A. mm. 133–134 and
B. harmonic analysis

A

Musical score for Example 2.4.A, showing piano and forte dynamics in C minor. The score consists of two staves: a treble staff and a bass staff. The key signature is C minor (three flats). The time signature is common time (C). The music features complex chordal textures with dynamic markings *fp* (piano forte) in green. Red lines connect notes between the two staves, indicating voice leading or specific harmonic relationships.

B

Harmonic analysis diagram for Example 2.4.B, showing chordal structures in C minor and E minor. The diagram consists of two staves: a treble staff and a bass staff. The key signature is C minor (three flats). The music features complex chordal textures. The diagram shows the harmonic structure of the chords in both keys, with notes connected by lines to show voice leading.

c: $\frac{\text{vii}^{\circ 4}_3}{3}$ i^6	$\frac{\text{vii}^{\circ 4}_3/V}{3}$
V	$\frac{\text{vii}^{\circ 4}_2/V}{2} V^6_4$

Salut d'Amour, an example of Elgar's early compositional output, also presents harmonic practices that were more common for his contemporaries.⁵⁷ Composers from

⁵⁷ In fact, in the summer of 1889 Elgar was inundated by the music of German composers, as he and his newly wedded wife were able to attend several performances of the music of Beethoven, Schubert,

the first half of the nineteenth century (as before that) indeed employed such adventurous harmonic practices, although these represented rather occasional anachronistic oddities. As the century unfolded, these features became part of the musical literature, and one is able to notice how in Elgar's later-works these influences become more frequent and personal as his compositional style matures.⁵⁸ *Salut d'Amour*, then, demonstrates Elgar's early expansion of tonality by his use of multiple meaning of chords (*Mehrdeutigkeit*) as a modulatory device, and his employment of minor-third relations. The following analyses will accentuate the frequency of such third relations for tonal areas in late nineteenth-century music, as opposed to the irregularity of such preferences in the previous century. In *La Capricieuse*, Elgar employs more uncommon modulations that utilize major/minor third relations, as will be shown next.

La Capricieuse (Morceau de Genre), Op. 17 (1891).⁵⁹ Three years after *Salut d'Amour*, Elgar wrote another violin and piano piece in E major, *La Capricieuse (Morceau de Genre)*, Op. 17. Interestingly, both pieces begin with the same harmonic progression (measures 1–2, repeated at 3–4, of *La Capricieuse*, and 3–6 of *Salut d'Amour* progresses through I–I⁶–ii⁷–V⁷) employing virtually the same voicing.⁶⁰ The music has two main

Mendelssohn, Weber, Liszt, Brahms, as well as Wagner's *Rienzi*, *Tannhäuser*, *Dutchman* and others influential composers. According to Diana McVeagh, Elgar's "own *Salut d'amour* was given on 11 November 1889." In Diana McVeagh, "Mrs Edward Elgar," *The Musical Times*, 125/1692 (1984): 78n11.

⁵⁸ It is understood that musical innovations from Germany and Italy during the nineteenth century arrived years later in England. Germanic-instrumental (and to some extent Italian-vocal) hegemony is acknowledged during this later period; see Oscar A. H. Schmitz, *Das Land ohne Musik: englische Gesellschaftsprobleme* (München: G. Müller, 1914); and Jürgen Schaarwächter, "Chasing a Myth and a Legend: 'The British Musical Renaissance' in a 'Land without Music'," *The Musical Times* 149/1904 (2008): 53–60.

⁵⁹ For a score of this piece, visit [http://imslp.org/wiki/La_Capricieuse,_Op.17_\(Elgar,_Edward\)](http://imslp.org/wiki/La_Capricieuse,_Op.17_(Elgar,_Edward)).

⁶⁰ When discussing the "invitation" of rubato in Elgar's music, McVeagh notes that "One [composition] that would hardly work at all without rubato is, appropriately for such a teasing title, ... *La Capricieuse*

sections. The first section (mm. 1–32), in E major, is in ABA form. With sparse piano accompaniment, the violin presents a playful melody set in a sentence structure, with plenty of staccato notes that only a skilled violinist is able to handle. The melody of the B section (beginning at measure 13) parallels the rhythm and contour of the melody at m. 5, however with some further embellishment. This section also demonstrates Elgar’s use of sequence, a well-known feature of his style.⁶¹ Even though section B parallels section A, this second segment introduces a sequence that eventually weakens the already established key of E major. In order to maintain the original key, Elgar breaks the melodic-harmonic sequence by introducing four measures of predominant prolongation and interpreting the first harmony of the second sequential progression as VI/ii , which then moves to V_5^6/ii , as seen in example 2.5. This progression prepares a $\text{ii}-\text{V}^7$ in E major (repeated as $\text{ii}^\emptyset-\text{V}^7$), before returning to section A and resting on the key of E major.

The major feature of this piece, though, is the key of the second part. After a cadence in E major at m. 32, the music moves to C major by means of the common tone E. As example 2.6 shows, the motion between the two triads, representing key areas in this work, is marked by parsimonious contrary motion, tone retention, and the avoidance of a tonic–dominant relationship.

(1891), beloved of Kreisler and Heifetz;” in Diana McVeagh, “Elgar’s musical language: the shorter instrumental works,” in *The Cambridge Companion to Elgar*, ed. Daniel M. Grimley and Julian Rushton (Cambridge: Cambridge University Press, 2004), 54. As with *Salut d’Amour*, McVeagh also observes that “Many of these early pieces are hard to date precisely and exist in several arrangements made to suit their publishers, who extracted the best commercial results from their purchases, and found that foreign titles sold best;” *Ibid.*

⁶¹ See Mary G. Dann, “Elgar’s Use of the Sequence,” *Music & Letters* 19/3 (1938): 255–64.

Example 2.5

La Capricieuse, reduction of mm. 13–21 (filled-in note-heads indicate pitch-classes that start the melodic sequence)

13 14 15 16 17/19 18/20 21

E: VI^6/ii V_5^6/ii ii

Example 2.6

Voice leading between E major and C major as tonal areas in *La Capricieuse*.

PL

This second part consists of a series of two-measure phrases that end with cadences on different tonal centers, deflecting the true key for this part, C major. Each four-bar phrase ends, respectively, in E minor (mm. 36 and 40), D minor (m. 44), and finally, C major (m. 48). After that, the entire sixteen bars repeat with rhythmic variation and double-stops (primarily 6ths and 8ves) in the violin, one octave higher. To return to E major, Elgar applies a melodic sequence that employs borrowed harmonies, $\text{ii}^{\text{ø}7}-\text{V}^7$, in E major (m. 66).

Before presenting analytical remarks on the next pieces, the reader should be reminded that the main feature presented up to now is the relationship between key

areas within a piece. The motions between these key areas illustrate primarily the preference of late nineteenth-century composers, in an attempt to be innovative, to avoid more customary tonal relations between sections of a composition, such as tonic-dominant or tonic-relative. It should also be noticed that such key relations, although not exclusive of this historical period, became more common by the end of the century, being incorporated more regularly into the harmonic vocabulary of composers from this era. The following analysis of *The Black Knight* will demonstrate Elgar's early application of parsimonious voice leading of local chordal progressions, rather than tonal areas. This work will also reveal how Elgar intersected hexatonic cycles with diatonic sections.

The Black Knight, Op. 25/1 (1889–93). By Elgar's definition, this piece is "a sort of Symphony in four divisions" for chorus and orchestra—a choral symphony.⁶² Elgar also asserts that this choral work is "different to anything, in structure, ever done before."⁶³ The work was well received at the occasion of its first performances, "But when Novello's came to publish the work, they insisted that it should be described not as a choral symphony but as a cantata, for that was what the times demanded."⁶⁴ *The Black Knight* libretto comes from an English version of a German text by Ludwig Uhland (*Der*

⁶² In a letter to A. J. Jaeger, March 1, 1989; see Jerrold Northrop Moore's *Elgar and His Publishers: Letters of a Creative Life* (New York: Oxford University Press, 1987), 67.

⁶³ Ibid. Whether Elgar is referring to his own work or musical composition in general is uncertain. In addition, this observation comes approximately eight years after the publication of this work by Novello; by the time Elgar had finished this work he had heard Wagner's *Tristan*, *Die Meistersinger*, and twice *Parsifal*, in 1892, and the complete *Ring* at Bayreuth in 1893 (see Diana McVeagh, "Elgar's Musical Language: the shorter instrumental works," in *The Cambridge Companion to Elgar*, ed. Daniel M. Grimley and Julian Rushton [Cambridge: Cambridge University Press, 2004], 55).

⁶⁴ "Elgar—His Music: The Black Knight, op. 25," The Elgar Society, accessed October 9, 2013, <http://www.elgar.org/3knight.htm>.

schwarze Ritter, from *Balladen und Romanzen*), prepared by Henry W. Longfellow and published in 1839 in his book *Hyperion*.

The initial theme, what one might call the “Pentecost theme,” is presented in a staunch march in the key of G major. Right at the outset (m. 17ff.), a sequential pattern supports a short series of major/minor third-related progressions, where the last melodic pitch in each sequential unit becomes the first pitch that starts the next unit. This harmonic-melodic succession is transposed up a third each time it is restated and is structured around a series of ninths on the downbeats of mm. 17, 19, 21, and 27, 29. The first cycle is broken at m. 22, where, instead of resolving to an expected G triad, there appears a harmonic progression that cadences on the dominant of B. Example 2.7.a displays a reduction of the harmonies in this first passage, presenting how the sequence progresses by root motion of descending thirds. This sequential operation is repeated, following the half-cadence, in mm. 25-29, where again it is interrupted in order to cadence on the dominant of E (see Example 2.7.b). This in turn leads to the return of the Pentecost theme at m. 38.

In Example 2.7, each musical fragment is illustrated with a transformational network of the harmonies involved in the excerpt. These networks are divided in two horizontal lines, one representing a diatonic stream and the other a Neo-Riemannian operations (NROs) row. Whenever the progressions in the diatonic stream steer away from a possible Roman numeral analysis, the arrows of the lower stream as well as diagonal ones, will indicate a potential NRO for the chords in question.

Example 2.7

Major/minor third sequences in *The Black Knight*; a) mm. 17–24, b) mm. 24–32; and their respective transformational networks

a) 17 18 19 20 21 22 23 24

in D: in Bm: (frustrated G)

Diatonic stream: $A^7 \xrightarrow{D} D \xrightarrow{L} F\#m \xrightarrow{P} F\# \xrightarrow{C} F\#^7 \xrightarrow{D} Bm \xrightarrow{R} D^7 \xrightarrow{D} (G)$

NROs: transformational network for Example 2.7 a)

b) 25 26 27 28 29 30 31 32

in Em: in C: (frustrated A)

Diatonic stream: $B^7 \xrightarrow{D} Em \xrightarrow{R} G \xrightarrow{C} G^7 \xrightarrow{D} C \xrightarrow{L} E^7 \xrightarrow{D} (Am)$

NROs: transformational network for Example 2.7 b)

The dotted arrows on the second network stand for a lack of a clear indication of the quality of the triad in which the operations are performed. At the very right of each network, thin arrows and arrowheads point to the anticipated resolution, if the sequential pattern were to continue its course. The curved arrows also represent NROs, although not between consecutive chords, but rather between tonal areas.

From the operations present on the network, the *D* operation, occurring in the diatonic stream, is a traditional Dominant operation, within the constraints of diatonic music. Besides the standard NROs (L, P, R) that map triads onto triads, the transformational networks of Example 2.7 contain the inclusion transformation \subset . This operation, suggested by Julian Hook, maps a major or minor triad to the unique major-minor seventh or half-diminished seventh chord that includes that triad.⁶⁵ Thus, \subset maps G onto G⁷, as seen in the example.⁶⁶

By observing Example 2.7 carefully, one can notice the mirror image quality of the two networks presented—how, after the initial *D* transformation, the other remaining transformations between the two rows are reversed, both followed by another *D*. Although the sequential patterns in the music sound similar (utilizing major/minor descending thirds), the reversed order of operations between both networks result in mode-reversed triads involved in the transformations following the initial *D*. This particular quality between the two networks is observed clearer in Example 2.8, where triads and seventh chords are presented in different rows. The networks of Example 2.8 are partitioned into two halves, and each half appears in

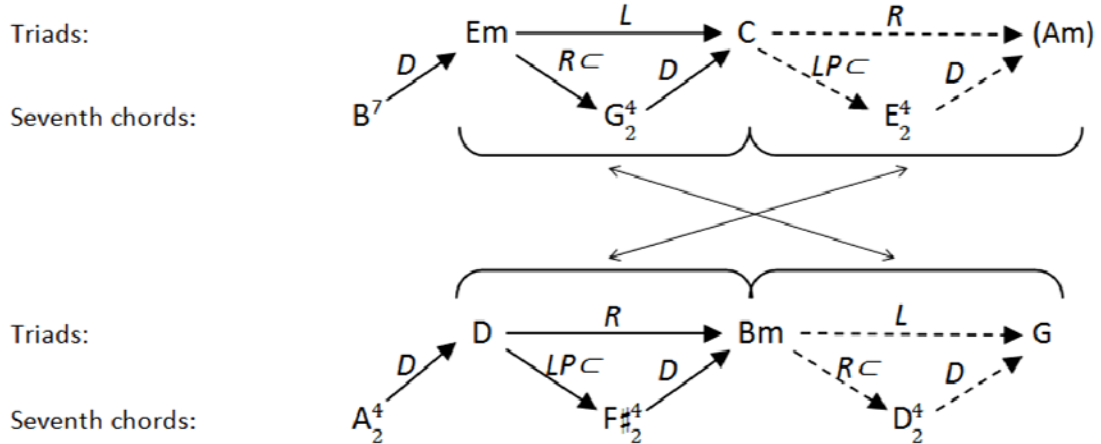
⁶⁵ See Julian Hook, “Uniform Triadic Transformations” (PhD diss., Indiana University, 2002), 110-12.

⁶⁶ Correspondingly, \subset will map a minor triad into a half-diminished seventh chord, as in Em \subset C[#]^{ø7}.

different order on both networks, stressing the reverse quality of both musical excerpts.⁶⁷

Example 2.8

Transformational networks for Example 2.7, highlighting triads and seventh chords



After a few tonal digressions introduced mainly by sequences, this section subsides when a pastoral $\frac{12}{8}$ time signature (rehearsal A) appears in the dominant key (D major). The new section couples with the king’s address, and announces the arrival of spring and the commencement of the games. The music at B begins in B minor, then the choir starts singing the second verse (rehearsal B:3) in B major and quickly cadences to

⁶⁷ Considering transformational graphs and networks, Julian Hook argues for the extraction of “path consistency from the definition of a transformation graph, thereby obtaining a more lenient definition; we regard path consistency as an independent property that a graph may or may not satisfy;” see J. Hook, “Cross-Type Transformations and the Path Consistency Condition,” *Music Theory Spectrum* 29/1 (2007): 27 and passim, where Hook suggests that both types of networks, “path-consistent or not, represent valid—if somewhat contrasting—analyses” of a progression; *Ibid.* Defined by David Lewin, the construction of a graph (which is a network where the nodes haven’t been assigned, and only the arrows are labeled), requires “that whenever there are two different directed paths (‘arrow chains’) from one node to another in a graph, the products of the transformation labels along both paths must be identical;” *Ibid.*, 3. Accordingly, the networks of Example 1.7 and 1.8 are not path-consistent networks, since, f.e., the product of LP_C and D is not equal to R.

its parallel G major.⁶⁸ At rehearsal B the simple triple time signature also returns. This fast-paced harmonic rhythm is supplemented by a mapping of the B major triad into G⁽⁷⁾ major. Example 2.9.a shows the voice leading motion that occurs in B:1–5. This mapping repeats, as a sequence, in B:7–11, as shown in Example 2.9.b.

Example 2.9

The Black Knight; voice leading in B:1–5 and B:7–11

a) mapping of B into G

B.1 B.3 B.5

Bm \xrightarrow{p} B \xrightarrow{PL} G⁽⁷⁾ \xrightarrow{D}

b) mapping of C into G[#] (A⁵)

B.7 B.9 B.11

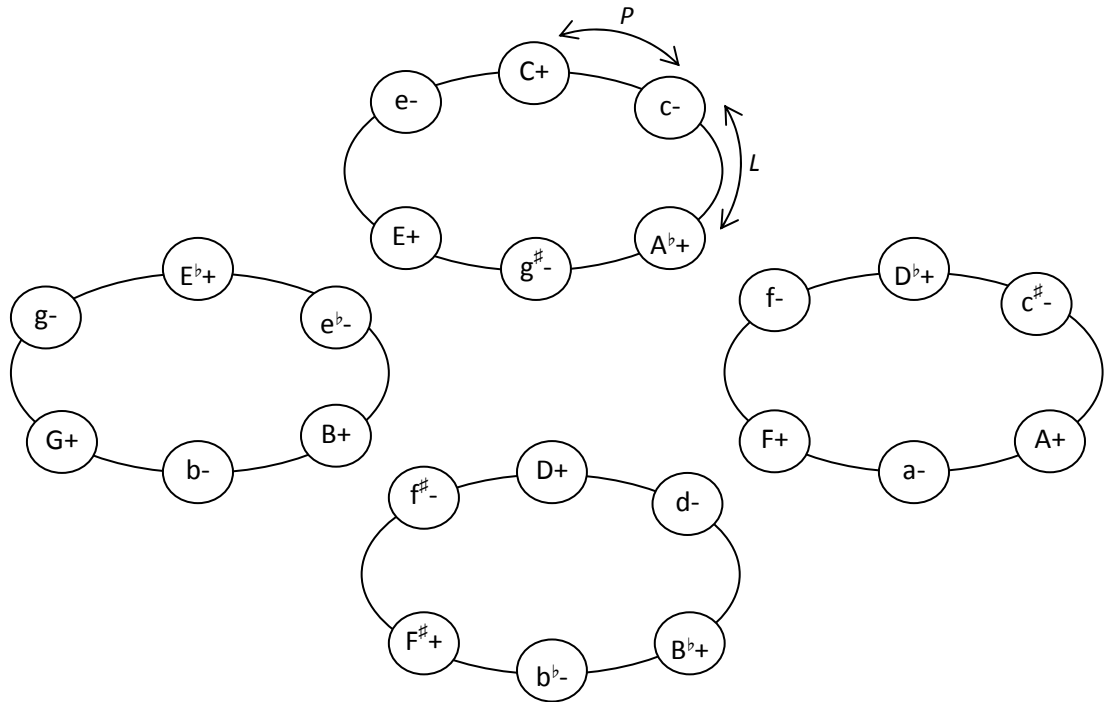
Cm \xrightarrow{p} C \xrightarrow{PL} G^{#(7)} (A^{b(7)}) \xrightarrow{D}

⁶⁸ For large-scale music with rehearsal numbers or letters, a specific measure will be indicated by a number signifying the number of measures within the length of the corresponding rehearsal number/letter's length; so, B:3 takes the reader to the third measure of B, inclusive (counting B as measure 1).

The relevance of these progressions, all based on root movement by a major third (considering neutrality about enharmonic choices), invites us to probe into Richard Cohn’s particular differentiation between root movement by a major or minor third and his development of the four hexatonic cycles advanced from previous researchers.

Figure 2.1 is a reproduction of Cohn’s “graph of the twenty-four triads under single semitonal displacement, producing the four hexatonic cycles.”⁶⁹

Figure 2.1
Hexatonic Cycles



All of the consonant triads (major and minor) represented in the cycles have roots that are a major third apart (or four semitones apart), and these roots divide the octave into

⁶⁹ Cohn, *Audacious Euphony*, 18, figure 2.1, adapted so that the northern section of each one of the four quadrants, ascends chromatically from C to E^b, clockwise.

three equal parts. For each hexatonic cycle, two neo-Riemannian operations (namely P, and L) can be performed on each triad to map it into any other triad within its cycle, adjacent and non-adjacent, each involving parsimonious and contrary voice leading between them.

Each triad within one of the cycles is related by voice leading, autonomously freed from dictates of classical, diatonic theory.⁷⁰ Motion between triads highlights the contrary-motion property referred to by Cohn for major-third root movement. It is the non-tonal referential quality of the operations, a section that ignores harmonic function, that will be the focus of the discussion of the aforementioned progressions in *The Black Knight* (and of the following piece, *In the Dawn*). As mentioned above, we will restrict our mapping options to P and L, both of which indicate motion between triads that share two common tones and a common root. The parallel mapping (P) transforms a triad into its parallel major or minor; leading-tone exchange (L) transforms a triad by maintaining its minor third and moving the remaining pitch “outward” by semitone.

As seen in Example 2.9, Elgar momentarily encapsulates a hexatonic space within a diatonic one by connecting triads whose roots are four semitones apart. The first operation is a parallel major/minor, P, between B minor and B major, conceivably within a diatonic framework (although a genuine hexatonic operation), with a neighboring chord, F⁷, supposedly connecting a Picardy third cadence. This is followed by a single PL mapping of B major into G major (as in example 2.9.a)—like Cohn, I would suggest

⁷⁰ Richard Cohn also attributes hermeneutical meaning to certain operations between the triads, affirming a “supernatural phenomena and altered states of consciousness;” see Cohn, *Audacious Euphony*, 17.

thinking of this operation “as a unitary *Gestalt* whose name happens to have two syllables.”⁷¹ This hexatonic-diatonic interaction is linked by the seventh of the triad at the end of each PL operation, symbolized in the example as a filled-in notehead in the last chords of Example 2.9, as a way of returning back into tonality.⁷² When analyzing Mozart—whose music does include sections of harmonic suppression, albeit rarely—Cohn calls such intervening sections between hexatonic transformations “diatonic buffers.”⁷³ This description fits nicely with what happens here in Elgar’s music—although one might argue this section in particular could be heard, rather, to contain “hexatonic buffers.”

This highly chromatic section has stimulated contrasting interpretations. Jerrold Northrop Moore, for example, writes that in *The Black Knight* “the contrast of diatonic

⁷¹ *Ibid.*, 30.

⁷² This seemingly ad-hoc solution for the connection of a trichord to a tetrachord—which the hexatonic-cycle model does not afford—is addressed by Richard Cohn when he refers to classical theorists of the past and their solutions, or explanations, for dissonant harmonies in triads, such as Rameau’s strategies (deletion, reduction, substitution, and combination), Riemann’s adaptation of Rameau’s strategies, and Schenker’s readjusted version of the deletion strategy (who stipulated “that consonances alone are capable of prolongation”); with phrases like “consonant triads ... embedded [with] dissonances”, and “supplementary under-seventh” (reminiscent of Rameau) Cohn is able to assimilate progressions that involve both trichords and tetrachords, in addition to offering other solutions; see Cohn, *Audacious Euphony*, 139–41, 146, 180, and *passim*. Another option into acknowledging the seventh more fully is to utilize the inclusion transformation already mentioned or Callender’s “split” relation (see Clifton Callender, “Voice-Leading in the Music of Scriabin,” *Journal of Music Theory* 42/2 (1998): 229 and *passim*). In this first case, the mapping of B onto G⁷ would be via PLC; the second choice effects the same mapping as PLC by “splitting” the fifth of Bm into two notes by semitone, as in {B, D, F#} → {B, D, F, G}, rendering the operation PS_(F#) (see also Graham G. Hunt, “David Lewin and Valhalla Revisited: New Approaches to Motivic Corruption in Wagner’s *Ring Cycle*,” *Music Theory Spectrum* 29/2 (2007): 180, where the author presents the S*_L operation that relates triads and seventh chords, providing the same mapping as Callender’s “split” relations and their inverse, the “fuse” relations).

⁷³ Cohn, *Audacious Euphony*, 25.

and chromatic was to be used throughout Edward's creative life as a paradigm of good and evil, hope and doubt."⁷⁴ In contrast, McCreless argues that

it is not just the simple diatonic/chromatic opposition that enables us to understand and interpret [Elgar's music]; ... It is rather the diatonic/chromatic opposition coupled intimately with many other essential aspects of the music: mode, tempo, instrumentation, dynamics, melodic contour and character, harmonic underpinnings, and much more.⁷⁵

In addition to McCreless's characterizations, one feature that helps us better situate Elgar's music both historically and stylistically is his late nineteenth-century preference to connect triads parsimoniously with voices moving by contrary motion, as dictated by the regulations of voice movement between triads within the hexatonic cycles.

The triads connected in the measures analyzed so far in *The Black Knight*, under the PL operation, are next-adjacent triads (as opposed to diametric or adjacent ones) within the same hexatonic cycle. The ultimate goal, however, of this first set of transformations (Example 2.9.a) is the modulation to C minor. In these short measures Elgar modulates through B minor, C minor, and finally, C# minor (B:13) by means of operations in distinct hexatonic cycles. This chromatic deep-level harmonic motion eventually leads back to a section (rehearsal C) that emphasizes the home key's dominant harmony before the return of the initial Pentecost theme in G major at D:1ff. The return to the dominant's region is introduced by a PL mapping at 2 bars before rehearsal C—where a C#-major triad smoothly connected to an A major triad.⁷⁶

⁷⁴ Jerrold Northrop Moore, *Edward Elgar: a creative life* (New York: Oxford University Press, 1999), 163.

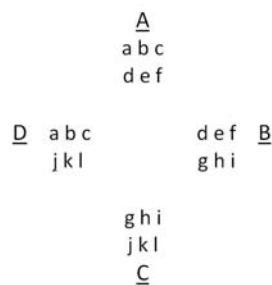
⁷⁵ Patrick McCreless, "Elgar and theories of chromaticism," in *Elgar Studies*, eds. J.P.E. Harper-Scott and Julian Rushton (New York: Cambridge University Press, 2007): 3.

⁷⁶ It is interesting to notice that the pitch collection from the triads represented in each of the four hexatonic cycles comprise a hexatonic scale (being conceived as a six-note collection derived from the

In addition to operations that combine progressions where the roots of the triads are a minor third and a major third apart, the music for the first scene of *The Black Knight* employs all but one of the four (Cohnian) hexatonic cycles, all emphasizing L or, mainly, PL mappings. Another interesting way Elgar’s music traverses through triads is by successions of triads from opposing hexatonic cycles—cycles that do not share any pitch class, and consequently, between triads with no common tone. This is easily observed in the next analysis of *The Apostles*.

The Apostles, Op. 49 (1903).⁷⁷ Elgar’s largest composition, this oratorio was a response to the Birmingham Triennial Festival Music’s commissioning of a choral work—the same music festival that performed Elgar’s *The Dream of Gerontius*.⁷⁸ The libretto is based on biblical texts from both the Old and the New Testament selected and arranged by Elgar. The performing forces for this work consist of soloists (soprano, contralto,

juxtaposition of two augmented triads at the interval of a half step). The following figure demonstrates the interaction of pitches between each cycle.



In the figure, underlined, upper-case letters represent the four cycles, and lower-case letters stand for the twelve pitch-classes, from C to B. Each cycle will, therefore, share three pitch classes with the two consecutive cycles, and none with the opposite cycle. As the operations within a hexatonic cycle are limited to P and L, this goes to demonstrate as well that a PL-cycle can be said to generate a hexatonic collection.

⁷⁷ For a free vocal score of this piece, see [http://imslp.org/wiki/The_Apostles,_Op.49_\(Elgar,_Edward\)](http://imslp.org/wiki/The_Apostles,_Op.49_(Elgar,_Edward)).

⁷⁸ The tradition of this festival is impressive: founded in 1784 as a fund-raising event for the local General Hospital, it was the longest-running festival of its kind, coming to a halt in 1912. “The Festivals took place over four days with morning and evening concerts (plus a Dress Ball one of the evenings) and continued until 1912 raising large sums of money for the Hospital. The 1915 Festival was cancelled because of the First World War (1914–18);” see “Triennial Festivals—Raising Hospital Funds,” Birmingham Festival Choral Society—History, accessed November 5, 2013, <http://www.bfcs.org.uk/index.php/site/history>.

tenor, and three basses), full choir and orchestra, with the addition of a shofar, an ancient Jewish ritual trumpet. In regards to this work, Elgar's friend and analyst August Johannes Jaeger writes,

there can be no hesitation in declaring 'The Apostles' to be Elgar's most original and daring work. . . . The composer's individuality will be apparent in many a turn of melody; in his harmonic progressions, modulations and cadences, the depth and significance of which seem to point the way to a yet unexplored harmonic Hinterland; in the boldness of his structure and rhythm; in his manner—sometimes remarkably subtle, at others almost as remarkably naïve—of using the *Leitmotif*; in his orchestration; [and] in his writing for the chorus.⁷⁹

Following the Prologue of the oratorio, the excerpt provided in Example 2.10 is the piano reduction of rehearsals 14:1 to 16:2. This section is part of the beginning of Part I, describing The Calling of The Apostles. Jaeger refers to this passage (particularly rehearsal 15:1–4) as “a remarkable sequence of chords,” with a “mystic, awe-inspiring effect.”⁸⁰

Before the Angel Gabriel sings (from Isaiah 52:8–9 and Matthew 12:18–21), the Pastoral theme (after Jaeger) is played twice. The first time it is played in the opening key of E \flat minor (rehearsal 14:1–2) and the other in the dominant, B \flat minor (16:1–2). The way Elgar connects both presentations of the Pastoral theme is by introducing the Prayer theme in sequence (at 15:1–4 and 5–7). Example 2.11 is a harmonic reduction of the harmonies involved in the Prayer theme (two harmonies per measure).

⁷⁹ A. J. Jaeger, *'The Apostles' by Edward Elgar (Op. 49)—Book of Words with Analytical and Descriptive Notes*. Novello's Series of the words of oratorios, cantatas, &c. (London: Novello and Company Ltd., 1903), 3.

⁸⁰ *Ibid.*, 9. He also observes that “the theme is one of the most important in the Oratorio, and anon will be clothed in utmost power and glory,” referring to the reappearance of the theme at rehearsal 35. *Ibid.*

Example 2.10

The Apostles, "In the Mountain, – Night," piano reduction of rehearsals 14:1–16:2

IN THE MOUNTAIN, – NIGHT.

14 *Adagio.* ♩ = 50.
espress. large
Reeds, (remote)
ppp

sostenuto. 15 *mistico.*
fp *pppp* Strings, Brass &c.
due Ped.

16 *a tempo,* ♩ = 50.
large *large*

Example 2.11

The Apostles, harmonic analysis of the Prayer theme, rehearsal 15:1–7

15

Chords: E_b A_m F B_m G A_b B_b E_b

Labels: W E E W E_b : IV^6 V^6 I

Chords: G_m C_m A_b D G_m $C(=B)$ D_b G_b

Labels: N S G_b : IV^6 V^6 I

(Hexatonic poles)
PLP

to B_b minor

As E_b minor becomes E_b major at the Prayer theme's first appearance, the triads move from one hexatonic cycle to the opposing one (Northern-Southern, or Western-Eastern). As shown in the example, after moving between cycles, Elgar connects two triads belonging to the same cycle by an L operation, before returning to the original (Western) group. The music proceeds in a traditional cadence in E_b , before the whole Prayer theme is repeated.

The connection between this repetition is also achieved by the same operation that occurred before: L. As the repetition occurs, the melody continues its whole-step ascending pattern, whereas the harmony changes to accommodate the melodic sequence. As the music moves toward the key of G_b , a hexatonic poles operation (PLP) takes place. The music then leads to the presentation of the Pastoral theme by an L

operation between G \flat and B \flat minor. In this first instance, the employment of triadic progressions from opposing hexatonic cycles is utilized to connect the presentation of the Pastoral theme in the tonic and the dominant.

In the next appearance of the Prayer theme, rehearsal 18:4–7, the shift in cycles occurs between the Southern and Northern ones, with a PL operation connecting triads within the same cycle (Example 2.12a). This also occurs at rehearsal 35:1–7, under a C pedal tone, with harmonies lasting longer—one per measure, ending on 35:7 (Example 2.12b).

Example 2.12

The Apostles, harmonic analysis of the Prayer theme

a) rehearsal 18:4–7

Harmonic analysis for rehearsal 18:4–7. The notes above the staff are B \flat , E, C, F \sharp , D, E \flat , F, B \flat . The labels below the staff are S, N, N, S, B \flat : IV 6 , V 6 , I. Arrows labeled "PL" indicate connections between triads. A line labeled "L" points to the final chord, with "to D minor" written below it.

b) rehearsal 35:1–7

Harmonic analysis for rehearsal 35:1–7. The notes above the staff are A \flat , D, B \flat , E, C, D \flat , G 07 , A \flat . The labels below the staff are N, S, S, N, A \flat : IV, vii, I. Arrows labeled "PL" indicate connections between triads. The final chord is labeled "Christ's sorrow" theme.

At rehearsal 141, the introduction to Part II, the triads in the progression are from the Eastern and Western cycles, with the inclusion of a hexatonic poles operation from the Southern cycle (similar to the theme's first appearance). The Prayer theme is presented at the end of the oratorio, harmonically identical with its first appearance, with the addition of Jesus singing "It is not for you to know the times or the seasons, which the Father hath put in His own power" (211:2–5). Thus, besides employing operations between triads from the same hexatonic cycle, as seen in other composers from his time, Elgar's music also crosses over between cycles that are geographically opposed to each other. Next, Elgar's turn to the octatonic cycle will be observed with the analysis of *In the Dawn*.

In the Dawn, Op. 41/1 (1901).⁸¹ After and while concurrently writing such well-known large-scale works such as the first two *Pomp and Circumstance* marches and his concert-overture *Cockaigne*, Elgar set to music sections of English poet Arthur C. Benson's poem "The Professor."⁸² Written in 1901, *In the Dawn* demonstrates an even more adventurous harmonic journey, one that is comparable with the practices of composers such as Hugo Wolf.

Divided into four sections, *In the Dawn* opens and closes in the key of C major, with its inner sections in E \flat and G \flat . The setting of the tonal areas in this piece nearly divides the octave into equal parts. An early example of this element of late nineteenth-century music is found in Wolf's song *In der Frühe* from his Mörike-Lieder, composed in

⁸¹ For a score of this piece, visit [http://imslp.org/wiki/2_Songs,_Op.41_\(Elgar,_Edward\)](http://imslp.org/wiki/2_Songs,_Op.41_(Elgar,_Edward)).

⁸² Benson and Elgar would collaborate together the following year with what is probably Britain's best-loved patriotic song, "The Land of Hope and Glory," with music from the trio of Elgar's *Pomp and Circumstance* March no. 1.

1888, the same year as Elgar's *Salut d'Amour*.⁸³ Example 2.13 shows the tonal regions for measures 11–18 of Wolf's song.

Example 2.13

Wolf's *In der Frühe*, tonal areas for measures 11–18, with transitioning chords

The image shows a musical score in treble clef with a key signature of three sharps (F#, C#, G#). The score covers measures 11 to 18. Above the staff, two 'PL' (Preparation) markings are shown with brackets over measures 14-15 and 16-17. Below the staff, four tonal regions are indicated by letters: E, G, Bb, and D. Brackets connect these regions to specific intervals: E to G is labeled 'm3 PR', G to Bb is labeled 'm3 PR', and Bb to D is labeled 'M3 LP'. The notes for these regions are shown as filled-in noteheads on the staff: E (m. 11), B (m. 14), D (m. 16), and F (m. 18). The notes for the transitions are shown as open noteheads: G (m. 14), Bb (m. 16), and D (m. 18).

As seen in the example, these fleeting tonal areas are separated by minor and major thirds, a feature not so common during the eighteenth century or early nineteenth century. The way these major-mode tonal areas represented here (spelling a half-diminished seventh chord) were prepared is by tonal regions in the minor mode that descend by fourths—D minor (m. 1f), A minor (m. 6f), and E minor (m. 8f), accomplished by RL mappings. The filled-in noteheads in example 2.13 (back-relating dominants in the tonal sense) show the chord that connects each tonal region, identified as an operation within their respective hexatonic cycles.

In a similar fashion, Elgar progresses through tonal regions of *In the Dawn* that are related by minor thirds before abruptly returning to the original key. Table 2.1 summarizes these tonal regions by identifying the stanzas set to each key, the measures involved, and a brief description of the accompaniment traits.

⁸³ It is amusing to note how Wolf's *In the Early Morning (In der Frühe)* is followed years later by Elgar's *In the Dawn*.

Table 2.1*In the Dawn*, summary of stanzas' features

Key	Stanzas	Measures	Accompaniment	Textual Message
C major	1 and 2	1–21	Predominantly blocked chords, clear cadences	1. How lovers become alive when they feel the “swift fire” of love. 2. There may be struggles in a relationship, but lovers are no longer emotionally numb (“they can be cold no more”).
E \flat major	3 and 4	22–37	Arpeggiated chords, clear cadences	3. The character refers to his lover and her <i>soul</i> being “knit with” his. 4. A seemingly devotion-like allusion to his relationship (his “secret thought is wholly hers”).
G \flat major	5	38–49	Predominantly blocked chords, key confirmed by pitch collection, melodic motion and gravitational pull, and Plagal Motion (mm. 46–48)	5. Realization that, were he to part with her, “life would be a helpless . . . flight along . . . sloughs of wrong.”
C major	6	50–70	Blocked and arpeggiated chords, clear cadences, anticipated by sequences	6. Resolution (“God forgive me!”) to never leave his lover, since “to have loved her sets my soul among the stars.”

Stanzas 1 and 2 are set in the straightforward opening C major section. Only a short-lived accidental appears, in m. 7, as part of an ordinary secondary dominant chord (V_3^4/ii). The next tonal area, in E \flat major, changes the accompaniment to arpeggiation figures of the harmonies. The transition between the two sections, C and E \flat major, is attained by a common tone, G, sustained in the piano. In a reduction of the tonal areas and under ideal voice leading motion, in addition to maintaining the G between the two keys, the other two voices move in the same direction, as seen in Example 2.14. Also

limited of accidentals—only an $F\sharp$ for an augmented dominant chord—this second section similarly transitions to the third, in $G\flat$ major, by means of a common tone sustained across measures 36–38, and presented in the voice part instead of the piano. Example 2.14 shows the key areas of this piece with the respective common tones that connect them.

Example 2.14

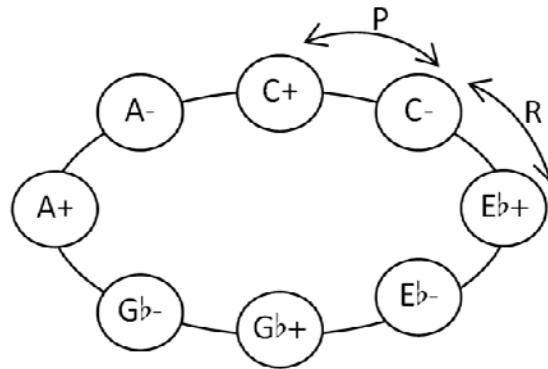
Tonal areas for *In the Dawn*, demonstrating uniformly directed voice leading

C → PR → Eb → PR → Gb → C

In this song, were the PR operations between key areas to continue uninterrupted, the tonal areas represented would spell a fully-diminished seventh chord— $C-E\flat-G\flat-B\flat-C$ —, itself related to an octatonic scale (which can be derived from the juxtaposition of two diminished-seventh chords at the interval of a half step, or whole step). In other words, the pitch collection of the triads C , $E\flat$, $G\flat$, and (potentially) A ($B\flat$), would result in an octatonic scale. The cycle shown in Figure 2.2 obtains through a series of P and R operations. The pitch collection of this particular cycle would be: $\{C, D\flat, E\flat, E, G\flat, G, A, B\flat\}$.⁸⁴

⁸⁴ Obviously, octatonic cycles can be generated to comprise three hemispheres representing the three octatonic scales, with each node of the hemispheres connected by PR-cycles, as in the example. In this particular cycle, four pitch-classes would be shared by consecutive hemispheres (in contrast to three pitch-classes shared by two consecutive hexatonic cycles).

Figure 2.2
Octatonic cycle



In Elgar's *In the Dawn*, the character expresses the thought of not having his loved one's soul "knit with" his in the fifth stanza. This is set in a tonally unstable section that lacks a clear V-I cadence (mm. 38-48) and constantly introduces chromatic pitches. This section apparently symbolizes a not physically realized, unconsummated love relationship, and concludes with a vi- \flat VI-I Plagal Motion under the words "sloughs of wrong" (more on Plagal Motion in Chapter Three).

The cycle of tonal centers that move upwards by minor thirds breaks in the beginning of the sixth stanza (mm. 50f.). The casting out of the degrading thought expressed in the fifth stanza is introduced by a direct modulation (with no common tones) back to the dominant seventh of C major, along with the blocked chord accompaniment of the first section.⁸⁵ As the music continues, the accompaniment figure changes to arpeggiated harmonies along with the presentation of a sequence that journeys back to C major (mm. 56-59). The highest note (E5) is reached by the

⁸⁵ Although this transition is not attained by the direct juxtaposition of the G \flat and C triads at a surface level, it is interesting to notice that these two sonorities are located directly in opposition in the cycle, reminding one of the uncanny qualities of a similar opposition that occurs in hexatonic cycles highlighted by Cohn.

character's enraptured remembrance of having loved another soul ("But to have loved her sets my soul / Among the stars"). This is supported by a change in the accompaniment figure, which turns fuller and more virtuosic, with leaps of an octave in both hands. An augmented dominant chord receives preeminence as the final dominant harmony before the character revels again in his starry memories.⁸⁶

In conclusion, the compositions analyzed in this chapter reveal Elgar's predilection for and consistent use of atypical harmonic practices, as compared to early nineteenth-century composers. The first piece, *Salut d'Amour*, demonstrates Elgar's early attempts to employ mediant relationships as tonal areas. Beethoven's "Pathétique" sonata was compared to this piece, identifying its use in the past. Although less characteristic in the music of Beethoven and his predecessors, this practice became a more commonplace modulation for late nineteenth-century composers.

In *La Capricieuse*, we noted Elgar's predilection for melodic-harmonic sequences, and how these allow for more uncommon modulations, as well as the composer's early employment of parsimonious voice leading of local chordal progressions, rather than tonal areas. With *The Black Knight*, Cohn's hexatonic cycles were presented in order to assess Elgar's third related chordal progressions via parsimonious voice leading. We also noticed how this early use of hexatonic cycles intersected with diatonic sections. In

⁸⁶ Although not pertinent to our present discussion, the metric placement and temporal emphasis on this augmented chord is of musico-historical importance for the music of Elgar. Cohn notices that, "When an augmented triad appears in music before 1830, its behavior is normally well regulated and unobtrusive, tucked into the middle of a phrase rather than exposed at its boundaries, passed through quickly and lacking metric accent" (in Cohn, *Audacious Euphony*, 43). This corroborates the overall goal of this paper, i.e., to reinforce Elgar's post-Wagnerian late nineteenth-century musical language.

addition, we saw in his *In the Dawn*, how Elgar favored octatonic mappings, particularly PR, for tonal areas that are directly juxtaposed.

The chronological presentation of the works in this chapter also reveals a temporal gradual process in the composer's harmonic lexis when it comes to third-related tonal areas and chordal progressions. Thus, Elgar's harmonic language changed into a more idiomatic nineteenth-century flavor, as he adapted himself to and adopted contemporary musical practices.

CHAPTER THREE

Elgar's Harmonic Substitutions

The focus of the analyses in the present chapter will be Elgar's cadences. Melodic aspects of these cadences will also play an important role in assessing Elgar's output while attempting to corroborate the classification of his musical style as a late nineteenth-century composer. The analyses, in turn, will contribute to the theoretical field of primarily harmonic investigation (or the vertical dimension of music), supplementing it with a more melodic discourse by addressing aspects of melodic practice in music of that century, and in particular in Elgar's music.

Harmonic substitution is a characteristic late nineteenth-century compositional technique that Elgar adopted during his lifetime. This procedure is broadly defined as the substitution of an anticipated harmony (T, Int, or D) with a contrasting harmony, in particular the replacement of the dominant by a plagal cadence or a cadential subdominant. This concept is closely related to what some scholars call plagal motions, plagal relations, or the plagal domain.⁸⁷ This specific technique involves progressions in which harmonies other than the dominant, mainly subdominant ones, lead to the tonic. Nevertheless, plagal motion is not necessarily restricted to the subdominant triad: both the supertonic (ii) and the submediant (vi) may also move, dominant-free, to the tonic.

⁸⁷ For the use of the terms *plagal motions* and *plagal relation* see Steven G. Laitz, *The Complete Musician—An Integrated Approach to Tonal Theory, Analysis, and Listening*, 3rd ed. (New York: Oxford University Press, 2012): 429–31, 586–88; for *Plagal Relations* and *Plagal Domain* see Deborah J. Stein, *Hugo Wolf's Lieder and Extensions of Tonality* (Ann Arbor, Michigan: UMI Research Press, 1985): chapter 2, 156–79.

As will be shown below, during the first half of the nineteenth century, subdominant harmonies performed the role of supplementary harmonies within the more fundamental tonic-to-dominant motion. Before turning to the music of Elgar and examining his employment of harmonic substitutions, it will be informative to review how subdominant harmonies were utilized and explained (or accounted for) historically.

Table 3.1
Seventeenth-century antecedents of tonal harmonic theory⁸⁸

Chordal theory	The notion that harmonic intervals are best understood as the components of chords, not that chords merely arise from linear combinations of intervals—the primacy of chords over intervals (Gioseffo Zarlino; Joachim Burmeister; Johannes Lippius)
Thorough-bass practice	Contributed to the widespread recognition that a 5/3 chord (the one simultaneity that usually required no figuring at all) was the primary stable harmonic unit; it promoted notions of chordal inversions (derived from early Baroque musical practice, e.g., François Campion)
Cadential progressions	The recognition of the directionality of certain harmonic norms; recognition that certain combinations of two or more voices created such a strong expectation of imminent arrival on a specific cadential goal that a clear sense of directionality was perceived even when the goal itself was absent—an effect called “evading the cadence.” This thinking posited that forces underlying musical continuity might be greater than the local resolution of dissonances. (Nicola Vincentino; Zarlino)
Major and minor key systems	The evolving recognition of a transposable major-minor key system during the seventeenth and early-eighteenth centuries involved a profound reorientation for musicians involving a fundamentally new harmonic perspective, one in which keys were now defined not only by the pitch-class upon which the <i>finalis</i> fell and by the octave species of the modal scale, but by the quality of triad built upon that final (Lippius)
The generative fundamental	Corroborated by science, the notion of the undivided string serving as a fundamental generator and progenitor of all subsequent string divisions was an appealing and potent one for music theorists of the seventeenth century (Descartes; Marin Mersenne)

⁸⁸ This table is derived from the text of Joel Lester’s article “Rameau and eighteenth-century harmonic theory,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (New York: Cambridge University Press, 2002): 753–59.

Review of Historical Approaches to the Origin and Role of the Subdominant

In the seventeenth century, several independent strands of music theory were developed to explain different aspects of music and musical performance. Table 3.1 displays the core of the musical elements that were autonomously studied, before the advent of tonal harmonic syntax.

Rameau and symmetry. The task of unifying this complex body of information into an integrated system is credited to Jean-Philippe Rameau (1683–1764). His efforts to forge a single theory that included the diverse schools of seventeenth-century theory were able to overcome perceived insufficiencies of previous isolated theories—for example, traditions that continued to insist that the traditional modes were the basis of all music, instead of the more contemporary (i.e., seventeenth-century) basis of the major and minor keys.⁸⁹ For Rameau:

(1) the consonant, root-position triad and the dissonant seventh chord built by adding a note to that triad are the source of all harmonies (through inversion and other processes); (2) the chordal root (the *son fondamentale*) is the generator of triads and seventh chords; (3) motion from one chord to another is best understood as a progression of these chord roots (called the *basse fondamentale* or “fundamental bass”) with the resulting voice leading being the proper connection of the notes of chords; and (4) the fundamental bass constitutes directed motion that leads to a sense of key and, ultimately, tonal coherence because of the identity or similarity between fundamental-bass motions and the directionality of cadences.⁹⁰

As Joel Lester reminds, these were the primary four characteristics of Rameau’s theories as he synthesized the many musical ideas of his time.

⁸⁹ See Joel Lester, *Between Modes and Keys: German Theory 1592–1802* (Stuyvesant, NY: Pendragon Press, 1992).

⁹⁰ Lester, “Rameau,” 759–60.

In Book II of his *Traité de l'harmonie* (1722), Rameau argued for the role of dissonance as the motivator of harmonic motion, propelling one harmony to the next. The model employed to demonstrate this progression was the “perfect” cadence (*cadence parfaite*), one of the two basic cadential types that Rameau proposed. The other was the irregular cadence (*cadence irrégulière*), a chord built on the fourth scale degree moving to a tonic, in which an added sixth makes it dissonant, thereby propelling it toward the chord built on the first scale degree. As Lester points out, “Rameau considers these cadences not only as the progressions that end phrases (which is the way we generally use the term ‘cadence’ nowadays), but as the models for directed harmonic motion in general.”⁹¹

Rameau developed his theories in subsequent treatises over the next forty years.⁹² In them, and in particular in his *Génération harmonique* (1737), Rameau named the fourth scale degree the *soudominante*, or “under dominant,” since he considered both the fifth and fourth scale degrees to be equal (see Example 3.1)—equal, that is, because of their approach to the tonic by perfect fifth either from above or below, and

⁹¹ Ibid., 762–3.

⁹² On Rameau’s changing definition (or evolving conception) of, for example, the *corps sonore* throughout his writing, Nicholas Cook notices that this “successive recasting of the *corps sonore*, reflecting each new scientific fashion, were a condition of his being taken seriously by the scientific establishment of the day;” see “Epistemologies of music theory,” in *The Cambridge History of Western Music Theory*, ed. by Thomas Christensen (New York: Cambridge University Press, 2002): 79. See also Thomas Christensen, “Eighteenth-Century Science and the ‘Corps Sonore:’ The Scientific Background to Rameau’s ‘Principle of Harmony,’” *Journal of Music Theory* 31/1 (1987): 23–50; and Christensen’s *Rameau and Musical Thought in the Enlightenment* (New York: Cambridge University Press, 2004): 133–68.

thus equally valid progressions according to his preference for perfect fifth root motion.⁹³

Historically, then, the subdominant was regarded as having an equal status with the dominant.⁹⁴ Lester also notices:

beginning with the *Génération harmonique*, [Rameau] posits the tonal organization of a key as the tonic surrounded by an upper and lower fifth—a dominant and subdominant. . . . This provided [Rameau] with three harmonic functions (although Rameau never used the term ‘function’): the tonic, represented by a triad; the dominant, whose function it was to descend by fifth and which carried a seventh; and the subdominant, whose function it was to ascend by fifth and which carried an added-sixth chord.⁹⁵

Example 3.1

Cadences *imparfaite* and *parfaite*, after Rameau (*Génération harmonique*, 1737)⁹⁶

a) cadence imparfaite b) cadence parfaite

B.F. B.F.

SUB. TON. DOM. TON.

⁹³ In his *Génération harmonique* Rameau defines the *soudominante* as “C’est la Quinte au-deffous, & par Renversement la Quarte du Son principal, dit Note-Tonique, & qui se trouve immédiatement au-dessous de la Dominante dans l’ordre Diatonique.” Therefore, although the *soudominante* is the fourth scale degree of a diatonic scale (immediately below the dominant), there is also an emphasis of its quality as being the fifth below the tonic. Compare with, for example, the definition of the *soudominante*, “C’est la Note qui est immédiatement au-dessus de la Dominante dans l’ordre Diatonique,” which contains no reference of its relation to the tonic, only that it is immediately above the dominant; in Rameau, *Génération harmonique, ou Traité de Musique Theorique et Pratique* (Paris: Prault fils, 1737): “Table Alphabétique des termes.” In addition, Rameau undeniably wrote that the fifth “is recognized as the most perfect of the consonances;” *Ibid.*, 57 (author’s translation).

⁹⁴ Regardless of Rameau’s speculations about the origins of harmonies, in practice music did not support such theories, as one can hardly find in the repertoire of the eighteenth and early-nineteenth century an equality in status for cadential progressions of the subdominant (*cadence imparfaite*) and the dominant (*cadence parfaite*).

⁹⁵ Lester, “Rameau,” 768.

⁹⁶ In the example, B.F. stands for *basse fondamentale*, the fundamental bass.

Consider in the previous example how both “dissonances,” D in the subdominant and F in the dominant, resolve to the third of the tonic sonority. Brian Hyer observes:

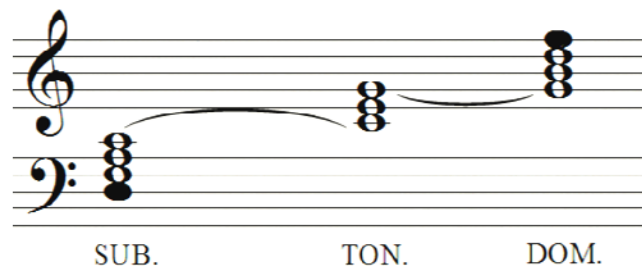
The added dissonances increase the pressure on the dominant and subdominant to move to the tonic. Rameau often describes these harmonic relations in quasi-Newtonian language: the tonic, that is, exerts a gravitational pull on the dominant and subdominant, an invisible force that binds these three harmonies together.⁹⁷

Therefore, for Rameau, the added dissonances propelled both the dominant and the subdominant towards the tonic.

As seen in Example 3.2 symmetry is an important factor for his speculations, thus he places the dissonance above the dominant and below the subdominant. This dissonance is derived in symmetrical opposition from the dissonant third above the dominant triad, positioned below the subdominant one.

Example 3.2

“Rameau’s demonstration of the symmetrical relation between subdominant and dominant with added minor third.”⁹⁸



Furthermore, Rameau quickly abandoned his initial suggestion that there existed an *undertone* series of partials that imitated the harmonic overtone series and thus

⁹⁷ Brian Hyer, “Tonality,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (New York: Cambridge University Press, 2002), 734.

⁹⁸ After Joel Lester’s Figure 24.1, in “Rameau,” 769.

provided a “natural” origin for minor triads (although less than a century later, Hugo Riemann picked up this idea as he formulated his theory of harmonic dualism, as will be seen below). According to Lester, French physicist Jean le Rond d’Alembert (1752) showed Rameau “the acoustical evidence of such a series to be illusory.”⁹⁹

Riemann and harmonic dualism. Harmonic dualism received growing attention from music theorists in the nineteenth century. Harmonic dualism may be understood as a means of rationalizing the minor triad in a complementary but opposite way to how the major triad is explained: hence the concept of the undertones series. According to Dale Jorgenson, “The theory is nearly as old as the primacy of the two-mode major-minor system, and is founded on the belief that since major and minor triads were supposed to produce opposite psychological effects on the listener they must therefore be based on opposite principles.”¹⁰⁰

In the work of Hugo Riemann we find another attempt to legitimize the basis for the subdominant. Inheriting theoretical concepts from Moritz Hauptmann and Arthur von Oettingen, Riemann developed his own idiosyncratic dualistic theory by applying concepts such as the overtone and undertone series. Riemann also emphasized an equal likeness of status for the subdominant and the dominant.¹⁰¹ In Jorgenson’s overview of

⁹⁹ Ibid., 771.

¹⁰⁰ Dale Jorgenson, “A Résumé of Harmonic Dualism,” *Music & Letters* 44/1 (1963): 31.

¹⁰¹ See Hugo Riemann, *The Nature of Harmony*, translated by John C. Fillmore from the printed edition of the lecture given at Hamburg Conservatory of Music, 1882 (Philadelphia: Theo. Presser, 1886), 19-21; and *Harmony Simplified (or the theory of the tonal functions of chords)*, translated from the 1893 German edition (Ann Arbor: University Microfilms International, 1978), 3-6. See also Henry Klumpenhouwer, “Dualist tonal space and transformation in nineteenth-century musical thought,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (New York: Cambridge University Press, 2002), 465.

harmonic dualism, he cites a lengthy passage in which Riemann attempts to explain the legitimacy of the undertone series:

The compiler of this dictionary [that is, Riemann] has made repeated attempts to show the existence of undertones answering to the upper-tone series; in his *Musikalische Logik* he has demonstrated their subjective origin in the ear, and from various signs he thinks himself justified in believing in their objective existence ... In his *Katechismus der Musikwissenschaft*, p. 79, he has shown, by proof, finally, of a scientific character, why in spite of the commensurability of the vibration forms, a tone, by summation of its vibrations, cannot produce the underseries; and thus the question may be considered finally solved.¹⁰²

Riemann thus sustained a psychological grounding for his harmonic theories instead of trying to pursue an acoustical proof for the undertone series. Brian Hyer and Alexander Rehding summarize this view when they write, "For Riemann, the turning point was 'Das Problem des harmonischen Dualismus' (1905), in which he disavowed the objective existence of undertones but clung to the belief that the dual projection of the minor triad represents a psychologically real inversion of the major triad and thus forms the basis of music cognition."¹⁰³ Henry Klumpenhouwer, nevertheless, justifies Riemann's dualism when he writes, "It should be emphasized, however, that the heuristic value of Riemann's ontological dualism is by no means dependent upon any natural justification of the undertone series. Its ultimate vindication comes in the logical and revealing network of chord relationships that a dualist perspective affords."¹⁰⁴

¹⁰² Quoted by D. Jorgenson, "Harmonic Dualism," 41, from the 'Dictionary of Music,' translated by J. S. Shedlock, s.v. 'Undertones.'

¹⁰³ Brian Hyer and Alexander Rehding, "Riemann, Hugo," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2013, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/subscriber/article/grove/music/23435>.

¹⁰⁴ Klumpenhouwer, "Dualist tonal space and transformation", 465.

Appealing frequently to “the ear,” Riemann boldly claims that certain tones of the undertone series sound too sharp:

In the overtone series the notes marked * [overtones 6, 10, 12, and 13 over a fundamental] are, according to the verdict of our ears, too flat compared with the corresponding ones in our note-system; in the undertone series they are too sharp. . . . Of all the primary related notes, our ears recognise only the first ones [up to over- and undertones 5], . . . and refuse to recognise all the following ones.¹⁰⁵

In this manner, Riemann explained the origin and function of minor triads. In addition, developing his hypothesis of Clangs (chords), Riemann put forward the idea that

a clang may be either principal clang—in which case it is called TONIC [T]—or derived clang. . . . Nearest related clangs are in the first place only those known under the name of dominants. Starting with an overclang (major chord), the overclang (major chord) of its upper-fifth [$\hat{5}$] is the so-called upper-dominant (or simply dominant [D]), and the overclang of the under-fifth [$\hat{4}$] is the so-called under-dominant or subdominant [S].¹⁰⁶

This principle of chord origin highlights the prevalence of the tonic as the originator of all other harmonies, as well as the two derived (and apparently equal in importance) overclangs of the tonic’s upper- and under-fifth.

The divide between speculative and compositional practice. In practice, however, rather than receiving equal treatment to the dominant, the subdominant has been most commonly employed as a preparation for the dominant or as a prolongation of the tonic chord, as shown in Example 3.3. In 3.3a, the first progression demonstrates the subdominant as a preparation for the following dominant harmony; the second progression (3.3b) shows the tonic harmony being prolonged with a subdominant harmony via neighboring motion above the bass.

¹⁰⁵ Riemann, *Harmony Simplified*, 4, 6.

¹⁰⁶ *Ibid.*, 7, 8; italics in the original.

Example 3.3

Common-practice functions of IV

Example 3.3 consists of two musical examples, a and b, illustrating the common-practice functions of the subdominant (IV). Example a shows a progression of chords I, IV, and V. Example b shows a progression of chords I, IV, and I, with a fermata over the IV chord. The notation includes treble and bass staves with chord symbols and a fermata.

Regardless of the centuries of deliberations about the origin and nature of the subdominant in relation to the dominant, Deborah Stein concludes,

The continuous insistence on an equivalence of status between the subdominant and dominant reflects the speculative nature of some eighteenth- and nineteenth-century theoretical discourse. In musical practice, meanwhile, the subdominant never functioned in a manner that was correlative to the dominant; this discrepancy between theory and practice was finally noted and dramatized in Schenker's theories and analytical system where, in contrast to the speculations of his predecessors, Schenker demonstrated that in most common-practice tonal music the subdominant maintained a subsidiary status to the more structurally important dominant. . . . [He showed] that the subdominant fulfilled a much more limited function than earlier theorists had suggested.¹⁰⁷

This divide underwent even greater transformations in the late nineteenth century. As Stein writes, "the development of the subdominant function was part of a larger nineteenth-century process of experimenting with and expanding upon aspects of the tonal system."¹⁰⁸

The weakening of the tonic-dominant axis and the rise of the plagal domain. A

destabilization of the tonal clarity and stability of most eighteenth- and early

¹⁰⁷ Stein, "Expansion of the Subdominant," 156.

¹⁰⁸ Ibid., 153.

nineteenth-century music by means of the weakened dominant in the tonic-dominant axis has been observed by Harald Krebs. In his dissertation, Krebs shows how the use of large scale progressions of third-related triads from the works of Schubert and Chopin started to detach themselves from the all-important I–V axis. Nevertheless, Krebs emphasizes the weakening of the tonic (and not the dominant, as claimed in this study), since no dominant exists—this is in turn influenced by Krebs’s adherence to Schenkerian principles of tonal works as expanded chord progressions, and since no dominant existed, tonality itself is weakened. Krebs writes,

It must be mentioned in conclusion that the use of third-related triads independently of the tonic-dominant axis is a hallmark of late nineteenth-century tonal practice. . . . Robert Bailey has shown that many late nineteenth-century works are constructed around systems of third-related triads, completely independent of an organizing I-V axis. The passages and works discussed in this study, then, are significant not only in that they represent a departure from earlier practice, but also because they are prophetic with regard to later developments.¹⁰⁹

From a Schenkerian point of view, and for Krebs, the tonic is destabilized by third-related triads because the key-determining V-I of the *Ursatz* is absent.

This understanding is different to how Deborah Stein presents her research; although not necessarily modifying Schenker’s ideas, Stein employs this analytical methodology as a gauge for musical innovativeness and unusualness. In cases where Stein deems Schenkerian theory irrelevant or inapplicable to a particular repertoire, instead of completely altering or abandoning the theory, she still retains some elements of Schenker’s analytical method. As Stein indicates,

¹⁰⁹ Harald M. Krebs, “Third Relation and Dominant in Late 18th- and Early 19th-Century Music” (PhD diss., Yale University, 1980), 173–74.

the purpose is not to criticize Schenker, but rather to indicate that his system (which he himself did not apply extensively to music beyond that of Brahms) ceases to be completely useful for analyzing the music at hand. . . . Nonetheless, even though Schenker's concept of monotonicity is undermined, use will be made of a *Kopfton* and other components of Schenker's system. This retention of some elements of Schenker in the absence of others will prove invaluable in that it will show the extent to which common-practice tonality can continue to exist within innovative, extended-tonal structures.¹¹⁰

It is this late nineteenth-century interest in the plagal realm that will be the focus of the following analyses of Elgar's music, demonstrating his received influence and consequent musical application of this tonal experimentation.

Although outside of the intent and scope of the present research, the plagal domain and, in particular, plagal cadences, has also received hermeneutical attention. Leonard Meyer attributes the increased use of plagal cadences to its apparently aesthetic quality when he writes that plagal cadences, "Ideologically, were consonant with the Romantic valuing of openness, because they create less decisive closure than authentic cadences."¹¹¹ Heather Platt also adds that this aspect of late nineteenth-century music "has been interpreted as a progressive stylistic trait, and . . . has been tied to programs or texts;" and also, "The weakened closures, achieved through plagal cadences and ascending melodies, symbolize the protagonists' unresolved problems. Their intense pain, moreover, is evoked by the disturbances to conventional tonal structures that are the end result of these cadences"¹¹²

I turn now to a representative sampling of Elgar's music in which I will illustrate how Elgar's employment of the plagal subdominant harmony—in particular, the plagal

¹¹⁰ Stein, *Hugo Wolf's Lieder*, 3–4.

¹¹¹ Cited in Heather Platt, "Unrequited Love and Unrealized Dominants," *Intégral* 7 (1993): 119.

¹¹² *Ibid.*

motion and the plagal cadence—is a significant element and specific stylistic characteristic of Elgar's unique late nineteenth-century harmonic vocabulary. From the plethora of examples of this particular procedure I have selected the ones that I feel more clearly demonstrate Elgar's usage. Indeed, many of his most enduring and beloved pieces feature, on the foreground, this technique.

The Subdominant Plagal Cadence

Enigma Variations (*Variations on an Original Theme*), Op. 36 (1898–99).¹¹³ This set of variations on an original theme by Elgar has received considerable attention and speculation regarding the meaning of the assumed “enigma(s)”; the most widely discussed is Elgar's statement that “through and over the whole set another and larger theme ‘goes.’”¹¹⁴ This piece is structured as a theme and fourteen variations, each “Dedicated to My Friends Pictured Within” (with a dog allegedly featured in the eleventh variation). As for the work's success, The Elgar Society website observes:

Musically, the variations need no introduction. Apart from the first *Pomp and Circumstance March* which, through *Land of Hope and Glory*, has attained fame as much outside the concert hall as within it, *the variations remain the most widely performed of all Elgar's works* while the ninth variation—‘Nimrod’—is arguably the most moving and best loved excerpt in the whole of the classical repertoire.¹¹⁵

¹¹³ For a free score of this piece, see

[http://imslp.org/wiki/Variations_on_an_Original_Theme_'Enigma',_Op.36_\(Elgar,_Edward\)](http://imslp.org/wiki/Variations_on_an_Original_Theme_'Enigma',_Op.36_(Elgar,_Edward)).

¹¹⁴ For a thorough discussion on this aspect of Elgar's Op. 36, see Julian Rushton, *Elgar: 'Enigma' Variations* (Cambridge [u.a.]: Cambridge University Press, 1999). Rushton takes a skeptical position of whether anything at all needs to be solved (see *Ibid.*, 64–78, 84–88).

¹¹⁵ Emphasis mine; “Elgar—His Music; Variations on an Original Theme (Enigma), op 36,” The Elgar Society, ‘Elgar—His Music’ Index, accessed November 6, 2013, <http://www.elgar.org/3enigma.htm>.

This widely performed piece, then, will provide us with a sample of Elgar's employment of the plagal cadence.

The original theme of this piece is in ABA form, with the first segment repeated at the end—measures 1–7, 7–10, 11–17.¹¹⁶ The rhythm of the melodic line, expressed in palindromes,¹¹⁷ presents omnipresent sigh motives, which become more and more poignant as they expand from minor thirds (measure 1) to minor 7ths (measures 3–4). Frequent rests also give a breathless quality to the melody, conveying an anxious, expectant line. In contrast to the tenuous melody, the bass and inner voices move much more assuredly: the ascending bass line, along with the slow-moving, stepwise motion of the internal voices, provides plenty of opportunities for parallel motion as well as voice exchanges (see Example 3.5 below).

Example 3.4 illustrates the opening of the *Enigma Variations*, which presents us with a subdominant cadence (mm. 6–7) simple enough that it will serve as a springboard for the discussion to follow. It has been widely acknowledged that plagal cadences are weaker than authentic ones, being less tonic-defining than a dominant-tonic cadence. The absence of the leading tone is one of the main reasons attributed to the weakness of the plagal cadence. Heather Platt writes,

Lacking both the supertonic and leading-tone approach to the tonic, a plagal cadence does not provide as strong a conclusion as would a perfect authentic cadence. ... Plagal cadences do not afford the same strong sense of closure as authentic cadences; when they are used at the end of a piece, they are often

¹¹⁶ For the *Enigma*, measure numbers will be given for each individual section (theme and variations), instead of referring to rehearsal numbers.

¹¹⁷ The palindromes occur in two-, four-, and/or six-bar units.

combined with a number of other gestures that suggest closure, as well as with such secondary parameters as softer dynamics and a slower tempo.¹¹⁸

Example 3.4

Enigma Variations, piano reduction measures 1–7

The musical score for Example 3.4 is a piano reduction of measures 1-7 from *Enigma Variations*. It is written in 4/4 time with a tempo marking of *Andante* and a metronome marking of 63. The key signature has two flats. The score is divided into two systems. The first system (measures 1-4) features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The dynamics are marked *p* (piano), *espress. e sostenuto* (expressive and sustained), and *pp* (pianissimo). A *ten.* (tension) marking is placed above the melodic line in measure 2. The second system (measures 5-7) continues the melodic and harmonic lines. The dynamics are marked *cresc.* (crescendo) in measure 5 and *dim.* (diminuendo) in measure 6. The score concludes with a double bar line and a sharp sign in the bass clef.

Deborah Stein likewise notes that the plagal cadence's cadential weakness is due to an analogous weakness of melodic motion towards the tonic. As she explains, a plagal cadence "does not confirm $\hat{1}$ in a strong, unequivocal stepwise motion; the plagal stepwise motion $\hat{4}-\hat{3}$ or $(\flat)\hat{6}-\hat{5}$ remains inconclusive (will a $\hat{2}-\hat{1}$ follow?) in comparison to the authentic half-step $\hat{7}-\hat{8}$."¹¹⁹

¹¹⁸ Platt, "Unrequited Love," 124, 143.

¹¹⁹ Deborah Stein, *Hugo Wolf's Lieder and Extensions of Tonality* (Ann Arbor, Michigan: UMI Research Press, 1985), 30.

Compensatory Gestures

As Platt observes, because of the inherent weakness of the plagal cadence, it requires additional ‘gestures’ to imply closure. Stein first suggested the inclusion of supplementary gestures whenever cases of harmonic substitution occurred. Any harmonic substitution, in order to replicate the function of the harmony being replaced, requires the retention of some functions of the substituted harmony. This *process of compensation* (after Stein),¹²⁰ may be accomplished by varied techniques whose sole function is to bring the focus to the tonic in the absence of the dominant-tonic (or leading-tone-to-tonic) progression. Such techniques include the employment of repetitive devices, textural treatment (highest/loudest, long-held notes), and rhythmic placement, among others that will consequently strengthen a plagal axis.

In Elgar’s *Enigma Variations* theme, the *process of compensation* is accomplished by at least four devices:

- a) the *diminuendo* that accompanies this plagal axis (*dim.*, measure 6), right after a *crescendo*;
- b) the pace of the harmonic rhythm at the outset of the main theme—two harmonies per measure, which is then suddenly replaced by a slower, one harmony (albeit arpeggiated) per measure rate as the cadence is reached;

¹²⁰ The idea of *compensation* that Stein adopts is presented without many suggested compensatory techniques, implying rather an auditory perception of closure on the part of the analyst. In addition to repetitive devices and authentic cadences on the foreground level (observed in the music of Hugo Wolf), Heather Platt adds to Stein’s repertoire of compensatory strategies by including textural treatment (in her analyses of Brahms’s songs); see Deborah Stein, *Hugo Wolf’s Lieder*, 31-36, and Heather Platt, “Unrequited Love,” 124.

- c) the change of mode, from G minor to G major (the Picardy third also accentuates the arrival of the tonic, even from a solely historical perspective); and
- d) the appearance of a new theme (measure 7), which elides the end of a section and the beginning of another—see Example 3.4.

These four mechanisms all call attention to the tonic that concludes this progression, even though the cadential harmonies themselves do not contain a dominant harmony preceding the final tonic.

Example 3.5

Enigma Variations, figured bass reduction of main Theme, measures 1–7¹²¹

In example 3.5, the initial voice exchange and the subsequent overlapping voice exchanges highlight the prolongation of the subdominant harmony. In fact, one could argue that there is no dominant harmony in this excerpt: rather, the tonic is prolonged through beat 1 of measure 2; the intermediate (subdominant) harmony carries all the

¹²¹ Steven Laitz prefers to label the inversion of the German diminished third chord (⁰3, on the example) as Ger⁷; on the other hand, Miguel A. Roig-Francolí suggests that since the chord includes an inversion of an +6 (a diminished 3rd), such is his preference of label. Interestingly, Roig-Francolí also adds that “This inversion is found occasionally in music of the Romantic period,” reminding us of the unusualness of this sonority and, in my impression, a possibly late-Romantic predilection. See Steven Laitz, *The Complete Musician—An Integrated Approach to Tonal Theory, Analysis, and Listening*, 3rd ed. (New York: Oxford University Press, 2012), 482; and Miguel A. Roig-Francolí, *Harmony in Context*, 2nd ed. (New York: McGraw Hill, 2011), 587.

way through the end of measure 6 before leading to the tonic—the $\overset{6}{5}$ on B natural (measure 4) is an incomplete neighbor to C minor.

These features are clearly demonstrated in the next example (Example 3.6), a Schenkerian middleground reduction of the opening measures. The initial linear intervallic pattern (in tenths) prolongs the opening tonic until the harmony reaches the subdominant harmony. This intermediate harmony is itself prolonged through bass motions into an inner voice up to E_b twice, as well as a neighboring motion ($C-B\flat-C$). This is supported, in the upper voice, by motions into an inner voice from the primary tone down to G.

Example 3.6

Enigma Variations, voice-leading reduction of main theme, measures 1-7

In a deeper level, the *Urlinie* of the opening of the *Enigma Variations* could be understood as a double neighbor of the *Kopftön*— $B\flat-C-A-B\flat$, shown in the graph by the upward-stemmed notes. Both the voice-exchanges and the tonicization of the subdominant harmony also assist in the prolongation of the IV.

As noted in example 3.5, the last melodic note of the theme's first section (measure 7.1) ends with a Picardy scale degree $\hat{3}$ (this is also repeated at the end of the theme, measure 17). Even though these seven measures conclude with a plagal axis that successfully puts emphasis on the tonic triad, the lack of scale degree $\hat{1}$ in the melody could be considered a weak point of this whole endeavor. Indeed, as observed by Stein, how can a subdominant harmony effectively reach scale degree $\hat{1}$, providing a melodic emphasis on the approach? Elgar resolves this issue a few years after writing *Enigma*, with another late nineteenth-century technique—the $\hat{6}$ - $\hat{8}$ melodic approach—in his *The Apostles*.

The $\hat{6}$ - $\hat{8}$ melodic ascent

The Apostles, Op. 49 (1903).¹²² As noted above, many of Elgar's most performed works will enable us to observe his employment of late nineteenth-century compositional techniques. I begin with the opening of *The Apostles*. This oratorio starts with a low octave tremolo on A_b and an A_b triad at the second measure (see Example 3.7). At the most surface level this harmony could be interpreted as the relative major of the initial key, the key of F minor.¹²³ The subsequent unfolding of the music also supports this conclusion, as the chord placed at the beginning of the entrance of the

¹²² See page 40 for a brief background on this oratorio as well as a link to the score.

¹²³ On a large scale analysis of *The Apostles*, Patrick McCreless writes, "I entirely concur with Charles McGuire's claim that it is in E_b major, with an off-tonic, subdominant opening chorus," in Patrick McCreless, "Elgar and theories of chromaticism," in *Elgar Studies*, eds., J. P. E. Harper-Scott and Julian Rushton (New York: Cambridge University Press, 2007), 31; see also Charles Edward McGuire, "Elgar, Judas, and the Theology of Betrayal," in *19th-Century Music* 23/3 (2000): 258. Therefore, McCreless sees this prologue as in the key of A_b , which is completely accurate. My interpretation argues for the relative minor of the home key as the prevailing key for the initial measures of the work.

choir, at rehearsal 2:1, is an F-minor triad that features a bass note that is sustained for four measures, 2:1–4. At 1:4, a B \flat -minor triad is followed by an F-minor triad in first inversion, and then root position in 1:5. The progression at the end of the theme (R1.1–3, named “Spirit of the Lord” by Jaeger) is comprised of a subdominant harmony followed by a tonic, as opposed to the more commonplace dominant-tonic. The change of dynamics (notably a diminuendo) and the long-held tonic chord all compensate here for the lack of the dominant. In addition, the prolonged tonic harmony (i⁶-i) further underscores a sense of closure. Nevertheless, the initial melodic approach to the tonic tone is via scale-degree $\hat{6}$.

Example 3.7

The Apostles, piano reduction of rehearsal 1:1–5

The musical score for Example 3.7 is a piano reduction of rehearsal 1:1–5 from 'The Apostles'. It is in 4/4 time, marked *Lento* with a tempo of 56. The score is written for piano, with a dynamic of *pp* and a *solenne* character. The right hand features a melodic line with a triplet of eighth notes in measure 4, and a long-held tonic chord in measure 5. The left hand provides harmonic support with chords and a bass line. Harmonic analysis is provided below the staff, showing the progression: Fm: iv, i⁶, i. Above the staff, scale degrees are indicated: $\hat{6}$, $\hat{8}$, $\hat{3}$. The score includes various musical notations such as triplets, slurs, and dynamic markings.

In order to assess the strength of a $\hat{6}$ – $\hat{8}$ melodic ascent as a closing gesture, let us turn to a brief review of historical approaches to melody and scale. As will be noticed below, the conscious effort in trying to organize pitches of a melody into a collection (scale) has little to no implications on the actual behavior of specific scale degrees in musical practice.

Before the seventeenth century, compositional rules maintained that melodies be kept within a hexachordal boundary. Hexachordal usage even restricted the possibility of intervals above a given cantus pitch. In a way, the hexachord itself became the limit for the ambitus of much of the monophonic repertoire, although hexachordal mutation was possible and exercised.¹²⁴

During the nineteenth century, $\hat{6}$ was understood to function as a tendency tone directed toward $\hat{5}$ (indeed, scale-degrees in general were considered as having tonal tendencies). Writing in 1853, Hauptmann “goes so far as to describe a gap between the two degrees [$\hat{6}$ and $\hat{7}$]; and although he admits that the interval in question is no larger than that between $\hat{1}$ and $\hat{2}$ or $\hat{4}$ and $\hat{5}$, his dialectical system requires that, in the case of $\hat{6}$ – $\hat{7}$ the interval be considered a leap—even one comparable in difficulty to the tritone.”¹²⁵ Nineteenth-century English pedagogue John Curwen’s chironomy system characterizes $\hat{6}$ as “The sad or weeping tone,” leaving “no doubt as to its resting tone” [$\hat{5}$], and also, “having reached its height, shines beautifully for a moment, and then

¹²⁴ Guido’s mnemonic hymn “Ut queant laxis” itself does not exceed the range of a hexachord, probably because of pedagogical intentions. Guidos’ didactic interests also gave rise to the system of solmization (in his *Epistola de ignoto cantu*), as a method of sight-reading—“The basis of Guido’s method was to have the student singer learn to recognize and produce the notes of the scale by associating each with a melodic phrase that starts with that note and thus provides a mnemonic for the intervallic relations of that note to the notes around it;” see David E. Cohen, “Notes, scales, and modes in the earlier Middle Ages,” in *The Cambridge History of Western Music Theory* (New York: Cambridge University Press, 2002), 341. To provide for the spectrum (or gamut, after $\mathbb{1}$ -ut) of pitches, Guido named a scale of six notes the hexachord. In case a melody reached beyond a six-note range, a hexachordal mutation was required, by which the singer ‘mutated’ from one hexachord to another, treating one of the notes as pivot point and transferring his/her solmization singing to a second hexachord.

¹²⁵ Jeremy Day-O’Connell, “The Rise of 6 in the Nineteenth Century,” *Music Theory Spectrum* 24/1 (2002): 37. A footnote for this passage reads “Hauptman [1853] 1893, 34-8,” in reference to Moritz Hauptmann’s *The Nature of Harmony and Metre* (1853), translated by W. E. Heathcote (London: Swan Sonnenschein, 1893). Day-O’Connell also draws semantic conclusions for the downward resolution of this scale degree primarily (and from an earlier historical perspective) with a pastoral signifier.

softly and elegantly descends.”¹²⁶ This downward tendency of $\hat{6}$ was aptly applied in practice.

As the century unfolded, however, compositional practice started to deviate from the $\hat{6}$ - $\hat{5}$ descent. Day-O’Connell suggests that the origin of this deviation might be a conceptual definition of mode as a “particularized-scale.” That is, the study of scales had usually included, for example, the scale’s structural potentials (“coherence,” “well-formedness”), but rarely address melodic practices. Tonal hierarchy and motivic dispositions are typically discussed when scales are studied in/as music. These ideas are normally considered when the idea of mode is examined (as when the C-major mode is considered), and when discussions of actual conventions of melodic practices are analyzed. Thus, scales are typically seen as neutral collections of tones, whereas mode treats the notes and its conventional melodic tendencies.

According to Day-O’Connell, a fundamental conceptual shift took place during the course of the nineteenth century, one in which scalar principles of adjacency between the tones of scales were retained, even within a new strata of pitch-space called the “pentatonic” space. In his study, Day-O’Connell argues for the theoretical possibility of this “pentatonic” space, where scale degrees $\hat{6}$ and $\hat{8}$ are, as in a diatonic scale, a “veritable ‘step’”—“Through this theoretical response to a subtle but pervasive change in practice, we thus shift focus away from implicit, unheard adjacencies and toward a new kind of adjacency.”¹²⁷ He further adds,

¹²⁶ John Curwen, *The Teacher’s Manual of the Tonic Sol-Fa Method* (1875, reprint under the direction of Leslie Hewitt, Clarabricken, Ireland: Boethius Press, 1986), 114.

¹²⁷ Day-O’Connell, “The Rise of 6,” 52.

Just as Joplin [in his own performance of “Maple Leaf Rag”] can be seen as having integrated vernacular “African retentions” into his music, European composers’ traversal of pentatonic space relates in part to a growing interest in music outside the sphere of modern Europe. [...] The various interactions of these influences with the Romantic imperative of artistic originality and the inherent possibilities of Western diatonicism produced a subtle but momentous broadening of melodic sensibility during the nineteenth century.¹²⁸

Therefore scale-degree $\hat{6}$ took on a new role during the nineteenth century, resembling a step away from $\hat{8}$ (at least in melodic practice). The adoption of this feature is directly related to attempts at innovation and individuality, a hallmark of the century. Day-O’Connell concludes that “the bald omission of a note [that is, scale-degree $\hat{7}$] from the common major scale represented a quiet counter-revolution, waged only intermittently, perhaps even unconsciously, by many of the same composers who ultimately brought common-practice tonality to its moment of greatest crisis”—and Elgar certainly contributed to this counter-revolution.¹²⁹

Day-O’Connell further grants $\hat{6}$ – $\hat{8}$ melodic motions significant affective power, and in fact considers them as another means of *compensation* for what could be seen as the “static quality” of plagal cadences. He finds the lack of consideration of this melodic motion a fault in Deborah Stein’s discussion of the subdominant,¹³⁰ and asserts that the “plagal leading tone” undoubtedly determines a plagal closure.

As we return to consider Elgar’s compositional technique, his grasp of late nineteenth-century practices is also reflected in his employment of the plagal leading

¹²⁸ Ibid., 55.

¹²⁹ Ibid., 64.

¹³⁰ Ibid., 58.

tone, as in the opening measures of *The Apostles*.¹³¹ Another interesting use of the plagal cadence in conjunction with the plagal leading tone is found in this oratorio, at about rehearsals 58 and 59 (Example 3.8). This cadence is introduced by the words “Amen,” following the choosing of the twelve apostles by Jesus, and John’s, Peter’s, and Judas’ declaration that they are ‘servants of the Lord.’ In this cadence, the position of the dominant is assumed by the subdominant.

Example 3.8

The Apostles, Schenkerian analysis of and around rehearsal number 59

F \flat : iv I (ii V I)

Where throughout history a plagal cadence usually comes after a concluding authentic cadence (often along with the words “Amen” in hymns),¹³² in this musical excerpt it is a plagal cadence that is followed by an authentic cadence. As seen in Example 3.8, the measure before rehearsal number 59 presents a minor-subdominant

¹³¹ It is also meaningful to consider Day-O’Connell’s semantic assessment of the $\hat{6}$ - $\hat{8}$ with a religious significance for works from the nineteenth century. This goes hand in hand with the present analysis of *The Apostles*, a late nineteenth-century work infused with religious connotations. See *Ibid.*, 55.

¹³² See also Handel’s *Messiah*, “And the Glory of the Lord,” final nine measures, as an example of a plagal cadence, albeit without the words “Amen.”

chord that is succeeded by the tonic. Two measures after this, a dominant B^7 chord, appears, prolonging the conclusion of the movement with an authentic cadence. Note as well that the last tonic chord, E_b , has the third scale degree as its highest note, in comparison with the tonic itself in the soprano at the plagal cadence, which emphasizes the first cadence as the truly structural one. In addition, both harmonies, the subdominant and the tonic, appear in root position—an aspect that highlights the conclusiveness of the passage.

The two passages analyzed here from *The Apostles* demonstrate Elgar's employment of the $\hat{6}$ – $\hat{8}$ plagal leading tone as well as his use of the plagal cadence, practices that became more common in late nineteenth-century harmonic vernacular—particularly by composers that retained common-practice tonal language. On the other hand, harmonies other than the subdominant can also substitute for the dominant chord. Thus, progressions involving the supertonic (ii) or the submediant (vi) leading to the tonic need to be investigated in Elgar's music. Indeed, Day-O'Connell observes that the “melodic $\hat{6}$ – $\hat{8}$ allows for a new cadential harmonization—namely, the use of $\hat{2}$ as the basis of the plagal harmony ... yielding ii-I and ii⁷-I cadences, which became increasingly common in the nineteenth-century.”¹³³ This will be found in the study of our next piece, *Scenes from the Saga of King Olaf*.

¹³³ Day-O'Connell, 58.

The Supertonic Plagal Cadence

Scenes from the Saga of King Olaf, Op. 30 (1896).¹³⁴ Written a few years before *The Apostles*, *Scenes from the Saga of King Olaf* (hereafter *King Olaf*) is another of Elgar's cantatas. Like *The Black Knight*, this work is based upon a text by Henry Wadsworth Longfellow, itself arranged by Harry Arbuthnot Acworth.¹³⁵ This was Elgar's first major work after 1893, the year he heard the complete *Ring* cycle. According to Diana McVeagh, *King Olaf* represented a turning point in Elgar's compositional style:

No longer does Wagner's influence show itself in particular passages patched into Elgar's earlier style: it is the difference between imitation and absorbing the principles. Elgar has assimilated Wagner's methods, has learned, partly by using open-ended phrases to avoid perfect cadences, how to achieve continuity and length.¹³⁶

Perhaps this change in style can be attributed to the fact that *King Olaf* was Elgar's first commission to come from outside his birth place, Worcestershire, and Elgar was aware of the impact and reach of this work. Commissioned for the North Staffordshire Music Festival of 1896, "it was his first concert-length choral work and is considered by many to be his best pre-Enigma work ... [although] its popularity was gradually overtaken by that of Elgar's later works."¹³⁷

¹³⁴ For a free score of this piece, see

[http://imslp.org/wiki/Scenes_from_the_Saga_of_King_Olaf,_Op.30_\(Elgar,_Edward\)](http://imslp.org/wiki/Scenes_from_the_Saga_of_King_Olaf,_Op.30_(Elgar,_Edward)).

¹³⁵ A short biographical passage on Acworth can be found at Charles Edward McGuire, "Elgar and Acworth's *Caractacus*," in *Elgar Studies*, edited by J.P.E. Harper-Scott, and Julian Rushton (New York: Cambridge University Press, 2007): 57–59, chronology: 75–77. For a concise overview of the work's plot, see Robin Holloway, "The early choral works," in *The Cambridge Companion to Elgar*, ed. Daniel M. Grimley and Julian Rushton (Cambridge: Cambridge University Press, 2004): 70–75.

¹³⁶ Diana McVeagh, "Elgar's musical language: the shorter instrumental works," in *The Cambridge Companion to Elgar*, ed. Daniel M. Grimley and Julian Rushton (Cambridge: Cambridge University Press, 2004), 55.

¹³⁷ "Elgar Society Edition—volume 4, *Scenes from the Saga of King Olaf*," Elgar Society Edition, accessed Nov 20, 2013, <http://www.elgar.org/9vol04.htm>.

As we examine this work, we will notice Elgar’s use of the plagal cadence with harmonies other than the subdominant. In Example 3.9, at the Introduction of *King Olaf*, a cadence in G minor is achieved by means of a chord on the supertonic leading to the tonic (opening measures up to rehearsal letter A).

This progression is preceded by an authentic cadence that does not definitively conclude the passage (not the goal or resting place of melodic-harmonic-rhythmic activity)—this progression itself is supported by a pedal note on the tonic, the bass moving only later at the subdominant harmony. In the example, I highlight some of the more surface-level elements of this segment by employing an *Umlinietafel* style of notation, which features musical analysis with actual score notation of some events, including the pedal tone G that underscores the weaker dominant-tonic progression.

Example 3.9

Scenes from the Saga of King Olaf, two measures before and one measure after rehearsal letter A, showing a subdominant cadence with a supertonic chord

The musical score for Example 3.9 is presented in two staves: a treble clef staff and a bass clef staff. The key signature is G minor (one flat). The bass line features a prominent pedal point on G, which is sustained throughout the passage. The harmonic progression is indicated by Roman numerals below the bass staff: Gm: i, ii⁶, i. A rehearsal mark 'A' is placed above the final measure, and a section symbol '§' is placed above the staff.

As Elgar developed his art, two pieces from the early 1900s evidence how the procedure of harmonic substitution became rather commonplace in his works, to the point of sometimes avoiding clearer compensatory gestures to emphasize a

subdominant cadence. In “To Women,” from *The Spirit of England*, and in his Violin Sonata we will notice Elgar’s continuing exploration of this extended tonal practice.

The Spirit of England, Op. 80 (1916–17).¹³⁸ This is a work for choir, soloist, and orchestra, consisting of three movements—“The Fourth of August,” “To Women,” and “For the Fallen.” It was written incrementally during World War 1 (started in 1915; finished last orchestration in 1917), and was dedicated “to the memory of our glorious men.” At the end of the second part of *The Spirit of England*, in the setting of Laurence Binyon’s “To Women,” there are several inconclusive V-I progressions throughout, thwarting any sense of closure—e.g., rehearsals 9:9–10:1, 10:10–11:1, reproduced in Example 3.10.a and b, respectively.

Example 3.10

The Spirit of England, “To Women,” orchestral reduction of a) 9:9–10:1 and b) 10:10–11:1

The image shows a musical score for two measures of an orchestral reduction. Measure 9:9 is marked *(rit.)* and measure 10:1 is marked **10** *a tempo*. The score is written for piano, with treble and bass staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. Measure 9:9 contains a half note G3 in the treble and a half note B-flat2 in the bass. Measure 10:1 contains a half note G3 in the treble and a half note B-flat2 in the bass, followed by a quarter note G3 in the treble and a quarter note B-flat2 in the bass. The dynamic marking *p* is placed above the first quarter note of measure 10:1, and *pp* is placed below the second quarter note. The word *cantabile* is written above the second quarter note of measure 10:1. Chord symbols $A_b:$, V^7 , and I^6 are indicated below the bass staff.

¹³⁸ For a free vocal score of this work see [http://imslp.org/wiki/The_Spirit_of_England,_Op.80_\(Elgar,_Edward\)](http://imslp.org/wiki/The_Spirit_of_England,_Op.80_(Elgar,_Edward)).

Example 3.10 (continued)

b)

11

Ab: V_5^6 i

Nonetheless, these cadences are weaker particularly because of the substitution of the anticipated root position harmonies with the inversion of one or both of the harmonies involved. Further undermining a sense of arrival is the inconclusive quality of the melodic lines (as in 10:1, with the presentation of the main theme from part I). In Example 3.10a the arrival on I^6 is problematized by the 7-8 retardation in the melody and inner voices moving in eighths within a crescendo (bringing back the main theme from the first movement). In Example 3.10b the melody descends to a lowered $\hat{3}$, which immediately distances itself from the tonic by ascending to the fifth scale degree; this evasion of the tonic chord is further asserted by the descent on the tenor voice to the seventh of the minor tonic, doubled in tenths in the alto voice and supported by a crescendo. The continuation of the poem in the voices also corroborates with the unsettling character of these cadential progressions—as, e.g., at 11:1–4, when the choir is singing polyphonically “To bleed, to bear, to break, but not to fail,” under a pedal tone.

The closest thing to a concluding cadence occurs at 11:4 (Example 3.11). Here, under an A \flat pedal tone and filled with appoggiatura gestures, a G 07 chord might be thought to lead to the tonic (A \flat minor). However, the weaker positioning of the tonic (which occurs on the third beat) and the appoggiatura motions undermine the conclusive cadential nature of this progression.

Example 3.11

The Spirit of England, "To Women", orchestral reduction of 11:4–12:1

(11:4) 12

not to fail! _____
 not to fail! _____
 not _____ to fail! _____
 (fail!) not to fail! _____

A \flat : vii 07 i

A more conclusive articulation appears at the very end of this section, at 12:5–6. There, at last, the tonic is reached without any further melodic or harmonic motion afterwards. Supported by its seventh, a B \flat ⁷ chord leads to the tonic (see Example 3.12). This altered supertonic directs our attention to the tonic without a clear compensatory gesture; it ends, interestingly, with $\flat\hat{3}$ as the highest note, itself preceded by the tonic tone.¹³⁹

Example 3.12

The Spirit of England, piano reduction of closing measures of second part, “To Women” (12:4–7)

Abm: i iv⁶ III⁶ II⁴₂ i

Violin Sonata, Op. 82 (1918).¹⁴⁰ Similarly, in his Violin Sonata, Elgar concludes the first movement with a surface-level supertonic-to-tonic plagal cadence, this time with the supertonic in inversion, supported by an A pedal tone (see Example 3.13). In

¹³⁹ It could be argued that the chromaticism on the supertonic might lead to a different hearing of this chord as being a V₂⁴/V, and that the progression would actually be an applied chord that elides the expected dominant and proceeds directly to I. A counter-argument would be that, although different from the progressions analyzed later in the text (where a supertonic appears without any chromatic pitch), the fact that a ii-V-I progression is so embedded in our Western hearing, one could argue, indeed, that any plagal cadence could be heard as an elided progression, without the presence of the dominant. Thus, one might add that this might be one of the aspects of a plagal cadence, i.e., that it is in fact the omission of a dominant in a cadential progression containing predominant-dominant-tonic. Thanks to Dr. Karen Bottge for highlighting this aspect of this progression.

¹⁴⁰ For a free score of this piece, see [http://imslp.org/wiki/Violin_Sonata,_Op.82_\(Elgar,_Edward\)](http://imslp.org/wiki/Violin_Sonata,_Op.82_(Elgar,_Edward)).

opposition to the concluding measures of “To Women,” this sonata’s first movement ends with a supertonic-to-tonic progression with $\hat{4}-\hat{1}$ motion in bass, stressing the subdominant character of the cadence.

Commenting on this first movement, Daniel M. Grimley observes that, “The terse final bars suggest stern defiance as opposed to heroic inevitability and the last-minute shift to the tonic major is achieved without peroration, enforced through sheer dynamic weight alone.”¹⁴¹ In this observation, probably unintentionally, Grimley points out the compensatory use of dynamics to support a plagal cadence.

Example 3.13

Violin Sonata, 21:6–9. Plagal Cadence, with supertonic leading to tonic

The musical score for Example 3.13 consists of two staves: Violin (Vln.) and Piano (Pno.). Both staves are marked with the tempo instruction *più lento*. The Vln. staff begins with a treble clef and a key signature of one sharp (F#). The Pno. staff begins with a grand staff (treble and bass clefs) and the same key signature. The music concludes with a plagal cadence. The Vln. part ends with a dynamic marking *sf* (sforzando). The Pno. part also ends with a dynamic marking *sf*. Below the Pno. staff, the harmonic progression is indicated: $Em:$ (E minor), $ii^{\circ}_6_5$ (supertonic chord), and I (tonic chord).

¹⁴¹ Daniel M. Grimley, “A smiling with a sigh’: the chamber music and works for strings,” in *The Cambridge Companion to Elgar*, ed. Daniel M. Grimley and Julian Rushton (Cambridge: Cambridge University Press, 2004), 131.

In this piece Elgar provides a few compensatory gestures, as seen in example 3.13. Such gestures include a) the change of tempo (*più lento*); b) articulation (accents); and c) dynamics (*crescendo*). Additionally, singular to this piece is the leap of a seventh to the tonic by the violin from the supertonic scale degree; and even though the piano part does include the $\hat{6}-\hat{8}$ plagal leading tone, this melodic motion is less aurally noticeable than the solo violin's melodic leap.

The Apostles, Op. 49. A last example of the supertonic cadence can be found in another excerpt from Elgar's oratorio *The Apostles*. After the narration of Jesus's crucifixion in Part II, Mary and John lament his death in a short duet ("Golgotha" section, rehearsals 194–198). The end of the duet is marked by a ii^{06} to i cadence in C minor, as seen in Example 3.14, before leading to the next section, "At The Sepulchre" (starting at rehearsal 199). It could be argued that an authentic cadence is reached at the downbeat of 198:3, the end of a descending fifth sequence: $ii^{(7)}-V^7-i$. Nevertheless, this cadential progression is weakened by the 4-3 suspension on the tonic after the dominant seventh as well as the continuation of the inner accompanimental voices and the vocal line, which introduces the lowered seventh scale degree, B-flat, and annuls the leading tone of the previous measure. Moreover, the melodic line of 198:3–4 is repeated an octave higher in 198:4–5 in the accompaniment, and the lowered sixth scale degree resolves to the fifth of the final tonic, supported by both the *ritardando* and the decrescendo markings. Finally, this last chord is sustained longer than any other by the fermata over it.

Example 3.14

The Apostles, vocal score, rehearsals 197:3–198:5

The image displays a musical score for Example 3.14, consisting of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "- born." and "The sword hath", with a rehearsal mark "198" above it. The piano part features a horn section, indicated by the label "Horns". Performance markings include "a tempo, come prima.", "L", "p", and "A". The second system continues the vocal line with the lyrics "pierced through mine own soul." and includes performance markings such as "L", "molto espress.", "f", "dim.", "molto", "pp colla parte", and "pp rit.". The key signature is C minor (Cm:), and the harmonic analysis at the bottom shows the progression ii⁰⁶ i.

Conclusion. Elgar's association with the post-Wagnerian tonal language can be observed in his adoption of the *plagal domain*, where subdominant cadences replace the more commonplace dominant-tonic axis. As Deborah Stein asserts,

Dominant replacement is a logical late-nineteenth-century step within the continuum of tonal expansion. The evolution of the tonal system had reached a plateau wherein the tonic-dominant axis was too commonplace: a stasis had occurred in the use of the now too-predictable tonic-dominant axis, and alternative cadence patterns and structural designs were needed.¹⁴²

¹⁴² Stein, *Wolf's Lieder*, 26.

In addition, compensatory elements are generally also included in order to affirm the arrival of the tonic.

From the pieces analyzed in this chapter, we see in the *Enigma Variations* Elgar's employment of subdominant cadences where the subdominant harmony was unequivocally utilized. The *process of compensation* was reviewed and observed in these subdominant cadences as a means of achieving a stronger closure for a somewhat weaker cadence. In *The Apostles*, we examined the plagal "leading tone," a melodic $\hat{6}$ - $\hat{8}$ soprano closing gesture—a concept that helps stress subdominant cadential progressions. At last, in Elgar's *King Olaf*, "To Women," and his Violin Sonata we studied Elgar's idiosyncratic development of this feature: subdominant cadences that utilize harmonies other than the subdominant one, in particular, plagal supertonic (ii) cadences, with the occasional inclusion of compensatory gestures. In all the works analyzed, and as a general late nineteenth-century atmosphere, plagal cadences lend the music a sense of apprehensive, restless longing—notice, also, the mode of the works in this chapter (minor) as well as the dynamic and tempo markings for all but one of the pieces (soft and slowing down overall, except in the Violin Sonata); and Elgar was able to capture that aspect of his milieu in his music.¹⁴³

¹⁴³ On the aesthetics of the period, Edward A. Lippman comments that "a humanistic conception of sympathetic understanding, nostalgia, and indefinable sadness, a fondness for strong and intense feelings, and a metaphysical and almost religious conception of reverence and of infinite longing" were characteristic Romantic conceptions; "The Romantic Conception of Feeling," in *Musical Aesthetics: A Historical Reader—The Nineteenth Century*, ed. Edward A. Lippman, Aesthetics in Music No. 4, Vol. II (Stuyvesant, NY: Pendragon Press, 1986), 3.

CHAPTER FOUR

Elgar's Employment of Ambiguous Sonorities as a Means of Tonal Suspension¹⁴⁴

This chapter will continue to investigate Elgar's exploration of the chromatic realm by analyzing his employment of ambiguous sonorities. Other interesting, isolated harmonic techniques will also be surveyed, such as moments in Elgar's music of suspension of tonality.

Whereas seventh chords had been employed liberally within much of the music of the nineteenth century, one sonority in particular received increased attention during the latter part of the century—the half-diminished seventh chord. Richard Bass observes that this sonority belongs to a group of chord types that also includes the augmented triad and the French sixth, sonorities that had received little attention up to the nineteenth century. He adds that these chords “can be regarded as ‘late bloomers’” because they became “more prevalent in the later nineteenth century, where the desire for an ever-expanding harmonic palette leads composers to exploit more fully the potential of formerly rare and specialized harmonies.”¹⁴⁵ Bass concludes that the half-diminished seventh chord (along with other chord types) started receiving more attention by composers of the latter part of the nineteenth century.

¹⁴⁴ In the present work, the term tonal suspension will be used interchangeably with similar terms as tonal ambiguity, tonal instability, tonal uncertainty, and others. Where a distinction is necessary, its meaning will be clarified.

¹⁴⁵ Richard Bass, “Half-Diminished Functions and Transformations in Late Romantic Music,” *Music Theory Spectrum* 23/1 (2001): 42.

Living during the second part of the century, Elgar certainly absorbed this facet of the chromatic writing of his time. McCreless observes that Elgar uses the half-diminished seventh chord several times in entirely diatonic contexts. Nevertheless, “Elgar’s way of intensifying the chord was not so much to use non-diatonic versions of it, as Wagner did in the opening bars of *Tristan*, but to use a number of *Tristan* chords in succession—something that Wagner rarely did.”¹⁴⁶ The present chapter will review Elgar’s diatonic usage of the half-diminished chord, as well as its non-diatonic usages, and will contribute to McCreless’s proposition of the need to bring theories of chromaticism’s “rich resources into contact with a music whose tonal language shares remarkably much with that of the Wagnerian and post-Wagnerian Germanic *lingua franca* of the turn of the twentieth century.”¹⁴⁷

Diatonic Employment of the diminished seventh chord

Before we consider chromatic uses of the diminished seventh chord in Elgar’s music, let us examine a few examples of the diatonic employment of this sonority. When demonstrating Elgar’s use of the half-diminished chord in diatonic and chromatic contexts, McCreless cites the composer’s *Organ Sonata, Op. 28* (1895) as an early and characteristic example. Even though McCreless argues for four cases of the sonority in this work, my own analysis of the opening of the sonata nevertheless does not share his

¹⁴⁶ Patrick McCreless, “Elgar and theories of chromaticism,” in *Elgar Studies*, eds., J. P. E. Harper-Scott and Julian Rushton (New York: Cambridge University Press, 2007), 9.

¹⁴⁷ *Ibid.*, 5.

conclusions of the passage. Example 4.1 reproduces of the opening measures of Elgar's Organ Sonata.¹⁴⁸

Example 4.1

Organ sonata, Op. 28, first movement, mm. 1–11

Allegro maestoso

The musical score is presented in three systems. The first system shows the organ part with a treble and bass clef. The second system continues the organ part. The third system continues the organ part. The score includes various musical notations such as chords, melodic lines, and dynamic markings. Specific annotations include 'a' and 'b' marking chromatic diminished chords, and '*' marking diatonic diminished chords. A triplet of eighth notes is also indicated in the first system.

Within these measures, McCreless identifies three instances of the half-diminished chord: a diatonic one built on F# (in two different inversions, at measures 6.3–7.1 and 8.3, marked * in the example), and two chromatic ones, the first on C# (measure 5.2), and the second on A spelled enharmonically (measure 6.2), marked a and b respectively. Where my interpretation deviates from McCreless is this:

¹⁴⁸ For a free score of this piece, see [http://imslp.org/wiki/Organ_Sonata,_Op.28_\(Elgar,_Edward\)](http://imslp.org/wiki/Organ_Sonata,_Op.28_(Elgar,_Edward)).

- a) the half-diminished chord in measure 5 is, in fact, a secondary dominant seventh chord built on A, with a 5-4 suspension (the B from the previous G major chord);
and
- b) the half-diminished chord built on A in measure 6 is a fully diminished-seventh chord—one built on D#, and also prepared with a suspension.

My interpretations are supported by the resolution of the sonorities in question:

for a), the V_3^4/V (measure 5.2) resolves to V on the first beat of measure 6; for b) the diminished seventh chord vii^{07}/vi resolves to the expected vi (instead of McCreless' reading that a half-diminished seventh resolves to a diminished seventh, all in one beat). Moreover, even though McCreless does not consider the suspensions in my readings as such, he perceives the first chord in measure 6 to be V, clearly regarding the G as a non-chord tone, just as my interpretation of the other chords proposes. When the soprano G resolves to F# in measure 6, McCreless understands the initial sonority to change on beat two to an altered chord (i.e., $V - vii^{07}/vi$), both with D as the root.¹⁴⁹ McCreless's analysis is intended to demonstrate Elgar's employment of what Ernst Kurt calls *energetic* and *sensuous* instantiations of the half-diminished chord. Thus, he wants to show, in one piece, instances of diatonic and chromatic uses of the half-diminished seventh chord. Regardless of the differences in our interpretations, the main aspect of this analysis is to illustrate the employment of these chords in this early piece of Elgar's

¹⁴⁹ See McCreless' presentation of Kurth's observations on this sonority as well as his analysis of Elgar's Organ Sonata in McCreless, "Elgar and theories of chromaticism," 8–10. In personal communication (June 17, 2014), McCreless remarks that "At least some of the half-dim. 7ths in the Organ Sonata are, if I remember, produced by voice-leading operations such as suspensions, but his use of this harmonic color is so consistent that I still think that they strongly color the harmony as legitimate chords."

oeuvre (Op. 28, 1895) as examples of the composer's initial explorations of late nineteenth-century compositional practices. Elgar's use of this chord in his Organ Sonata is but one example of how the half-diminished chord permeates his music.

As McCreless also notices, Elgar's use of the half-diminished chord differs from Wagner's in that Elgar at times lines these sonorities up in succession. McCreless provides two examples from Elgar's work, both from around 1910. The first one is from the opening measures of Elgar's Second Symphony (Op. 63, 1909–11; see example 4.2).¹⁵⁰ McCreless also provides the reduction for measures 3–4, transcribed here from his book chapter (Example 4.3).

Whereas McCreless interprets these two measures to be a succession of two half-diminished chords whose roots are D and G, here too I respectfully diverge from this analysis. Whether aurally or from a pitch complement of measure 3, I do not interpret this measure to "sound" a half-diminished chord on D. Aside from the arpeggiation of the bass note that implies a diminished triad on D (D–F–A \flat), without the support of the top voice for such a conclusion, analytical gymnastics to illustrate this particular point are necessary to understand these two measures as a succession of half-diminished chords. Rather, I read these opening measures as unfolding a commonplace ii–V progression in E \flat , followed by a brief tonicization of the subdominant harmony with the employment of its applied half-diminished chord and dominant seventh, as seen in example 4.4.

¹⁵⁰ For a free orchestral score or piano reduction version of this piece, see [http://imslp.org/wiki/Symphony_No.2,_Op.63_\(Elgar,_Edward\)](http://imslp.org/wiki/Symphony_No.2,_Op.63_(Elgar,_Edward)).

Example 4.2

Symphony no. 2, piano reduction of measures 1–6

Allegro vivace e nobilmente

f *ff*

in tempo (♩=92)

sf *sf* *sf* *ff* *sf* *sf*

Example 4.3

Symphony no. 2, first movement, measures 3–4 (after Patrick McCreless)¹⁵¹

a. b. c.

sf *sf*

¹⁵¹ McCreless, "Elgar and theories of chromaticism," 11.

Example 4.4

Symphony no. 2, first movement, measures 3–5, alternate interpretation

The image shows a musical score for the piano part of the first movement of Elgar's Symphony no. 2, measures 3-5. The key signature is E-flat major (Eb). The score is written in a grand staff with a treble and bass clef. The piano part features two sforzando (sf) markings on measures 3 and 4. Below the staff, a harmonic analysis identifies the chords: Eb: ii⁷, V⁷, vii^{°7}/IV, V⁷/IV, and IV.

My analysis might be further supported if one considers the sforzandos in the excerpt, which appears on beats 1 and 3 of measure 3, underpinning a two-beat harmonic change. A similar progression also happens as the music unfolds, in A^b (measures 6–7), where the notes involved compel one to interpret it as the same type of ii–V progression and not as a half-diminished triad.

A clearer example of Elgar's diatonic use of diminished seventh chords from a later-period work is found in his Violin Sonata, Op. 82 (1918).¹⁵² In it Elgar precedes an array of half-diminished seventh chords with a sequence initiated by fully-diminished ones. From its beginning, the piece is tonally ambiguous.¹⁵³ Although E minor is the home key, A (minor) receives focus by serving as the introductory sonority as well as by

¹⁵² For a free score of this piece, see [http://imslp.org/wiki/Violin_Sonata,_Op.82_\(Elgar,_Edward\)](http://imslp.org/wiki/Violin_Sonata,_Op.82_(Elgar,_Edward)).

¹⁵³ In both major studies of Elgar's music, Op. 82 receives but three pages of general overview—see *Elgar Studies*, eds., J. P. E. Harper-Scott and Julian Rushton (New York: Cambridge University Press, 2007) and *The Cambridge Companion to Elgar*, eds., Daniel Grimley and Julian Rushton (New York: Cambridge University Press, 2004). Nevertheless, this work has been recorded by various artists even up to this year (i.e., 2014; see *1917: Works for Violin and Piano*, Tamsin Waley-Cohen (Violin), Huw Watkins (Piano), Signum U.k. 376, 04/29/2014, compact disc). This demonstrates the popularity of this work (or Elgar's work in general) as contrasted with the inadequate stylistic research of its composer.

the numerous cadences in that key throughout the movement.¹⁵⁴ Elgar has employed fully-diminished seventh chords throughout the first movement (rehearsals 11–17 and *passim*) in more traditional ways, resolving diatonically a half step up from the notated root. After an exposition that does not venture into tonally ambiguous passages (besides the introduction itself), the development section clearly shifts direction.

Five measures into rehearsal 9, violin and piano trade motives and carry on an embellished ascending circle-of-fifths sequence interpolated by the fully-diminished seventh chords of each chord in the circle. As can be observed in Example 4.5, the cycle contains an A-major triad (rehearsal 9:6, second measure in the example) preceded by its fully-diminished seventh chord, G^{#07}, in third inversion. As noted in example 4.6, the bass descends chromatically by half steps, forming a stream of parallel sixths with the violin. The sequence reinitiates twice, first a major second above from the original at rehearsal 9:6, and once again at 9:7. Notice also that even the sequential aspect of this passage does not undermine the circle-of-fifths chain, which occurs on beats 2 and 4 of each measure (e.g., A–E–B–F[#]–C[#]–G[#]).

¹⁵⁴ See, for example, rehearsal 2; the beginning of the recapitulation (11) and the second theme group in the recapitulation in A minor (12); and the restatement of the first theme during the coda, at rehearsal 19. This subdominant (or ambiguous) opening is subdued by the arrival of the tonic by a strong musical gesture (1), foreshadowing on a deeper level the closing of the movement (subdominant cadence)—see chapter 3.

Example 4.5

Violin Sonata, rehearsal 9:5–10:4

The musical score is presented in three systems. The first system, labeled with rehearsal mark (9.5), features a Violin part with a long, expressive slur over four measures, starting with a piano (*p*) dynamic. The Piano part consists of two staves with intricate rhythmic patterns and slurs, marked *espress.*. The second system, starting at rehearsal mark 10, shows the Violin part with a *cresc.* marking and a fortissimo (*f*) dynamic. The Piano part continues with complex textures and slurs. The third system concludes the passage with a final slur in the Violin part and a *rit.* marking in the Piano part.

Example 4.6

Violin Sonata, rehearsals 9:5–10:4, reduction

10

G[◦]7/F A/E D[◦]7 E7/D A[◦]7/G B/F# E[◦]7 F#7/E B[◦]7/A C#G# G[◦]7 G#7/F#

This chromatic spin on a traditional diatonic cycle is instantly followed by another sequence, a significant series of half-diminished seventh chords, leading to the recapitulation of the movement. The music that follows this section of the Violin Sonata provides us with an excellent segue to the next subsection of this monograph, where we will examine instances of successive reiterations of diminished seventh chords.

Parallelisms and Symmetries

After exploring Elgar's use of the diminished seventh chord in diatonic contexts, let us now turn to his employment of this sonority in more chromatic environments. Continuing with Elgar's Violin Sonata, Example 4.7 is a reproduction of the music that immediately follows the composer's chromatic spin on the circle of fifths. These two sequences (rehearsals 9:5–10:4 and 10:5–10:12) are connected by a common-tone—the D#—played by the piano and transferred to the violin for the next sequential progression. This next succession of half-diminished seventh chords is a sequential transposition of seventh sonorities. The final measure in the excerpt (10:12) vigorously brings back the first theme of the movement, now in the subdominant key of A minor.

Example 4.8 shows the voice exchanges for each seventh chord as well as makes clearer the symmetrical arrangement of the sequence's chord roots (see example 4.8b).

Example 4.7

Violin Sonata, rehearsal 10:5–10:12

(10:5)

The musical score for Example 4.7 consists of four staves. The top two staves are for Violin and Piano, and the bottom two are for Violin (Vln.) and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 1-4) is marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The second system (measures 5-8) is marked *largamente* and *f*. The score illustrates voice exchanges between the outer notes of the chords, with slurs and arrows indicating the movement of notes between staves.

The voice exchanges between the outer notes prolong each harmony for the full measure. The same prolongation repeats for the next three half-diminished chords. As one can observe by the roots of the seventh chords (4.8b), the first seventh chord ($D\sharp^{\circ 7}$) progresses to another sonority of identical quality a whole step above it ($E\sharp^{\circ 7}$). This succession is repeated a minor second above, starting at 10:9, leading to the half-diminished seventh chord of the key that is to follow, A (minor).

Example 4.8

Violin Sonata, rehearsal 10:5–10:12, reduction

4.8a

to A minor

4.8b

For both sequences discussed in the Violin Sonata (the fully- and half-diminished chords) the dynamic markings and articulation coupled with the ascending melody and change in tempo afford these passages a most dramatic quality. As a whole, from rehearsal numbers 9 until 11, the tonality is nowhere to be confirmed. This ambiguity is accomplished, first, by the circle of fifths (rehearsal 9) and by a sequence of seventh chords that do not resolve in the traditional, diatonic manner (rehearsal 10). In fact, in Elgar's Violin Sonata, the entire development section of the first movement (beginning in rehearsal 8) is tonally unclear. Before reaching the measures just analyzed, the harmony in the measures leading up to them is rather static. Thus, Elgar successfully achieve an emotionally charged and successfully meaningful passage—albeit tonally ambiguous—by utilizing both his well-known technique of sequence as well as by employing diminished seventh chords in an innovative manner.

In the next example, Elgar utilizes a descending chromatic sequence of diminished triads in his oratorio *The Apostles*.¹⁵⁵ As Mary Magdalene narrates the “Storm” scene and her vision of “a ship in the midst of the sea, distress’d with waves,” she sees the One, coming unto the ship.¹⁵⁶ Elgar employs a series of descending diminished triads that slides down chromatically to connect her narration to the description of the One coming closer to the ship (at rehearsal 98, see Example 4.9). The chromatic descending planing stops as Mary Magdalene “watches the wonder of ‘One walking on the sea’.” After reaching a D \flat -major chord, the orchestra retreats to *ppp* F in the violins to represent, as August Jaeger proposes, “a faint suggestion of the waves’ angry roar in the bass.”¹⁵⁷

A succession of half-diminished seventh chords employed by Elgar is also found in this same oratorio. Two measures before rehearsal 20 (rehearsal 19:6–7) the successive chords again slide down chromatically by half step (see example 4.10). The iterations are adjusted at the end to a G \sharp fully-diminished seventh (rehearsal 19:7.4), which resolves traditionally, bringing the music back into a more or less diatonic setting.¹⁵⁸ Jaeger describes this theme as such:

¹⁵⁵ A short commentary on this work and a link to a free score is found on pages 40–41 (Chapter 2).

¹⁵⁶ This miracle, Jesus walking on water, is found in three Gospels: Matthew 14:22–33, Mark 6:45–53, and John 6:16–21. In Elgar’s version of Jesus’s miracle, Mary Magdalene is represented as a spectator and narrator of the “Storm” scene. Jaeger writes that this scene, coupled with surrounding ones, “allied as they are to the rarest mastery over technique and expression, make the scene one of the genuine ‘creations’ in modern music.” In A. J. Jaeger, ‘The Apostles’ by Edward Elgar (Op. 49)—Book of Words with Analytical and Descriptive Notes. Novello’s Series of the words of oratorios, cantatas, &c. (London: Novello and Company Ltd., 1903), 26.

¹⁵⁷ *Ibid.*, 32.

¹⁵⁸ Other well-known examples of chromatic sequences (or chromatic parallelisms) are sufficiently registered in the literature on nineteenth-century music. See, for example Franz Liszt’s *Les Préludes*,

a short phrase charged with an inexpressible sadness—. . . This is the symbol of 'Christ's Loneliness,' a sequence of wailing chromatics, the two lower parts moving in diminished fifths. It is scored for viole and violoncelli, a conception well able to express acutest feeling—'tears from the depth of some divine despair.'¹⁵⁹

Example 4.9

The Apostles, rehearsal 97:9–98:4

98

And One com-eth un-to it, walk-ing (on the sea!)

measures 119–22 (curiously, also from the “Storm” section), and Puccini’s *La Bohème*, opening of Act II, starting at measure 145, which contains chromatic parallelism of fully- and half-diminished seventh chords, respectively.

¹⁵⁹ Jaeger, ‘The Apostles,’ 10.

Example 4.10

The Apostles, rehearsal 19:6–7 (“Christ’s Loneliness” theme)

This introductory analytical example demonstrates Elgar’s use of the half-diminished seventh chord in a non-diatonic environment. This analysis also supports the various claims about Elgar as a late nineteenth-century composer, at least when it comes to the employment of a prevalent end-of-century sonority. McCreless offers a more substantial example of Elgar’s novel employment of the half-diminished seventh chord by citing the composer’s *Violin Concerto*.¹⁶⁰ The first and third movements of this work are by far the most tonally unstable (at times even indiscernible or static) sections. In the last (third) movement Elgar employs a characteristic motivic practice dubbed the “mosaic technique.” Christopher Mark defines this as: “short-breathed two-bar themes, usually treated immediately in sequence, . . . bound together by a fluid (and remarkably rich) harmonic continuum in which tonal centres are suggested rather than confirmed, in the manner of Wagner’s roving tonality.”¹⁶¹ The initial theme of the *Violin Concerto*’s third movement consists of quintuplet figures that at first outline a B minor triad. This is

¹⁶⁰ For a free orchestral score or piano reduction version of this piece, see [http://imslp.org/wiki/Violin_Concerto,_Op.61_\(Elgar,_Edward\)](http://imslp.org/wiki/Violin_Concerto,_Op.61_(Elgar,_Edward)).

¹⁶¹ Christopher Mark, “The later orchestral music (1910–1934),” in *The Cambridge Companion to Elgar*, eds., Daniel Grimley and Julian Rushton (New York: Cambridge University Press, 2004), 156. Mark notices that this phrase was also used by Elgar’s contemporaries to describe his music.

followed at rehearsal 66 by a two-bar arpeggiated motive which is then succeeded by the violin playing in double stops. Both themes are presented in tonally ambiguous sections, with no obvious cadential gestures. These two short-lived musical ideas are connected by a most remarkable progression—an array of half-diminished seventh chords, voiced in root position ($^{\circ}7$) and second inversion ($^{\circ}4_3$), in succession. What makes this chromatic succession noteworthy is the fact that the series of seventh chords do not ‘slide’ from one to another, as observed in *The Apostles* and in the literature. Instead, with the exception of the first chord, the sonorities move (at times enharmonically) by root motion of descending fifth, as seen in example 4.11 (root motion in the example is indicated by a line):

Example 4.11

Violin Concerto in B minor, third movement, pickup to rehearsal 65:6–8

65:6

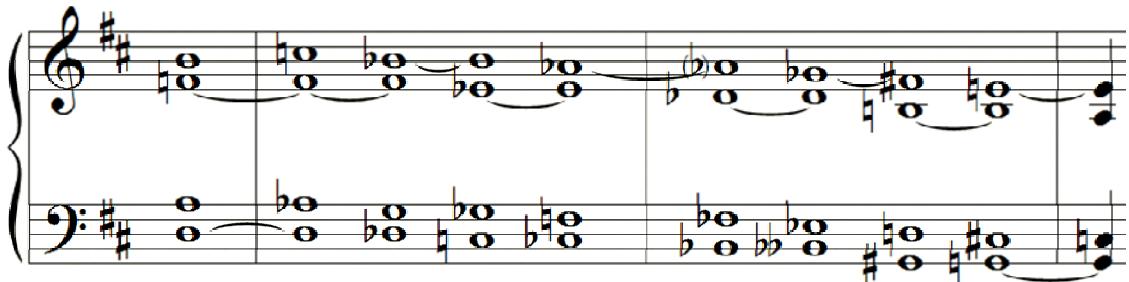
The musical score for Example 4.11 is in 4/4 time and marked *molto allargando*. It shows a sequence of half-diminished seventh chords in B minor. The chords are: B7^b9 (root position), F#7^b9 (second inversion), C#7^b9 (second inversion), G#7^b9 (second inversion), D7^b9 (second inversion), A7^b9 (second inversion), and E7^b9 (second inversion). A line connects the roots of the second through seventh chords, illustrating a descending fifth progression. The dynamics are marked *ff* and *(simile)*. The score ends with a *sf* dynamic.

Even though this section is tonally undefined, two tonally traditional motions help the listener to make sense of this segment: the root movement by fifth, and the downward resolution of each chord seventh.

The voice-leading of this chord succession is also noteworthy. First, the tritone of each chord does not resolve in contrary motion, as it usually does in a half-diminished seventh chord, but descends chromatically, giving a sense of plummeting down—the lower two notes are played by cello/contrabassoon and viola II/bassoon II. It is also interesting to notice that, by considering each chord as a pitch collection (in pitch-class space, apart from the voicing in the actual music), for each chord succession three notes descend, while one remains stationary. In addition, two of the moving voices fall by half step, while the other by whole step—see Example 4.12.

Example 4.12

Violin Concerto in B minor, third movement, pickup to rehearsal 65:6–8, reduction in pc space (unordered pc intervals)



This singular succession of half-diminished seventh chords appears elsewhere in the concerto, either expanded (rehearsal 81:9–13), modified (108:4–7), or a combination of both (114:1–4).¹⁶²

¹⁶² McCreless (2007) provides the reader with a hermeneutical interpretation of the third instance of this succession, which happens at the structural cadence at the end of the final movement, with no mention of the other two occurrences. He also links each of the first three pairs of half-diminished sevenths to his analysis of Elgar’s Second Symphony, discussed above.

The sonority we have been observing in Elgar's music is what is commonly named the "Tristan Chord." Arnold Schoenberg considered this seventh chord as one belonging to the category of "vagierende Akkord" or "vagrant chords." Schoenberg concludes that:

the chords of resolution [for a half-diminished seventh chord] are principally those whose tones may be reached by chromatic steps; or they are other vagrant chords, whose origin and relation do not require elaborate demonstration in the voice leading. . . . Thus, in general, the best connections of simple chords with vagrants or of vagrants with one another will be those in which the second chord contains, as far as possible, only tones that appeared in the first or are recognizable as chromatic raising or lowering of tones of the first.¹⁶³

As one can observe from Elgar's Concerto, the vagrant chords employed are parsimoniously connected. Therefore, the uniqueness of the vagrant chords in the Violin Concerto allow for a kind of tonal "suspension" different from a succession that moves by chromatic half steps. In fact, Schoenberg notices that vagrant chords are sonorities remote from the key and, "appearing in large numbers, will favor the establishment of a new *conceptual unit (Auffassungseinheit)*: the chromatic scale. It is not to be ignored that through accumulation of such phenomena the solid structure of tonality could be demolished."¹⁶⁴ In this work, instead of moving to one of several potential resolutions as spelled out by Schoenberg,¹⁶⁵ these vagrant sonorities lead directly to another vagrant sonority of the same type, thus enabling the music to avoid direct reference to a tonal center. It would take Elgar only one further step to achieve complete tonal suspension:

¹⁶³ Arnold Schoenberg, *Theory of Harmony*, trans. Roy E. Carter (Berkeley: University of California Press, 1978), 258–59.

¹⁶⁴ *Ibid.*, 247.

¹⁶⁵ *Ibid.*, 258.

let us now turn to examine this final use of seventh chords as a means to achieve complete tonal suspension.

Suspension of tonal syntax via the use of seventh chords

It is appropriate to recall that one of the goals of the present paper is to contribute with musical analysis to an investigation of Elgar's style in order to better characterize his compositional technique. McCreless observes that in both the Second Symphony and the Violin Concerto, "The parallels of harmonic technique and expressive import . . . place Elgar firmly in the orbit of the Wagnerian and post-Wagnerian musical worlds."¹⁶⁶ Yet, even though differences in interpretation of Elgar's music can happen, it should be clear that the present analyses will corroborate Elgar's compositional style as comparable to his late nineteenth-century Germanic contemporaries.

As an introductory example, a prolonged cadential progression will demonstrate Elgar's early employment of seventh chords to achieve tonal suspension.¹⁶⁷ Elgar's first oratorio, *Lux Christi* "represents an important step in his musical development. It was the longest work that Elgar had at that time composed, and the first in which he

¹⁶⁶ McCreless, "Elgar and theories of chromaticism," 11.

¹⁶⁷ Tonal suspension and the suspension of tonal syntax are terms used interchangeably. As stated on the opening chapter, the *modus operandis* of this monograph is that of descriptive analysis. In other words, claims about tonal ambiguity or instability, for example, assume that one knows what stability is, be it by extended exposure to this style of music or by intensive study of this musical corpus. Otherwise both passages, stable and unstable, would render the same psychological effect on listeners. Similarly, listeners familiar with tonal harmonic practices and the conventions of tonal harmony are in a certain way accustomed to identifying the resolution of certain dissonant intervals with tonicization, or cadence, which is the main quality of resolution.

adopted leitmotifs for the main characters and concepts.”¹⁶⁸ The extract from Example 4.13 comes from his *The Light of Life (Lux Christi)*, Op. 29, an oratorio from 1896.¹⁶⁹

Example 4.13

The Light of Life (Lux Christi), piano reduction of rehearsal H

In the final measures of the work’s prelude (“Meditation”) a series of seventh chords prolongs a traditional cadential progression introduced by cadential 6/4. This sonority is extended via two means: first, the prolongation is supported by a descending third dyad in the tenor voice, played in the orchestra by the lower instruments of each family. This sequential chromatic dyad repeats every two measures, over a pedal on D. Second, the melody presents a sequential line that outlines root motion by whole-tone: at rehearsal

¹⁶⁸ “Elgar – His Music : The Light of Life (Lux Christi), op 29,” accessed July 12, 2014, <http://www.elgar.org/3light.htm>.

¹⁶⁹ For a free orchestra or vocal score of this piece, see [http://imslp.org/wiki/The_Light_of_Life,_Op.29_\(Elgar,_Edward\)](http://imslp.org/wiki/The_Light_of_Life,_Op.29_(Elgar,_Edward)).

H:1–2, a C-major triad is spelled linearly in the melody, followed in the next measures by a B \flat , and then A \flat triad (shown in brackets). An augmented sixth chord at H:6 brings back the initial harmony, G \flat_4^6 , which is then followed by a bass descent (not completely shown in the example) that concludes the passage with a common ii 7 –V 7 –I in G major. By taking into account the pedal tone in the passage, most harmonies are a half-diminished or fully-diminished seventh chord that lasts for two beats—with the exception of the initial cadential 6/4, a D 7 (H:2.1), a D-minor seventh (H:3.1), an E \flat triad (H:5.1), and a D $^{\circ}$ triad (H:6.1). All of these sonorities prolong the initial harmony of a traditional cadential progression and do not resolve as expected. Instead, each dissonant harmony is substituted by another.

Another example of the suspension of tonality coupled with the employment of half-diminished seventh chords by Elgar is found in his symphonic study *Falstaff*, Op. 68 (1913).¹⁷⁰ Written in the tradition of Liszt’s symphonic/tone poem, this work is “based solely on the Falstaff of the historical plays (1 and 2 Henry IV, and Henry V).”¹⁷¹ As the characters of the play/music gather at a tavern, after the presentation of short-lived themes (Eastcheap themes, rehearsal 17f), Elgar introduces what he calls “more substantial material,” reproduced here in Example 4.14. This is the music that represents Falstaff “with his cheery companions . . . who sings, ‘When Arthur first in court.’”¹⁷² The theme is performed mostly by woodwinds, with the addition of string

¹⁷⁰ For a free orchestral score of this piece, see [http://imslp.org/wiki/Falstaff,_Op.68_\(Elgar,_Edward\)](http://imslp.org/wiki/Falstaff,_Op.68_(Elgar,_Edward)).

¹⁷¹ Elgar, Sir E. *Falstaff—Analytical Essay by the Composer*, reprinted from the *Musical Times* of Sept. 1913 (London: Novello and Company, 1913), 3.

¹⁷² *Ibid.*, 9. As we play the symphonic-poem game, suggested by James Hepokoski, we must constantly connect music and nonmusical image. According to Hepokoski, this type of musical genre “does not exist

doublings later. John Paul Edward Harper-Scott names it the “Arthur song,” and, repeating Elgar, notices that “This theme is more substantial than much of the material so far and is tonally complex.”¹⁷³

Example 4.14

Falstaff, piano reduction of rehearsals 19–20

abstractly in the acoustical surface of the music. Consequently, . . . , we are not permitted to ask whether we could deduce the proper images had we not been supplied with them in advance, or had we not at least been given some broad hints in their direction;” in James Hepokoski, “Fiery-pulsed Libertine or Domestic Hero? Strauss’s *Don Juan* Reinvestigated,” in *Richard Strauss: New Perspectives on the Composer and His Work*, ed. Bryan Gilliam (Durham: Duke University Press, 1992), 136–37.

¹⁷³ J.P.E. Harper-Scott, “Elgar’s Invention of the Human: *Falstaff*, Op. 68,” in *19th-Century Music* 28/3 (2005): 241. Donald Francis Tovey describes this theme as “blown up like a bladder with sighing and grief” (“*Falstaff*,’ Symphonic Study, Op. 68,” in *Essays in Musical Analysis: Illustrative Music*, vol. 4 of “*Essays in Musical Analysis*” (London: Oxford University Press, 1936), 8). Elgar disagrees when he writes, “Not at all! ‘A goodly, portly man, of a cheerful look, a pleasing eye and a most noble carriage.’” (Ibid.). Tovey boasts himself of his analysis, though, for he had described the entire piece before reading the author’s own commentary: “On the whole I am quite satisfied with my success in guessing the composer’s literary meaning” (Ibid., 3).

The chromatic complexity of this passage is softened by the constant bass ascent of a fourth, providing the listener with some familiar aural basis. One could even consider the possibility of a $(\hat{6}-)\hat{2}-\hat{5}-\hat{1}$ bass motion, as heard, for example, in the bracketed sections of the excerpt, particularly due to the major triads (which imply a dominant function) resolving by bass motion of a fifth. This passage is also filled with half-diminished seventh chords that do not resolve in a traditional manner. In addition, the presence of the half-diminished chords seems to be of minimal functional importance for this theme. In other words, whenever this theme reappears in the work (rehearsals 27 and 52), besides being always followed by the Eastcheap themes, the harmonization changes so that different sonorities appear where before there were half-diminished chords.

In rehearsal 27 the “Arthur song” is united with a “gargantuan” theme that displays Falstaff’s “boastfulness and colossal mendacity.”¹⁷⁴ Falstaff’s singing is thus combined with his true intention, demonstrating his deceit towards his friend and future king. Example 4.15 presents a reduction of this theme:

Example 4.15

Falstaff, rehearsal 25:2f (Falstaff’s “boastfulness and colossal mendacity”)



¹⁷⁴ Elgar, *Falstaff*, 7.

This wide-compassed musical idea is rearranged to form the bass part of the thematic blend (what Elgar described as “a vociferous combination for full orchestra”).¹⁷⁵ Still, when combined with the ‘more substantial material’, this latter theme is rearranged in order to provide the listener with the recognizable $\hat{5}-\hat{1}$ cadential suggestion, as seen in Example 4.16.

Example 4.16

Falstaff, rehearsal 27f (modified Falstaff’s theme)



Another piece that reveals Elgar’s suspension of tonality is the first part of *The Spirit of England*, Op. 80/I.¹⁷⁶ “The Fourth of August” is the first part of the set, and the last to be written. The harsh words that war poet Laurence Binyon penned, aimed toward Germany—the “Vampire of Europe” found in its sixth stanza—might have delayed Elgar’s completion of this movement.¹⁷⁷ Germany was highly regarded by Elgar, as several German performers premiered Elgar’s works, both at home and abroad. Jeremy Nicholas, writing for the BBC Radio, observes:

¹⁷⁵ Ibid., 9.

¹⁷⁶ Refer to Chapter 3, p. 79, for some background on this piece, and a link to a free score.

¹⁷⁷ The poem for *The Spirit of England* comes from three of Binyon’s war poems, collected in *The Winnowing Fan*, published 1914.

At that early stage of the war [1915], the unbridled national hatred of the Germans had yet to manifest itself. He [Elgar] put it [“The Fourth of August”] aside. . . . By the end of the year, anti-German sentiment had turned to ‘cold, steel-like anger’ (Ernest Newman) and Elgar resumed work on “The Fourth of August.”¹⁷⁸

“The Fourth of August” is a through-composed piece, with some recurring motives developed throughout. Aside from unstable transitional areas, the tonal centers are readily discernible with clear cadences. Some key areas last longer than others, and motives might occur in any of these key areas. Example 4.17 shows three main motives Elgar employs.

Example 4.17

“The Fourth of August,” from *The Spirit of England*, motivic ideas

Opening motive (rehearsal 1) C major motive (rehearsal 2:4)

G: I⁶ IV⁶ ii⁷ V C: I⁶ I ii⁷ V⁷ I ⁶ ii V

G minor Motive (reh. 10.1)

Gm: I V⁷ ii⁶₅

Detailed description: The image shows three musical excerpts. The first is the 'Opening motive' from rehearsal 1, in G major, consisting of a melody in the treble clef and a bass line in the bass clef. The second is the 'C major motive' from rehearsal 2:4, also in G major, with a similar two-staff structure. The third is the 'G minor Motive' from rehearsal 10.1, in G minor, with a melody in the treble clef and a bass line in the bass clef. Roman numerals are provided below each excerpt to indicate the harmonic structure.

¹⁷⁸ “Elgar on Radio 3: *The Spirit of England*, Op. 80 (1915-17),” BBC Radio 3, accessed October 13, 2013, http://www.bbc.co.uk/radio3/classical/elgar/notes/note_spirit.shtml.

The seventh stanza brings back the opening motive in a *poco più lento* and piano dynamic, after a stormy musical setting of the disquieting condemnation of Germany in the sixth verse. After a half-cadence in G major at rehearsal 14, the choir sings unsupported by the orchestra. This *a cappella* section disorients the listener, as the D_5^6 chord that precedes it does not resolve to any harmony in the current tonal area (G major). Instead, tonality is suspended as the harmonies involved in this section do not emphasize any tonal center.

Example 4.18 presents a reduction of the harmonies involved, including the extended linear progression in the bass voice, which traverses more than an octave before resolving to a tonic triad in first inversion. As noted on the example, the sonorities involved are a sequence of triads, either major or minor, followed by seventh chords, mostly with the seventh in the bass. The solid arrows point to chord progressions by a fifth, as in authentic cadences. The dotted arrows indicate what could be considered deceptive or irregular cadences. This entire section connects the D dominant seventh and the tonic triad that frame it by temporarily suppressing any sense of tonal grounding. Even though cadential progressions might direct the listener's ears to a certain tonal areas, this conclusion is thwarted by the sequencing of cadential progressions that follow one another.

Example 4.18
 "The Fourth of August," from *The Spirit of England*, rehearsal 14, harmonic reduction

The image shows a musical score for "The Fourth of August" from *The Spirit of England*, rehearsal 14, harmonic reduction. The score is in G major and 4/4 time. It features a piano accompaniment with a treble and bass clef, and a guitar part with a treble clef. The guitar part includes a harmonic reduction with fingerings (6, 4, 2, 4, 6, 4, 4, 2, 4, 6, 4, 2, 4, 6, 4, 2) and a final chord labeled G⁶. The piano part includes a final chord labeled D₅⁶.

Adopting a more suggestive analytical model, the soprano line of Example 4.18 could be seen as deeper level elaborations of a motivic figure that is found in the selected motives from Example 4.17. The bracketed short ideas that are present on all three motives shown above are also embedded in this floating tonal area of rehearsal nos. 14–15. Thus, this short phrase demonstrates Elgar expansion of tonality by his exploration of tonally ambiguous sections—sections that suspend tonality temporarily, but nevertheless can be understood within the framework of tonality, as harmonies that enclose this section are diatonic. Moreover, motivic ideas that appear in tonal areas throughout the piece are also developed on a deeper level in this tonally suspended segment. The following subsection of this chapter will consider irregular resolutions of seventh chords in Elgar’s music.

Irregular resolutions of seventh chords

As we look back into our analysis of Elgar’s Violin Concert (Example 4.11), a stimulating observation of these successive iterations of half-diminished seventh chords is the resolution of the last sonority of the excerpt. This cadential progression will lead to another interesting theoretical tool developed to analyze chromatic music, in particular the irregular resolutions of seventh chords to triads. The succession of half-diminished seventh chords in Example 4.11 does not suggest resolution, since all chords are dissonant. Instead, the voice-leading tendencies of, for example, the seventh of the chord, are simply replaced by those of the next chord.

On the other hand, as seen in the last two chords of example 4.12 (last whole-note to quarter-note chord), Elgar resolves a $C\sharp_5^{\flat 6}$ to an A-minor seventh chord in third inversion, leading to another thematic area. As noted above, the voicing highlights the smooth connection between chords: specifically, in this resolution two notes are sustained and two move down to form the next harmony. Richard Bass's research may help us contextualize this progression of dissonant chords. Even though devised to understand how chromatic harmonies operate at a surface level, particularly irregular resolutions of a seventh chord to a consonant triad, Bass's analytical tool explains the resolution of a half-diminished seventh chord to a minor seventh chord.

Bass asserts that these types of irregular progressions of seventh chords are

a kind of harmonic transformation that centers around voice leading from a dissonant (or contextually dissonant) dyad contained in a seventh chord to one of the consonant dyads in a triad. . . . When in a harmonic progression one of these dissonances resolves to a consonant interval in a major or minor triad, a sense of resolution is achieved.¹⁷⁹

In our example from Elgar's Violin Concerto, Bass's theories could explain how, even though the seventh of the resolution chord is sustained between the two sonorities, a smooth connection between chords is conferred because a dissonant dyad resolves to a consonant dyad in the subsequent consonant triad.

According to Bass, any resolutions of seventh chords that do not correspond to the traditional resolutions (diatonic, as in authentic and deceptive; secondary; or modally inflected) are usually classified in a peripheral category. In other words, dominant- and diminished-seventh chords that do not function in a tonicizing manner

¹⁷⁹ Richard Bass, "Enharmonic Position Finding and the Resolution of Seventh Chords in Chromatic Music," *Music Theory Spectrum* 29/1 (Spring 2007): 76–7.

are considered irregular, embellishing, or non-functional progressions.¹⁸⁰ In Schenkerian theory, where chromaticism must be reconciled hierarchically to a diatonic framework, the importance of chromatic harmonic progressions might be relegated to secondary importance. Indeed,

there is considerable evidence in the nineteenth-century repertoire that composers did not always see [irregular] resolutions of seventh chords as necessarily weak, or less ‘resolute’ than more conventional ones. . . . It seems only natural then, that as tonal music became more chromatic, this alternative resolution of [seventh chord types] not only increased in frequency, but also achieved a higher standing as integral constituents of a chromatic syntax.¹⁸¹

And, as will be noted below, the late nineteenth-century chromatic music of Elgar employs non-traditional resolutions of seventh chords in just this manner catalogued by Bass. In his part-song “Deep In My Soul” (Op. 53, no. 2), Elgar continually resolves seventh chords in unexpected ways, yet always providing a sense of resolution. At the song’s initial measures we find a progression between $B\flat_{\#5}^7$ and G major in first inversion (see Example 4.19, indicated with brackets).

Example 4.19

“Deep In My Soul”, reduction of measures 1–4

Andante espressivo ♩ = 69

Deep in my soul that tender secret dwells,
(Deep in my soul)

¹⁸⁰ The present paragraph and the following summary of the RES function are based on Bass’ article, “Resolution of Seventh Chords.”

¹⁸¹ Ibid., 74.

The beginning of this choral work suggests two potential tonics: one could hear the piece as if in E \flat , with the melody traversing $\hat{1}-\hat{2}-\hat{5}-\hat{4}$; or, as valid as the first option, the beginning might be understood as in A \flat , the melody outlining $\hat{5}-\hat{6}-\hat{2}-\hat{1}$. The key signature seems irrelevant for this ever-modulating composition. Indeed, the first notes could be considered to be in A \flat -major, especially if one takes into account a restatement of this musical idea at measure 38, this time supported by an A \flat major chord, which is preceded by an authentic cadence in that key. This progression is dramatically intensified by the crescendo markings, the expressive tempo indication, as well as the tenuto articulation at the resolution chord.

From this tonally unstable beginning, the progression at measures 2–3 modulates the song to G major (then to E major at measure 5, not shown). The aural efficacy of this progression is attained by a premise Bass maintain: “the sense of resolution in progressing from a seventh chord to a consonant triad is based on contrary motion from a characteristic dissonant interval to a consonant one.”¹⁸² Thus, the progression in measures 2–3 in “Deep In My Soul” is plausible as a resolution not because it operates within a specific tonal context, but rather because it contains dyad successions that are characteristic components of conventional tonal progressions.¹⁸³ The tritone, the augmented sixth, and the diminished seventh are all dissonances embedded in seventh chords. Table 4.1 provides an inventory of these dissonances as they occur in seventh and augmented sixth chords as unordered pitch-class intervals

¹⁸² Ibid., 80.

¹⁸³ Ibid., 82–3.

(Table 4.1 (A)), as well a staff notation of the dissonances (Table 4.1 (B))—thus, the tritone is the interval 6; the augmented sixth, 2; and the diminished seventh, interval 3.

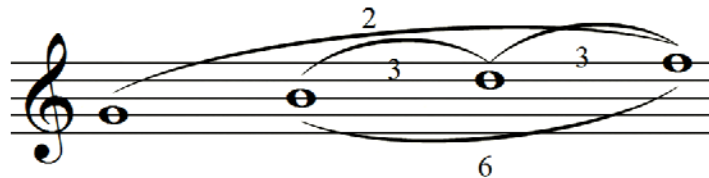
Table 4.1

A. Dissonances found in seventh chords as unordered pitch-class intervals

Unordered pc interval	found in:
Interval 6 (tritone)	<ul style="list-style-type: none"> the dominant seventh / German sixth the augmented dominant seventh ($V_{\#5}^7$) the half- and fully-diminished sevenths the French sixth
Interval 2 (augmented sixth)	<ul style="list-style-type: none"> the dominant seventh / German sixth the augmented dominant seventh ($V_{\#5}^7$) the half-diminished seventh the French sixth
Interval 3 (diminished seventh)	<ul style="list-style-type: none"> the dominant seventh / German sixth the half- and fully-diminished sevenths

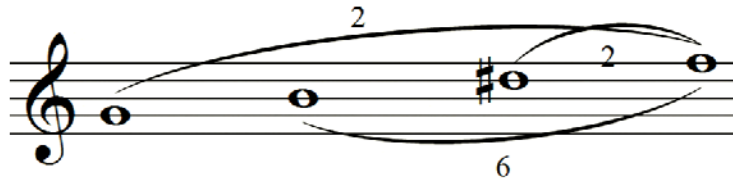
B. Dissonant intervals contained in seventh chords, considered enharmonically and as unordered pc intervals

a) dominant seventh / German sixth



Dominant seventh / German sixth	<ul style="list-style-type: none"> one interval 2 (augmented sixth) – G-F two interval 3 (diminished seventh) – B-D, D-F one interval 6 (tritone) – B-F
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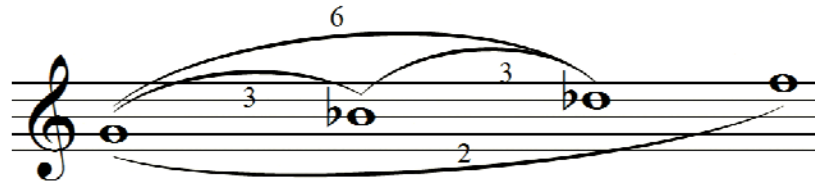
b) augmented dominant seventh



Augmented dominant seventh	<ul style="list-style-type: none"> two interval 2 (augmented sixth) – G-F, D#-F one interval 6 (tritone) – B-F
----------------------------	--

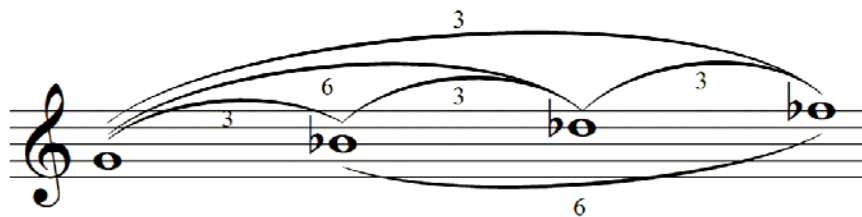
Table 4.1 (continued)

c) half-diminished seventh



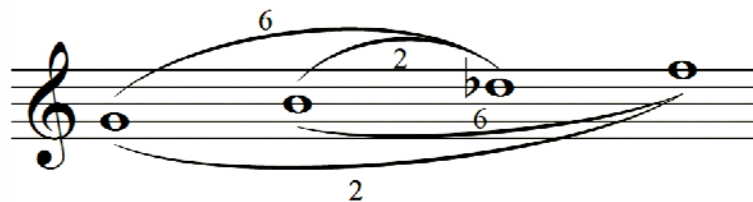
Half-diminished seventh	<ul style="list-style-type: none"> • one interval 2 (augmented sixth) – G-F • two interval 3 (diminished seventh) – G-B\flat, B\flat-D\flat • one interval 6 (tritone) – G-D\flat
-------------------------	--

d) fully-diminished seventh



Fully-diminished seventh	<ul style="list-style-type: none"> • four interval 3 (diminished seventh) – G-B\flat, B\flat-D\flat, D\flat-F\flat, G-F\flat • two interval 6 (tritone) – G-D\flat, B\flat-F\flat
--------------------------	--

e) French sixth



French sixth	<ul style="list-style-type: none"> • two interval 2 (augmented sixth) – G-F, B-D\flat • two interval 6 (tritone) – G-D\flat, B-F
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The way pitches are notated does not necessarily imply their resolution tendencies, as commonly understood in tonal music. Therefore, for any of the sonorities notated above, there is a variety of possible resolutions, as long as these resolutions follow the characteristics of common voice-leading motions of dissonances—pc interval 6 to either 3 or 4; 2 to 0; and 3 to 5. Examples 4.20a–d show examples of resolutions of the

dissonant dyads discussed here. The filled-in noteheads indicate the notes forming the dyads of the characteristic dissonance-to-consonance resolutions.

Example 4.20

Resolutions of dissonant dyads¹⁸⁴

a) Brahms, Symphony 3 b) Brahms, Symphony 4 c) Wagner, *Tristan und Isolde*, act III, scene I d)

In the example, the numbers below the chords refers to the unordered pc intervals, or the dissonant dyads (pcs 6, 2, and 3), that resolve to the consonant dyad of the next triad (pcs 3, 4, 0, and 5). The motions shown above will thus provide the tonal listener with a sense of resolution.¹⁸⁵

Returning to Elgar’s “Deep In My Soul” (Example 4.19), the plausibility of resolution between the two sonorities involved is due to the fact that one of the dissonances, pc interval 2 (F#/A♭), resolves in a traditional manner—in contrary motion. This is shown in the next example.

¹⁸⁴ The progression in b) is also given in Bass’s article; Bass also provides other examples from R. Strauss, Chopin, and C. Franck. For additional examples, the reader might consult Musorgsky’s *Boris Godunov*, act III, rehearsal 26 (for pc 2-0); Wolf’s “Man sagt mir, deine Mutter woll es nicht,” no. 21 of his *Italienisches Liederbuch* (pc 2-0); and Chopin Nocturne in A♭, Op. 32, no. 2 (pc 2-0).

¹⁸⁵ The progressions in Example 20 are referred to in the literature as embedded in omnibus sequences (Gauldin); as altered dominant seventh chords (Laitz; who refers to the cadence in the theme of Brahms’s fourth symphony as “a weak authentic cadence”); and as altered augmented sixth chords (Laitz). See Robert Gauldin, *Harmonic Practice in Tonal Music*, 2nd ed. (New York: W. W. Norton & Company, 2004); and Steven G. Laitz, *The Complete Musician—An Integrated Approach to Tonal Theory, Analysis, and Listening*, 3rd ed. (New York: Oxford University Press, 2012).

Example 4.21

Interval resolution contained in $B\flat_7$ to G major (pc interval 2)

pc intervals: 2 0

To help classify the types of resolution for each seventh chord to a consonant triad, Bass developed what he calls the RES function.

The RES function can thus be used to generate a collection of all possible resolutions of those seventh chords that, in classical practice, are associated with tonicizing progressions. The collection includes resolutions that take place in a chromatic environment that cannot be easily understood from a purely tonal perspective.¹⁸⁶

The progressions that this model facilitates to understand are those that fall into a certain type of seventh-chord resolution taking place in tonally ambiguous passages. These progressions play important roles in some central routines of classical harmonic practice and the resolution of the dissonant dyads represent particular aspects of those routines.

Following Bass' instructions, RES functions will be represented by the formula RES $m-n$ (\bar{x} , \bar{y}). The m will stand for the dissonance present in the seventh chord, whether pc intervals 6, 2, or 3; whereas n represents the consonant dyad included in the consonant triad of resolution. Both are represented as unordered pitch-class intervals (0=octave through 6=augmented fourth/diminished fifth). For seventh chords containing two instances of a dissonant dyad—as with the presence of two pc interval 2s in the augmented dominant seventh—the dyad containing the lowest numbered

¹⁸⁶ Ibid., 83.

pitch class is indicated by the addition of the letter *a* to *m*. Consequently, the analogous dyad is indicated *mb*. So, for the progression found in Elgar's music being examined, the initial RES formula would contain RES 2a-0, since the dissonant dyad F_#/A_b contains the lowest numbered pitch class—F_#=6.¹⁸⁷ Additionally, parenthetical numbers indicate the dyad within the triad of resolution. The dyad will be represented by the chord factors (root, third, or fifth) symbolized by $\bar{1}$, $\bar{3}$, or $\bar{5}$, respectively. In the case of intervals 2-0, as in our present progression, \bar{x} and \bar{y} will always be the same chord factor. Therefore, the parenthetical portion will be followed by the mathematical signs ⁺ or ⁻ indicating the quality of the triad (major and minor, respectively).

Returning to the progression shown in Example 4.21, the RES formula for it is thus RES 2a-0 ($\bar{1}$, $\bar{1}$)⁺.¹⁸⁸ Also, the progression that connects the two thematic areas in the Violin Concerto (Example 4.12) could be understood (under ideal voice-leading) as a RES 2-0 ($\bar{3}$, $\bar{3}$). As one attempt to blend two theoretical tools, namely transformational theory and aspects of traditional tonality, the chord of resolution in this progression (A minor seventh) could be understood as an elision of a cadence to the continuation of a new thematic area. An analogous tonal event would be, for example, an authentic cadential progression in which a seventh is interpolated into the chord of resolution (tonic) to create V⁷/IV, thus requiring continuation of some sort. The elided structural cadence near the end of Haydn's Symphony no. 101/IV is an example of that.¹⁸⁹

¹⁸⁷ F_#/A_b = pcs 6/8; the other dyad in the chord, B_b/A_b = pcs 8/10.

¹⁸⁸ For additional conditions and qualifiers for the RES function, see *Ibid.*, 83–8, 97–8, and *passim*.

¹⁸⁹ The Haydn example and the proposed synthesis of theoretical tools were suggested as a result of a personal conversation with Richard Bass (July 07, 2014). Bass writes, "I don't see any problem in someone coming along . . . and postulating that the triadic point of resolution could be elided by the addition of a

To emphasize the tonicizing potential, as experienced in an authentic (dominant-to-tonic) progression, of seventh chords that fit the parameters of the RES function, every resolution between the seventh chord and the consonant triad that follows contains a leading-tone type motion in which one voice ascends by half-step. Additionally, Bass observes that “these dyads successions appear to be the single most important aspect of resolution that carries over from classical harmony to more chromatically conceived music, where tonal and functional ambiguity become more common,”¹⁹⁰ a fitting chromatic technique, employed by Elgar in “Deep In My Soul” to provide variety and richness in the harmonic domain.

From this entire late-Romantic set, Op. 53/2 is the one with the least diatonic settings, lacking any key-defining cadences. In fact, for the first of the set, “There Is Sweet Music”—a blend of two choruses (male and female) singing in two different keys (G and A \flat)—McCreless has noticed instances of structurally deep hexatonic spaces.¹⁹¹ “O Wild West Wind!” (no. 3) and “Owls (An Epitaph)” (no. 4) share the same key signature as “Deep in My Soul” (no. 2), and no. 3 ends in a similar manner as no. 2—with a diminished-seventh chord on the leading tone. “Owls” does contain a few cadential gestures throughout, most of them from an augmented dominant chord to its tonic a fourth up. This is the only song of the set with words by the composer himself.

Modulating to and back from E major, it ends inconclusively with a bare descending

chord seventh, thus generating new implications for dissonance resolution at the same moment that the characteristic dissonance of the RES function resolves;” and “ why not allow for the same interpretation in any of the RES function progressions, as long as at least one of the characteristic dissonances in the first seventh chords resolves in accordance with the function?”

¹⁹⁰ Ibid., 84.

¹⁹¹ McCreless, “Elgar and theories of chromaticism,” 27–8.

chromatic dyad E \flat /G to D/F \sharp , with the words “Nothing” sung by the women in response to the men’s question “Is it . . . *what?* . . .” This dyad figure starts and ends the work, frustrating any attempt of confirming a key.¹⁹²

The employment of RES progressions in the second choir piece of the set occurs seven times, and the particular RES 2a-0 ($\bar{1}$, $\bar{1}$)⁺ appears four times in the entire composition. From a Schenkerian perspective, this progression embellishes, in a deeper level, a neighboring tone to the subdominant harmony. Indeed, the entire piece oscillates between E \flat as the tonic and A \flat , with two middleground excursions to D major and B major. These two digressions are the only sections that present a more diatonic, tonic-dominant, framework, although still with chromaticism. Example 4.22 is a middleground reduction of the entire piece, demonstrating the alternation between these two harmonies. As this example shows, from a middleground perspective the entire piece functions as a much prolonged plagal domain (for the concept of plagal domain see chapter three, pp. 62f.).

Formally, the piece could be considered as a seven-part Rondo (ABACAB’A). The A section comprises the departure from the tonic to the subdominant and back (measures 1–5), and includes the neighboring motion that contains the RES function

¹⁹² Geoffrey Hodgkins describes “Owls (An Epitaph)” as “probably the strangest that Elgar ever set. It is very chromatic and there are some weird harmonies. Jaeger said that it baffled analysis and he knew ‘nothing like it. The word[s] . . . are as strange and vague as the music . . . It is frankly nihilistic . . . and the music deepens the gloom.’ However, he also finds it ‘as full of genius as anything Elgar has done.’ The composer had told Jaeger: ‘It is only a fantasy & means nothing. It is in [a] wood at night evidently & the recurring *Nothing* is only an owlish sound.’” In *Choral Songs of Sir Edward Elgar*, London Symphony Chorus, Vernon Handley (conductor), Recorded April 1998, Hyperion CDA67019, compact disc, liner notes.

analyzed above.¹⁹³ The next section, B and its variant B' (measures 6–14 and 43–50), is a prolongation of the tonic, with a diatonic episode in between.

Example 4.22

“Deep In My Soul,” Op. 53/2, middleground reduction

The image displays a middleground reduction of a musical score in bass clef, spanning measures 1 to 55. The score is divided into three systems. The first system (measures 1-14) is in E-flat major, with a tonic prolongation from measure 1 to 14. Chord symbols below the staff are E♭: I (measures 1-5), IV (measures 6-10), D: IV[♯] (measures 11-13), V (measure 14), and (D) (measure 14). The second system (measures 15-42) continues the E-flat major tonic prolongation. Chord symbols are I (measures 15-19), IV (measures 20-24), V (measures 25-33), and I (measures 34-42). The third system (measures 43-55) is in B major, with a tonic prolongation from measure 43 to 55. Chord symbols are B: I[♯] (measures 43-49), V[♯] (measures 50-54), and I (measures 55). Functional labels above the staff include RES 2a-0 (I, I)⁺ (measures 1-14), RES 2-0 (I, I)⁺ (measures 15-19), RES 2-0 (I, I)⁺ (measures 20-24), RES 2-0 (I, I)⁺ (measures 25-33), RES 2-0 (I, I)⁺ (measures 34-42), RES 2-0 (I, I)⁺ (measures 43-49), and RES 2-0 (I, I)⁺ (measures 50-54). A common-tone diminished seventh chord (c.t. °7) is indicated above measures 10-14 and 49-50.

Each diatonic detour that prolongs the tonic in section B returns to the home key via a common-tone diminished seventh. In addition to that, the second diatonic area in B' begins with an upper neighbor to a cadential 6/4 in B major. This progression is also achieved with a RES function. The motion from a G-major dominant seventh to a B-major triad at the surface level is represented by RES 2-0 ($\bar{5}, \bar{5}$)⁺.

¹⁹³ In Example 4.22, notes in parentheses indicated enharmonic reinterpretation.

The middle section in this piece, C, which divides the form into two equal halves, is found between measures 20–37. It presents new material before the tonic moves up to the subdominant, as in section A. The only other modification found at the middleground level is the final resolution to the tonic, accomplished by way of a fully-diminished seventh chord of the leading tone (D^{o7}) under a tonic pedal. Hence, Elgar demonstrates his harmonic artistry in this tonally obscure piece by utilizing irregular resolutions of seventh chords in order to prolong a harmony as well as to introduce distantly related tonal areas. These irregular progressions accomplish their sense of resolution by the particular motion of the dissonant dyads present in the seventh chords, as shown by the RES functions presented above.

Conclusion.

This chapter highlights harmonic practices that Elgar adopted that are comparable to that of his Germanic contemporaries. It was shown how, from his works, Elgar applied the half- and fully-diminished seventh chords idiosyncratically in his orchestral as well as choral music. Besides applying diminished-seventh chords diatonically, Elgar also employs these sonorities in parallelism and also sequentially. The sequential employment of diminished-seventh chords is usually embedded within some sort of diatonic gesture, such as root movement by a fourth and/or by resolving the seventh of the chord downward. These compensatory gestures provide an aurally familiar grounding for the listener accustomed to diatonic music, helping him/her make sense of these irregular passages. In addition, we observed Elgar's unusual resolutions

of seventh chords. These progressions are also successful because of the demonstrated motion of the dissonant dyad in the seventh chord as it changes into a consonant one in the triad of resolution. In all, the previous analyses of Elgar's music indicates the type of influence the composer received from the music of his time as well as his distinctive application of these harmonic practices.

CHAPTER FIVE

Conclusion

The present dissertation contributes to music theory's collection of analyses of repertoire pieces that have not been adequately analyzed, in particular, the music of Edward Elgar. There is, indeed, an inherent contradiction between, on the one hand, concert repertoire (which appeals to audience but does not garner analytical interest) and, on the other hand, works within the so-called musical canon (which have attracted analytical interest, but do not appeal to audiences). Elgar is a clear example of one of the composers whose works have been appealing to audiences, but which have until today drawn relatively little analytical interest. Musicologist Richard Taruskin makes a case about the distinction between repertory and (musicological) canon. He writes that

A large quantity of the music composed since the late nineteenth century, much of it deemed most interesting and significant by historians, has been written not for the concert repertoire but for the canon. If one looks beyond the standard operas to orchestral programming, the symphonies and concertos by Sergey Rachmaninoff, Jean Sibelius, *Edward Elgar*, and other contemporaries of Puccini are among the most performed and popular. Their repertory works, however, are much less studied than many rarely heard canonic pieces.¹⁹⁴

Nevertheless, although Taruskin calls attention to the lack of analytical consideration given to the music of Elgar, he himself does not spend the necessary 'musicological time' discussing even Elgar's life. Indeed, Harry White notices: "It is hard to understand why Taruskin should not consider Elgar's orchestral music at least in terms of the rehabilitation of the symphony . . . if not in the context of British musical

¹⁹⁴ Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music—College Edition* (New York: Oxford University Press, 2013), 780. Added italics.

culture before and after the First World War.”¹⁹⁵ Moreover, even if it is the case that Elgar’s works belong to both the (musicological) canon and the popular international repertory, it still is not correct to assert that his music has received attention from an analytical and stylistic perspective. Therefore, the present paper presents a contribution to the corpus of analysis on the music of Elgar. Altogether, the analyses presented here form a cumulative case corroborating the various claims about Elgar as a late-nineteenth century post-Wagnerian composer.

From the pieces analyzed, one can easily notice both the chronological stylistic changes during the composer’s life span and the manifest adoption of harmonic techniques employed by so-called ‘modern’ diatonic composers of his time such as Liszt and Wagner. Moreover, we may never know whether Elgar consciously employed ‘modernistic’ harmonic progressions from these composers as musical foils and points of reference, or if he unconsciously absorbed these sound materials into his music. Indeed, we know from his correspondences with music publisher and critic August Jaeger that Elgar was frequently compared to Wagner and to the ‘new music’ of the time. For example, when describing his reaction to the proofs of *The Dream of Gerontius*, Part I, Jaeger writes that “Since ‘Parsifal’ nothing of this mystic, religious music has appeared to my knowledge that displays the same power & beauty as yours.

¹⁹⁵ Harry White, “The Rules of Engagement: Richard Taruskin and the History of Western Music,” *Journal of the Society for Musicology in Ireland* 2 (2006–7): 40.

Like Wagner you seem to grow with your greater, more difficult subjects.”¹⁹⁶ Jaeger

further proposes:

Do you know, I wanted you to suggest, in a *few* gloriously great and effulgent orchestral chords, given out by the whole force of the Orchestra in its most glorious key, the MOMENTARY *vision* of the Almighty. A few Chords! . . . But! grant you, it wanted a Wagner or R. Strauss to do that, nobody else could dare attempt it. No!, as I know now, not even E.E..¹⁹⁷

To which Elgar reluctantly complied—and Jaeger replied in a telegraph, “Splendid.”

James Hepokoski notices that the generation after Elgar’s employed the term “post-Romanticism” (or late Romanticism) pejoratively.¹⁹⁸ Supporters of the dissonant ‘new music’ (also called high modernist composers) of the years before and after the First World War attached this term of reproach to the younger generation that started their careers in the late 1880s and 1890s. In contrast, I employ the label post-Romanticism not in a pejorative manner, but rather as a means to compare Elgar’s music to the music of Wagner. The idea that these post-Romantic composers, Elgar included, thought of themselves as the first modernists is of little implication here. How Elgar’s contemporaries employed the term to the composer’s work is well-documented by McGuire’s works.¹⁹⁹ The label is used here in the sense that Elgar consciously or unconsciously employed similar harmonic techniques compared to the music of his contemporaries, among them Wagner. In other words, whatever Elgar or his critics

¹⁹⁶ Robert Anderson, foreword to the vocal score of Edward Elgar, *The Dream of Gerontius* (an oratorio for mezzo-soprano, tenor and bass soloists, chorus and orchestra), text from *The Dream of Gerontius* by John Henry Newman, ed. Hywel Davies and Bruce Wood, *The New Novello Choral Edition* (London: Novello & Company Limited, 2002), vi–vii.

¹⁹⁷ *Ibid.*, vii.

¹⁹⁸ James Hepokoski, “Beethoven reception: the symphonic tradition,” in *The Cambridge History of Nineteenth-Century Music*, edited by Jim Samson (Cambridge: Cambridge University Press, 2002), 456.

¹⁹⁹ Charles Edward McGuire, “Edward Elgar: ‘Modern’ or ‘Modernist?’ Construction of an Aesthetic Identity in the British Music Press, 1895–1934,” *Musical Quarterly* 91/1–2 (2008), 8–38.

thought he was doing, his music nevertheless can be compared to the music of Wagner and provide engaging insights. Nevertheless, I believe Elgar pushed the boundaries of the musical system to its socio-aesthetic limits, but not past it, as did composers such as Schoenberg and Webern, both publishing their earliest atonal works around 1910.

A final analytical example will illustrate a remarkable section from Elgar's *The Apostles* that binds independent elements presented in the preceding chapters into an impressive musical account. A large-scale segment of this oratorio contains, besides RES functions (Chapter Four), progressions within hexatonic space, deep level equal-division of the octave (Chapter Two), as well as deep and surface level plagal cadences (Chapter Three). Example 5.1 through 5.3 provides a reduction of rehearsals 111–121 of the work based on Schenkerian principles. In Schenkerian analysis, an essentially diatonic theory, chromatic passages of tonal music are necessarily attached to a diatonic background. This background is naturally embedded with harmonic functions—primarily tonic and dominant, but also predominant harmonies. Therefore, chromaticism is a feature of, mostly, foreground structural levels that must ultimately be reconciled to the more important diatonic background.

Patrick McCreless affirms that “although Schenker’s theory is fundamentally not a chromatic theory at all, but a diatonic one, it claims to be able to contextualize the most complex chromatic events and give them meaning in a broadly diatonic context.”²⁰⁰ The following analyses will therefore demonstrate the existent diatonic framework, although a weakened one, that is present in this highly chromatic section of

²⁰⁰ Patrick McCreless, “Elgar and theories of chromaticism,” in *Elgar Studies*, eds., J. P. E. Harper-Scott and Julian Rushton (New York: Cambridge University Press, 2007), 31.

The Apostles. The lack of a *Kopfton* and the descent of the *Urlinie* in the analysis indicate the highly chromatic and tonality-defying nature of the passage—at least in terms of a middleground analysis.

The initial measures of this section almost divide the octave into equal segments of minor thirds (Example 5.1). The entire section (up to 116) prolongs harmonies that are related by a minor third— $G\flat$ - $E\flat$ - C - $E\flat$ - $G\flat$. These key areas are tonicized at important moments. After a short intro in $D\flat$, over an $A\flat$ pedal (not shown in the excerpt), the music wanders between tonic and dominant, but fails to resolve to the tonic $D\flat$. Instead, as seen in Example 5.1, an F° triad leads to a cadence in $G\flat$ at 111:4. This initial tonal area is prolonged, and another diminished triad leads to a confirmation of this $G\flat$ tonic.

After the tenor announces Jesus's arrival in Caesarea Philippi, he introduces Jesus's question to his disciples—"But whom say ye that I am?." Jesus' tonal area, $E\flat$,²⁰¹ arrives via a dominant cadence (111:8), and it descends diatonically until it reaches the dominant of the next tonal area, C major, right before rehearsal 112. The Chorus, probably answering as the disciples, sings a melodic line (C-B-A-G) that descends to the fifth scale degree of C major, above an E pedal. $E\flat$ returns again at 113, without much preparation, as the key in which Jesus speaks to his disciples.

²⁰¹ McCreless and others notices Christ's key as $E\flat$ major in this work. This key contains, for them, significant hermeneutical meaning; see *Ibid.*, and *passim* (in J.P.E. Harper-Scott, McGuire).

Example 5.1

The Apostles, middleground reduction of rehearsals 111–115

The musical score is divided into two systems, each with a vocal line and a piano accompaniment line.

System 1 (Rehearsals 111-112):

- 111 (111:4) Tenor:** The vocal line begins with a whole note G^b (marked with a '6').
- 111 (111:8) Jesus:** The vocal line begins with a whole note E^b (marked with a '6').
- 112 Chorus:** The vocal line begins with a whole note C (marked with a '6').

System 2 (Rehearsals 113-115):

- 113 Jesus:** The vocal line includes the lyrics "But whom say ye that I am?". It begins with a whole note E^b (marked with a '6').
- 113 (113:4) Peter:** The vocal line begins with a whole note IV^o.
- 113 (113:8) Jesus:** The vocal line begins with a whole note V²/IV.
- 114:** The vocal line continues with lyrics "Upon this rock I will build My Church". It includes notes marked with '4', '3', and '2'.
- 115:** The vocal line continues with the same lyrics. It includes notes marked with '7', '6', '5', '4', and '3'. The piano accompaniment features a chord marked G^b and a final measure with a chord marked I.

Harmonic analysis symbols are placed below the piano accompaniment line: E^b, G^b, IV^o, V²/IV, IV⁷, V⁷/V^o, G^b, I, iv⁶, and I.

As recorded in the Gospels, Peter answers Jesus, within the middleground E_b prolongation at 133:4. Peter's key is the subdominant of E_b — A_b . Jesus sings again at 113:8, in his key of E_b , blessing Peter ("Simon Bar-Jona") for his answer. Jesus' blessing, although prolonging the tonic, is tainted with Peter's tonal center, A_b , as observed by the presence of the seventh of E_b , turning it into a secondary dominant seventh.²⁰² This dominant chord resolves, in a deeper level, to its minor chord of resolution, an A_b -minor (added seventh) chord, which in turn cadences to the home key of E_b in a plagal motion. Notice as well that the music in this section wanders between its momentary tonic (E_b) and its subdominant (A_b), revealing the plagal motion that is characteristic of these measures. As Jesus finishes his blessing upon Peter, the minor-third cycle returns back to G_b at rehearsal 115. Similarly, the cadence that leads to the return of G_b is also a plagal motion from iv^6 to I in G_b major.

At rehearsal 115, the music prolongs the initial part of the opening section of music that divides the octave in equal parts, as Jesus sings "Upon this rock I will build My Church," referring to Peter. This prolongation of G_b is achieved in a rather diatonic framework. Example 5.2 shows how the tonic prolongation is attained through an irregular *Ursatz* structure—as the *Bassbrechung* reaches the dominant (D_b) at 155.4 through a linking intermediate harmony (C_b), the apparent *Kopfton* B_b ($\hat{3}$) does not resolve to A_b ($\hat{2}$).

²⁰² In the graph, broken ties connect tones retained though intervening notes (as in rehearsal 113) as well as it connects related chromatic half-step motions (as at the end of rehearsal 114). The choices of Schenkerian graphic notation are drawn from principles exposed in Allen Cadwallader and David Gagné's *Analysis of Tonal Music—A Schenkerian Approach*, 3rd edition (New York: Oxford University Press, 2011); see especially the Appendix "Introduction to Graphic Notation," 384–402.

Thereafter, there is a transition from Jesus' declaration to the chorus' proclamation of the Great Commission. As the Chorus returns at rehearsal 116, the prolonged $G\flat$ turns into a dominant seventh in $B\flat$ in third inversion, which then resolves back to $G\flat$. The cadential quality of this progression can be expressed in terms of the RES function—RES 3a-5 ($\bar{1}, \bar{5}$)⁺—where the dissonant interval D/F (interval class 3) resolves in contrary motion to the root and fifth of the next chord shown in the graph with a bracket under the score. The sense of resolution is further emphasized by the tempo changes (*rit.*) and the dynamic adjustment (forte to piano), as shown in the example (in and around rehearsal 116).

Starting at rehearsal 116 (Example 5.2), a progression of harmonies a tritone apart (augmented fourth: $G\flat$ to Cm) is repeated once ($A\flat$ to D), as the Chorus sings. What would be a second repetition of it is compressed to a diminished fourth (G to $C\flat$, shown in the example with a dashed bracket). This compression results in triads of opposite quality and from opposite poles of the same hexatonic cycle. This hexatonic pole operation (PLP), besides breaking the tritone series, leads back to the temporary key of the excerpt via a IV–V–I in $G\flat$ major.²⁰³ The hexatonic poles are, therefore, the way Elgar facilitates the return to the current key.

²⁰³ This section somewhat contradicts the findings of Richard Cohn regarding hexatonic poles. Cohn claims that such progressions express a sense of uncanniness. He provides examples from musical works that contain text as well as purely instrumental pieces. It is possible, nevertheless, that Elgar employs such series of chords unaware of its emotional potential and content; or that the lyrics of the passage (“Proclaim unto them that dwell on the earth, and unto ev’ry nation, and kindred, and tongue, the everlasting Gospel”) betray such classification. See Richard Cohn, “Hexatonic Poles and the Uncanny in *Parsifal*.” *Opera Quarterly* 22/2 (2006): 230–48; as well as “Uncanny Resemblances: Tonal Signification in the Freudian Age.” *Journal of the American Musicological Society* 57/2 (2004): 285–323.

Example 5.2

The Apostles, middleground reduction of rehearsals 115–117

115 "Upon this rock I will build My Church"

116 *rit.* Chorus Hex poles

117 Hex poles Jesus

A → LP → C#
(B#)

A similar sequential pattern is taken up again at 116:6, leading, this time, to a tonicization of A major ($B\flat\flat$), a chromatic third above $G\flat$. The second time around, this series starts off with the interval of a perfect fourth ($B\flat$ to $E\flat$, instead of the initial tritone) between the roots of the chords involved, repeated a second above as an augmented fourth ($C\flat$ to F). The last progression in this sequence ($B\flat m$ to D) also contains a hexatonic pole operation that similarly leads into a cadential progression in A major comprised of IV–V–I. This tonal area moves quickly, though, to a $C\sharp$ -major chord by another neo-Riemannian operation, an LP at rehearsal 117.

As Jesus enters again at rehearsal 117:3 (Example 5.3), he sings now in the key of $D\flat$, the enharmonic of $C\sharp$ from the previous measure. After a prolongation of $D\flat$, the bass leaps up to the dominant, $A\flat$, although it does not behave as such. The dominant chord reached is altered into an augmented chord that descends chromatically through a series of analogous triads. As seen in Example 5.3, in addition to the augmented chord series, a *Zug* is employed to prolong the tonic. This prolongation is also achieved by an unfolding of descending fourths in the upper voice. Nonetheless, as this chain of augmented triads reaches the tonic, it is altered from $D\flat$ to $D\sharp$ and transformed into the dominant of the next chord (at 118:4).

Example 5.3

The Apostles, middleground reduction of rehearsals 117:3–121

117:3 *Jesus* 118 (118:4) 119 (119:3) *Mary* *Magdalene* vi

10 + + (10) + + +

D: I

120 *Mary* 121

10 10 7

7 7 : V⁷/ii] E: | V⁷ I⁶ vi I⁶ V⁷ I⁶

The music finally arrives at the submediant harmony (vi / B \flat minor), as Mary Magdalene sings “Thy face, Lord, will I seek” (rehearsal 119:3). As the seventh of the chord is introduced (A \flat), the music returns to E \flat major by way of a reinterpretation of B \flat ⁷ (via pivot chord modulation) at rehearsal 120. As Mary (the mother of Jesus) sings in this new key (E \flat), this new tonal area is prolonged until the development of a V–I⁶ cadence at rehearsal 121. After that, starting at rehearsal 122, the music wanders through several musical ideas (motives) presented earlier in the oratorio without establishing any tonal center.

At rehearsal 126, when Jesus sings again (“Thy sins are forgiven,” to Mary Magdalene), an A-major dominant seventh is played *pianissimo*, signaling the key of the end of Part I (see Example 5.4)

Example 5.4

The Apostles, piano reduction of rehearsals 126:1–4

The musical score for Example 5.4 consists of two staves. The top staff is for the vocal line, labeled 'Jesus', in bass clef. The bottom staff is for the piano accompaniment, labeled 'Piano (Orch. reduc.)', in grand staff. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked *p* (piano) for the vocal line and *pp* (pianissimo) for the piano accompaniment. The lyrics are: "Thy sins are forgiven; Thy faith hath (saved thee:)". The score includes a rehearsal mark '126' at the beginning and '(126:3)' above the vocal line. The piano accompaniment features a dominant seventh chord (D: V⁷) in the first measure, which resolves to the tonic (I⁴) in the second measure, with a fermata over the tonic chord. The piano accompaniment also includes a triplet of eighth notes in the second measure.

This dominant seventh soon resolves to the tonic at 126:3. The arrival of the tonic is slowed by the retention of the seventh of the dominant chord, resulting in a sus4. The music oscillates between dominant and inversions of the tonic (D) until seven measures

after rehearsal 127. Here, a $D\sharp^{\circ 7}$ (spelled $E\flat-F\sharp-A-C\sharp$) resolves to the home key (D major) by a RES 2-0 ($\bar{1}, \bar{1}$)⁺ function, as shown in Example 5.5. The music after this cadence establishes and prolongs D major conclusively.

Example 5.5

The Apostles, piano reduction of rehearsals 127:5–8

RES 2-0 ($\bar{1}, \bar{1}$)⁺
 $D\sharp^{\circ 7} \rightarrow D$

127:5 128

rit. molto *lunga*

pp *fp*

To Choir:
"Turn you to the stronghold"

This segment of Elgar's oratorio, therefore, shows the composer's mastery of late nineteenth-century harmonic language as the composer incorporated together several techniques common to late-Romantic music.

Suggestions for further research

One of the goals of this dissertation was to pursue McCreless's suggestion that "virtually none of the theory, from Riemann, Schenker, Kurth, and Lorenz, to Proctor, Bailey, and beyond, has intersected at all with Elgar's music. A single essay, needless to say, cannot rectify this imbalance. But it can at least point out some examples that the

theories were developed to illuminate.”²⁰⁴ It is my hope that this document will serve both as a source of information on Elgar’s evolving style as well as an inspiration for further research into analytical areas that were beyond the goals of the present work. Much could be added to it. For one, few comments have been made regarding hermeneutical interpretations of the analyses presented. This type of approach will certainly explain some musical choices Elgar decided to pursue in order to achieve the desired effect as well as suggest directions one might take when performing his works.

In addition, one could surely investigate Elgar’s orchestral style. After all, Elgar was an innovator in the use of the orchestra as well—he went so far as to include a shofar in one of his works (*The Apostles*). It is also known that Elgar was a competent violinist, and this knowledge is reflected in his orchestral writings. Also, aspects of rhythm could be studied in Elgar’s music—see for example, his Carillon, where a four-note descending ostinato is continuously repeated in a $\frac{3}{4}$ time signature.²⁰⁵ Observations into Elgar’s usage of tonality were also left out of this research, whether it be associative, expressive, or directional (after Robert Bailey).²⁰⁶

Also, McCreless observes rare instances of literal statements of whole-tone and octatonic scales, and one addition to his catalog can be found in Elgar’s Second

²⁰⁴ McCreless, “Elgar and theories of chromaticism,” 23.

²⁰⁵ For a free transcription for piano by the composer of this piece see [http://imslp.org/wiki/Carillon,_Op.75_\(Elgar,_Edward\)](http://imslp.org/wiki/Carillon,_Op.75_(Elgar,_Edward)).

²⁰⁶ See, for example, Robert Bailey’s “The Structure of the ‘Ring’ and Its Evolution,” *19th-Century Music* 1/1 (1977): 48–61. From Elgar’s work, *The Black Knight*’s “Scene III” could be understood as employing directional tonality—it establishes D major in the beginning, and through several tonicizations, finishes in G minor (Picardy third). If considered in isolation, rehearsals 14 to the end of 24 of *The Apostles* (the “In the Mountain, – Night” scene) traverses from E \flat minor to A \flat minor, reaching other brief tonal centers in between. Another interesting piece is his Organ Sonata, Op. 28 (1895). In its first movement the thematic areas for the development are G major, F \sharp minor, and the dominant D major. At the recapitulation the themes are recalled in the tonic G major, B minor, and back to G major.

Symphony, at the very end of the first movement (rehearsal 66:3–4). More examples could be added to this list in order to assess Elgar's employment of non-traditional pitch collections (and maybe their meaning). Still, the present paper provides vast material for further interaction with other areas of research.

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1917: *Works for Violin and Piano*. Signum U.k. (376), 04/29/2014. Tamsin Waley-Cohen (Violin), Huw Watkins (Piano). Includes the Violin Sonatas of Claude Debussy (in G minor), Ottorino Respighi (in B minor), and Edward Elgar (Op. 82, in E minor); as well as "Pieces (5) for Violin and Piano," Op. 81, by Jean Sibelius. 2 compact discs.

Choral Songs of Sir Edward Elgar. London Symphony Chorus, Vernon Handley (conductor). Recorded April 1998, Hyperion CDA67019, compact disc.

Elgar, Edward. *Elgar Conducts Elgar—The complete recordings 1914-1925*. With The Symphony Orchestra & Royal Albert Hall Orchestra, Charles Mott, Henry Ainley, Agnes Nicholls, Marie Hall, Beatrice Harrison, and Leila Megane. Released December 2011. Music and Arts MACD1257. Includes *Carissima*, *The Sanguine Fan* op. 81, *Fringes on the Fleet*, *Carillon* op. 75, *Polonia*, *Starlight Express Suite* op. 78, *Cockaigne Overture* op. 40 'In London Town,' *In the South (Alassio)* op. 50, Violin Concerto in B minor op. 61, Cello Concerto in E minor op. 85, *Salut d'amour* op. 12, *Chanson de Nuit* op. 15 no. 1, *Scenes from the Saga of King Olaf: A Little Bird in the Air*, *The Dream of Gerontius—Prelude, Softly and gently, dearly-ransomed soul 'Angels' Farewell'* op. 38, *The Light of Life—Lux Christi (Meditation)* op. 29, *Sea Pictures* op. 37, *Enigma Variations* op. 36, *Pomp and Circumstance March* no. 1 in D major and no. 4 in G major op. 39/1, 4, *Bavarian Dances* (3), *Fantasia & Fugue in C minor* (after Bach, BWV 537) op. 86, *Overture in D minor* (after Handel, HWV 247), *The Wand of Youth Suite* (complete, plus unpublished takes and excerpts) nos. 1 and 2, op. 1a/b, *Symphony no. 2 in E flat major* op. 63. 4 compact discs.

_____. *Go, Song Of Mine - Part-Songs And Choral Works*. Ralph Allwood (director). With Rodolfus Choir. Scheduled for release on December 3, 2012. Signum Records SIGCD315. 1 compact disc.

_____. *The Collector's Edition—30 CDs—The Masterpieces—The Greatest Artists*. EMI Classics 5036032, 2007. Includes *Symphony no. 1 in A flat* op. 55, *Introduction and allegro* for string quartet and string orchestra op. 47, *Symphony no. 2 in E flat* op. 63, *Elegy* op. 58, *Sospiri* op. 70, *Falstaff* (symphonic study in C minor) op. 68, *Cockaigne*

(In London town) concert overture op. 40, *Froissart* concert overture op. 19, Variations on an original theme "Enigma" op. 36, *Pomp and circumstance marches* nos. 1-5 op. 39, Serenade in E minor op. 20, *Sea pictures* op. 37, Cello concerto in E minor op. 85, Violin sonata in E minor op. 82, Violin concerto in B minor op. 61, *Nursery suite, Severn suite* op. 87, *Suite from The crown of India* op. 66, *Coronation march* op. 65, Organ sonata no. 1 in G op. 28, *The wand of youth* suite no. 1 op. 1a, *Three Bavarian dances, Chanson de nuit* op. 15, Fantasia and fugue in C minor (after Bach) op. 86, Overture in D minor, *In the south (Alassio)* concert overture op. 50, *Carillon* op. 75, Piano sonata no. 2 in B flat minor op. 35 (after Chopin), *Grania and Diarmid* incidental music, Funeral march, *Polonia* op. 76, *Caractacus—Triumphal march, Imperial march* op. 32, *Empire march* (1924)—Beau Brummel and Minuet, *Dream children* op. 43, *Salut d'amour* op. 12, Minuet op. 21, *May song, Rosemary (that's for remembrance), Romance* for bassoon and orchestra op. 62, *Sevillana* op. 7, *Sérénade lyrique, Mazurka* op. 10 no. 1, *Serenade mauresque* op. 10 no. 2, *Contrasts* op. 10 no. 3, *Carissima, Mina*, Piano quintet in A minor op. 84, String quartet in E minor op. 83, *Serenade, Concert allegro* op. 46, *The dream of Gerontius* op. 38, *The Apostles* op. 49, *The Apostles and The Kingdom* an illustrated introduction (by Sir Adrian Boult), *The Kingdom* op. 51, *Coronation ode* op. 44, *The light of life (Lux Christi)* op. 29, *The black knight* op. 25, *Scenes from the saga of King Olaf* op. 30, *Spanish serenade* op. 23 (Longfellow), *The snow* op. 26 no. 1, *Fly, singing bird* op. 26 no. 2, *Caractacus* op. 35, *The banner of St George* op. 33, *Great is the Lord (Psalm 48)* op. 67, *Te Deum (Benedictus)* op. 34, *The spirit of England* op. 80, *Give unto the Lord (Psalm 29)* op. 74, *O hearken thou* (offertory) op. 64, *Land of hope and glory* (arr. Fagge. Ave verum corpus) op. 2 no. 1, *Ave Maria* op. 2 no. 2, *Ave Maris stella* op. 2 no. 3, *Vesper voluntaries* op. 14 (Introduction, Andante), *Angelus* op. 56 no. 1, *Give unto the Lord* op. 74, *O hearken thou* op. 64, *Te Deum and Benedictus* op. 34, Organ sonata no. 1 in G op. 28, *The music makers* op. 69, *The sanguine fan* op. 81, *The starlight express* incidental music op. 78, *Scenes from the Bavarian highlands* op. 27, *Pleading* op. 48 no. 1, *Was it some golden star?* op. 59 no. 3, *Oh, soft was the song* op. 59 no. 1, *Twilight* op. 59 no. 6, *The torch* op. 60 no. 1, *The river* op. 60 no. 2, *The shower* op. 71 no. 1, *My love dwelt in a northern land, Five part-songs from the Greek anthology* op. 45, *The wanderer* (1923), *The reveille* op. 54, Choral songs op. 53 (Deep in my soul), *Jerusalem* (Parry), *The national anthem, Pomp and circumstance marches* op. 39, *The dream of Gerontius* op. 38 (Jesu, Maria), Serenade in E minor op. 20, Five piano improvisations, *Salut d'amour* op. 12, *Chanson de nuit* op. 15 no. 1, *Chanson de matin* op. 15 no. 2, *Pomp and circumstance march* no. 1 in D op. 39 no. 1 (Trio, "Land of hope and glory"), *Cockaigne (In London town)* concert overture op. 40.

Elgar, Sir Edward. *The Starlight Express*. Sir Andrew Davis. With Elin Manahan Thomas, Roderick Williams, Simon Callow, and Scottish Chamber Orchestra. Released 2012. Chandos CHSA5111(2). "This is the most comprehensive recorded version of The Starlight Express to date, based on a new score prepared by the Elgar Edition, which has been adapted by the conductor Sir Andrew Davis." 2 compact discs.

_____. *String Quartet in E minor, Op. 83 / Piano Quintet in A minor, Op. 84*. The Medici Quartet. With John Bingham. Recorded at Sutton Place, England, by Meridian, 1985. OCLC 13638832. 1 compact disc.

_____. *Symphony No. 2*. Sir Colin Davis. London Symphony Orchestra. Recorded live 3-4 October 2001, Barbican, London. OCLC 50288891. 1 compact disc.

Elgar. *Songs & Piano Music*. David Owen Norris, Amanda Pitt, Mark Wilde, Peter Savidge, Mark Bamping, William Houghton, Edward Whiffin. Released 2007. Avie 2129. Includes *Like to the damask rose, Queen Mary's Song, A Song of Autumn, The Poet's Life, Through the long days* Op. 16 no 2, *Rondel* Op. 16 no 3, *Shepherd's Song* Op. 16 no 1, *A War Song* Op. 5, *Is she not Passing Fair?, As I laye a-thynkyng, Salut d'amour* Op. 12, *The Wind at Dawn, After* Op. 31 no 1, *Caractacus* Op. 35 (Woodland Interlude), *Dry those fair, those crystal eyes, Pipes of Pan, Sea Pictures* Op. 37, *The Dream of Gerontius* Op. 38 (Prelude), *The Dream of Gerontius* Op. 38 (: Softly and Gently "Angel's Farewell"; "This selection is part of a medley which also includes "The Dream of Gerontius, Op. 38: Prelude"), *Come, gentle night, Songs (2)* Op. 41 no 1 (*In the dawn*), *Dream Children* Op. 43, *Arabian Serenade, In moonlight, Pleading* Op. 48, *Song Cycle* Op. 59 no 3 (*Oh, Soft was the Song*), *The Fringes of the Fleet, "?"*, *It isnae me?*, and *XTC*. 2 compact discs.

_____. *Symphonies 1 & 2, Cockgaine, In The South*. Sir Georg Solti. With London Philharmonic Orchestra. Released 1995. London/Decca Double Decker 443856. 2 compact discs.

_____. *Symphony No. 2, Enigma Variations*. Sir Georg Solti. With London Philharmonic Orchestra. Released 2011. Ica Classics 5011. 1 DVD.

_____. *The Longed-for Light—Elgar's Music in Wartime*. John Wilson. With BBC Concert Orchestra, and Simon Callow, Susan Gritton. Released 2012. Somm SOMM247. Includes *Polonia, Carillon* op. 75, *Sospiri* op. 70, *Une Voix dans le Désert, Carissima,*

Le Drapeau Belge, Rosemary, The Sanguine Fan op. 81, *Sursum corda* op. 11. 1 compact disc.

_____. *The Wand of Youth; Nursery Suite*. James Judd (conductor). With New Zealand Symphony Orchestra. Recorded by Naxos, 2004. OCLC 801775982. Includes *The Wand of Youth* suites nos. 1 and 2, op. 1a and 1b, *Dream Children* op. 43 and *Nursery Suite*. 1 compact disc.

Heifetz, Jascha. *Violin Concertos*. Edward Elgar (composer). William Walton (composer, conductor). Malcom Sargent (conductor). With London Symphony Orchestra and Philharmonia Orchestra of London. RCA Victor Gold Seal, published 1988 (all selections recorded prior to 1972). Includes Walton's Violin Concerto and Elgar's Violin Concerto in B minor op. 61. 1 compact disc.

VITA

1. Place of Birth: Brazil
2. Education
 - a. Master of Arts in Music: Campbellsville University, 2007
 - b. Bachelor in Church Music: Seminário Teológico Batista do Norte do Brasil, 2003
3. Professional positions held
 - a. Saint Catharine College: Adjunct Faculty
 - b. University of Kentucky: Teaching Assistant
4. Scholastic honors
 - a. Graduate assistantship: University of Kentucky, 2009–2011; Campbellsville University, 2003–2006
5. Professional Publications / Conference Presentations
 - a. “The First English Progressive Musician’—Expansion of Tonality in Elgar’s Music”: *Twenty-ninth South Central Regional Conference of the College Music Society*, Fort Smith, AR (2014); *Pacific Northwest Music Graduate Student Conference*, Seattle, WA (2014)
 - b. “Heirinch Schenker’s Neo-Organicism and Its Implications to Music Analysis”: *University of Kentucky Music Theory Colloquium*, Lexington, KY (2011)

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