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Grant Tyler Simms

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**ANALYSIS AND IMPACT OF SELECTED COMPOSITIONS
THAT ENDURED CRITICISM**

A Masters Thesis

Presented to

The Graduate College of
Missouri State University

In Partial Fulfillment

Of the Requirements for the Degree
For the degree of Master of Music

By

Grant Tyler Simms

December 2016

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ANALYSIS AND IMPACT OF SELECTED COMPOSITIONS THAT ENDURED CRITICISM

Music

Missouri State University, December 2016

Master of Music Theory

Grant Simms

ABSTRACT

Throughout the history of Western art music there have been composers who were remarkably successful at creating works that stayed within the guidelines of what was viewed as “acceptable”. These composers often were greeted with praise from critics and the general public for these works because they were understood and did not stray outside the boundaries of the expected. While these composers were vital to the development of music, they will not be discussed in this paper. Instead the composers who will be discussed are those who stepped outside the lines of what was viewed as customary. Works ranging from those by Claudio Monteverdi to Igor Stravinsky will be analyzed to determine the theoretical aspects such as harsh dissonances and formal discrepancies that listeners found radical and that were criticized by entities from a variety of directions.

KEYWORDS: music theory, criticized composers, controversial music, nontraditional, innovative

This abstract is approved as to form and content

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INTRODUCTION

Criticism and the rejection of the unfamiliar are part of human nature.

Whenever an individual or group has created groundbreaking work, history has shown that some person or group of people have often been unwilling to accept it. This is fueled by the unwilling group's inherent fear of change and desire to stay within the *status quo*.

These rejections have occurred many times throughout the history of Western music, and it was the composers theoretically or creatively ahead of their time who had to withstand these criticisms. The rejections each composer endured pushed him to produce some of the most memorable compositions to historians and scholars despite the negative reactions of contemporary listeners. Those listeners reacted with public acts of rejection and also through scholarly articles that labeled these pieces as inferior to the accepted music of the time.

Acceptance of this music has tended to take time for the informed listener, but it eventually has taken place. The goal of this thesis is to draw attention to the harsh criticisms that these composers faced and demonstrate how their creations were still able to expand the repertoire of Western art music. Detailed theoretical analyses of the objectionable aspects of each composition will also be studied.

MONTEVERDI'S INNOVATIONS VERSUS PALESTRINA'S ACCEPTED STYLE

Score Analysis of *Sfogava con le stelle*

Claudio Monteverdi is the earliest composer that will be discussed in this thesis by nearly two hundred years. Monteverdi lived in a time of great global change with the religious upheaval involving the Reformation and Counter-reformation, along with the Great Schism before that as well as the arrival of Europeans in the Americas. With all of these changes happening it would seem fit that there also be some forward-thinking composers that would want to break away from the traditional and Monteverdi did so. He did this through his use of unprepared dissonances that diverted from the view of Gioseffo Zarlino which resulted in Monteverdi being criticized by scholars such as Giovanni Artusi. Music of this time was required to follow strict guidelines in regard to consonance and dissonance and the treatment of said dissonances. Composers were allowed to write dissonances into their music as long as they stayed within the expectations set forth by Zarlino's treatise *Istitutioni harmoniche*, which will be discussed in further detail later. However, it was Monteverdi who discovered that the use of unprepared dissonances could amplify the meaning of his music and particularly his vocal writings, so he became the first major composer to liberate himself from Zarlino's expectations and by doing so Monteverdi faced great criticism.

One of the works by Monteverdi where his exploration into unprepared dissonances is quite noticeable is his madrigal *Sfogava con le stelle*. This piece was published in Monteverdi's *Fourth Book of Madrigals for Five Voices* of 1603 placing it

near the middle of his career. The timing of this composition shows that he already had a firm understanding of what was expected from him but he consciously deviated from those expectations. Dissonance was something that many composers of Monteverdi's time stayed away from (as will be made clear from the Palestrina score) partly because of the rules that they were expected to follow but also because dissonance inherently has a harsher sound than consonance. Listeners in the Renaissance also had a vastly different aural perspective of dissonance. Today the intervals that sound the most harsh are minor seconds or tritones while listeners in Monteverdi's time were still trying to understand less dissonant intervals such as major seconds or perfect fourths. These intervals have been heard on such a consistent basis by today's audience they lack the impact that they had long ago.

Not only did Monteverdi liberate dissonance by defying the expectation for composers to always properly prepare them, but also he made the text the "master of the harmonies." This meant that instead of the text serving as a secondary element to the music Monteverdi made the music secondary to the text.¹ It is in *Sfogava con le stelle* that Monteverdi displayed he could use the strong negative feelings that were created by these dissonances in his music to express the meaning of the text to the listener.

One of the important appearances of a strong dissonant harmony accompanying text expressing pain occurs from measures 8-10 on the word *dolore* (translating to "pain" or "distress") being repeated throughout the five voices (See F1). The first unprepared

¹ Tomlinson, Gary. "Music and the Claims of Text: Monteverdi, Rinuccini, and Marino." *Critical Inquiry* 8, no. 3 (1982): 565-89. <http://www.jstor.org/stable/1343266>.

dissonance in this example occurs on beat two of measure eight in the basso. The basso begins this measure with a quarter note rest followed by a G2 that forms a dissonant interval of a minor seventh with the F4 in the canto. The second dissonance in this example appears on beat four of measure eight between the canto and the alto. The canto, after the half note F4, has a quarter rest on beat three with an E4 on beat four, which creates the interval of an augmented fourth, or tritone, with the Alto that has a B \flat 3. This type of dissonance would have been more accepted by theorist and would have met the expectations previously set forth by Zarlino if it been prepared with some chord tone such as D.

The musical score consists of five staves, each with a vocal part and its corresponding lyrics. The key signature has one flat (B-flat), and the time signature is common time (C). Measure numbers 8, 9, and 10 are indicated above the staves. The lyrics are: Canto: 'suo do lo re'; Quinto: 'suo do lo re'; Alto: 'suo do lo re'; Tenore: 'suo do lo re'; Basso: 'il suo do lo re'. A slur is placed over the notes in measure 9 for the Quinto and Canto parts.

Figure 1. Monteverdi: *Sfogava con le stella* mm. 8-10.

The dissonance on beat one of measure nine is an example of Monteverdi's acknowledgment of what was expected of him regarding the treatment of dissonant

intervals. The point of tension is between the E4 in the canto and the D4 in the quinto. Unlike the previous examples, the dissonance is properly prepared with another D4 preparing the dissonant D4 which is resolved by descending down by step to a C#4. This would be an example of a traditionally composed suspension between these two voices. One of the most important aspects of this example is that Monteverdi is able to execute these dissonances and still have the music move through a subdominant harmony to dominant and ending with the tonic harmony. Thus, the dissonant intervals do not take away from the larger structural meaning of the phrase but instead merely add tension.

Another example of Monteverdi's unprepared treatment of dissonance occurs in measures 63-64 on the word "pietosa" translating to "pity" or "sadness" (see F2). This example is much more jarring than the previous example for two reasons: (1) it has a beat with more than one dissonant interval and (2), it has an interval that is much harsher than the major seconds heard previously. When "pietosa" is sung in the upper three voices on E5, A4, and D4 the first point of tension occurs between the Alto and canto's E5-D4, which is a major ninth interval. The most jarring aspect of this chord is found in the basso voice. The F3 in the basso creates a very dissonant major seventh with the canto's E5. As mentioned earlier the major seventh (a transposed minor second) is an interval that is considered dissonant even to today's general listener so it being performed in this piece would have been uncomfortable for the audience. Like the previous example, the upper three voices all have a rest prior to this major seventh and major second intervals so there is again no preparation.

63 64

Canto
Pie to sa

Quinto
Pie to sa

Alto
Pie to sa

Tenore
si co me me fa

Basso
te man te

Figure 2. Monteverdi: *Sfogava con le stella* mm. 63-64.

In measure 64, another major second can be seen between the basso and the quinto (A4-G3). This dissonance at first appears to be functioning as a suspension since the A in the quinto is prepared with a repetition of this pitch, but instead of it descending smoothly down to the G it leaps down a fifth to D4 ruling out the possibility of it resolving in the expected way for a suspension. Also on the first beat of measure 64, another striking minor second can be heard between the tenore and quinto, but in this example it is shown yet again how Monteverdi fuses the traditional dissonance treatment with his innovative technique. The B \flat 4 in the tenore is handled in the correct way to serve as an accented passing tone since it is prepared by an A4 ascending by step and

resolved by continuing to ascend to C5.

66 67

The musical score consists of five staves, each representing a different voice part. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are as follows:

- Canto:** - (rest) | co me me fa
- Quinto:** to - sa
- Alto:** me me fa - t'a man
- Tenore:** te -
- Basso:** co me me fa te

In measure 66, the Tenore and Basso parts are in unison on the note A2, which creates a dissonance with the Tenore part in measure 67, which is on the note D5. The dissonance is increased because the Basso part is not prepared for the dissonance with the Tenore in the expected manner but instead is sung after a rest.

Figure 3. Monteverdi: *Sfogava con le stelle* mm. 66-67.

The last example of unprepared dissonance in *Sfogava con le stelle* that will be discussed occurs in measure 66 with the word “pietosa” being sung again (see F3). This instance is different than the previous example because instead of the unprepared dissonances occurring in unison, such as beat four of measure 63, the two dissonant entrances in this example are sung in succession. The first comes in the basso on beat two with a A2 that creates a dissonant interval of a fourth with the tenore that is on a D5. This A in the basso is not prepared for the dissonance with the tenore in the expected manner but instead is sung after a rest. This dissonance in the basso is increased even

more on beat four in the canto that has an E4 creating a dissonance of a major second with the tenore and alto that sing a D5 and D4. The major second interval, however, is only the second most dissonant interval on this beat because between the canto and the quinto there is an interval of a major seventh (E5 and F4). Additionally, the fact that these dissonant pitches are in the highest two voices and are being sung in the same octave would have made them even more audible to the listener than the previous major seventh in measure 63 where the same interval between the outer two voices is nearly three octaves apart.

Score Analysis of *Missa Papae Marcelli*

Giovanni Pierluigi da Palestrina was one of the most prolific composers of his time creating over eight hundred works². Unlike Monteverdi he chose to abide by Zarlino's expectations for of his pieces which helped him become known as "the quintessential archetype still used today in the teaching of strict diatonic counterpoint"³. As a reference piece from the Renaissance this thesis will include an analysis of an excerpt of the *Kyrie* from his *Missa Papae Marcelli* and its techniques for preparing and resolving dissonances as dictated in *Istitutioni harmoniche*.

² Manzetti, Leo P. "Palestrina." *The Musical Quarterly* 14, no. 3 (1928): 320-38.

<http://www.jstor.org/stable/738432>.

³ Leonard Bernstein says in Jane A Bernstein's, *Publish or Perish? Palestrina and Print Culture in 16th-Century Italy*. (*Early Music* 35, no. 2 2007) 225-35

Palestrina's first treatment of these dissonant intervals in this movement happens in measure four in the Contralto 1 and Soprano 1 (see Figure 4). The dissonance created by the Contralto occurs on beat three of measure four. The Contralto begins this measure with a E4, which forms a consonant interval in the harmony, which descends by step to a D4 which forms a major second interval with the sustained C5 in the Soprano 2 as well as a perfect fourth with the Soprano 1. Unlike in the Monteverdi example, this dissonance is resolved in a way that is dictated by Zarlino. The tension from the major second and perfect fourth is released by the Contralto continuing to descend by step to a C4, which creates a consonant interval. Therefore, the D4 in the Contralto 1 can be interpreted as part of a double passing tone.

The next aspect of this example to be analyzed is the F#4 on beat four in the Soprano 1. This pitch creates a tritone with the soprano 2 and contralto 1, which are both on C's, but its preparation and resolution are smooth and move to and from a consonant tone. The Soprano 1 descends by step from a G4 to the F#4 but the dissonance here is also resolved by ascending by step to the G4, which is the root of the chord.

The musical score for measures 4 and 5 of Palestrina's *Missa Papae Marcelli* is shown below. The score is in 4/4 time and features six vocal parts: Soprano 1, Soprano 2, Contralto 1, Contralto 2, Bass 1, and Bass 2. Measure 4 (labeled '4') shows Soprano 1 with notes G4, F#4, and E4, and Contralto 1 with notes E4, D4, and C4. Measure 5 (labeled '5') shows Soprano 1 with notes G4 and F#4, and Contralto 1 with notes C4 and B3. The lyrics 'lei - - son' are under Soprano 1 and Bass 2, and 'Ky' is under Contralto 2.

Figure 4. Palestrina: *Missa Papae Marcelli* mm. 4-5.

Artusi's Criticism of Monteverdi for his Deviation from Zarlino

Palestrina's treatment of dissonance is what music scholars and theorists such as Zarlino expected of all composer when handling dissonant intervals. Since Monteverdi decided to deviate from what was expected of him from Zarlino's *Istitutioni harmoniche*, he did face stiff criticism from Artusi.

Giovanni Artusi was a music critic that, from his written record, was very contentious individual who took part in several disputes with composers during the late Renaissance. Not only did Artusi have a well-documented confrontation with Monteverdi but he also was involved in a conflict with Ercole Bottrigari that denigrated to the point where Bottrigari filed legal action against Artusi for plagiarism⁴. The issues that Artusi had with Monteverdi were his innovative treatments of dissonances that were to become so prevalent in the Baroque period⁵.

Zarlino's treatise *Istitutioni harmoniche* is considered the single most important musical treatise of the Renaissance⁶ and is the source against which the deviation by Monteverdi can be most clearly measured. In this treatise Zarlino writes that while all

⁴Jenkins, Chadwick. "Giovanni Maria Artusi and the Ethics of Musical Science." *Acta Musicologica* 81, no. 1 (2009): 75-97. <http://www.jstor.org/stable/27793373>.

⁵ Denis Arnold, *Seconda Pratica: A Background to Monteverdi's Madrigals* (*Music & Letters* 38, no. 4 1957) 341

⁶ Isgro, Robert M. "Sixteenth-Century Conception of Harmony." *College Music Symposium* 19, no. 1 (1979): 7-52. <http://www.jstor.org/stable/40351750>.

compositions must have both consonances as well as dissonances the works must be comprised of “primarily” consonances. He writes that dissonances are to be composed secondarily to the consonances and should serve to amplify the beauty of the consonant harmonies. Zarlino understood the importance of dissonance in compositions but he also believed that they must be handled with exact preparations or guidelines which are what Monteverdi was avoiding with his unprepared dissonances...

And although I have said that the composer is to use consonances principally and dissonances incidentally, he is not to understand by this that he is to use them in his counterpoints or compositions as they come to hand, without any rule or any order, for this would lead to confusion; on the contrary, he must take care to use them in a regular and orderly manner so that the whole will be profitable.⁷

Artusi wrote harsh opinions on Monteverdi’s treatment of dissonance and usage of mixed modes⁸. The conflict between Artusi and Monteverdi came to become something of a rivalry between two different ideologies written about by many music historians. One of these, Giuseppe Gerbino writes “The Artusi-Monteverdi controversy has been traditionally viewed as a momentous event in the development of Western music, at once reflecting and instigating the emergence of rapidly changing aesthetic paradigms and musical practices.”⁹

⁷ Zarlino in Oliver Strunk, *Source Readings in Music History*. 436-443

⁸ Chadwick Jenkins, *Giovanni Maria Artusi and the Ethics of Musical Science*. (*Acta Musicologica* 81, no. 1 2009) 75-97

⁹ Giuseppe Gerbino and Ossi Massimo, *Divining the Oracle: Monteverdi’s Seconda Pratica* (*Renaissance Quarterly* 58, no. 1 2005) 213-14

The view that Artusi held is where most music theorists at the time stood on the music of Monteverdi and it is this stance that has resulted in these theorists being described as transitional figures who were still preoccupied with the Greek theories of tuning and mode. They were too intent on preserving the orderly counterpoint of earlier generations to arrive at a successful application of ancient principle to modern musical practices¹⁰. A more complete view of the criticism that Artusi had for avant-garde composers and their new ideas with dissonance comes from an analysis of an Artusi criticism; “Here Artusi begins to be on the attack (on dissonant composers). It is some composers which he describes as *moderni speculativi* (translating to modern speculative) that are causing the trouble, and one or two dissonant progressions by these come in for severe treatment.”¹¹ It is as a result of these criticisms that others came to the defense of Monteverdi’s music. One notable person to do so was Monteverdi’s own brother, Giulio Cesare Monteverdi. Giulio edited a large amount of Claudio’s works and in his fifth books of madrigals included what was called *Dichiarazione* (Declaration) in the preface which sets Claudio Monteverdi’s style in the historical context and also solidifies his

¹⁰ Martin Picker and Don Harran, In Search of Harmony: Hebrew and Humanist Elements in Sixteenth-Century Musical Thought (Renaissance Quarterly 43, no. 1 1990) 193

¹¹ Denis Arnold, Seconda Pratica: A Background to Monteverdi's Madrigals (Music & Letters 38, no. 4 1957) 341

claim as a revolutionary composer in regards to harmony.¹² In regards to Artusi and other theorists' criticisms Giulio wrote:

Violations of the traditional rules of counterpoint were justified by the expressive demands of the text. Thus he captured the essence of the new music in a famous slogan accord to which 'music is the servant of the text, and the text is the mistress.' And this is what distinguished Monteverdi's 'second practice' from the 'first practice' adopted by the masters of the sixteenth century and codified in the contrapuntal theory of Zarlino.¹³

It was this type of support and willingness to understand an unfamiliar technique that was not only common among Monteverdi's closest supporters but also among the younger class of composers who were listening. This difference in receptions between critics like Artusi and the open-mindedness of the youth is illustrated through the story of an important interaction between Artusi and Monteverdi's work. According to Denis Arnold, Artusi was in Ferrara, Italy attending a wedding when one night he chose to go to a concert consisting of unpublished madrigals where Monteverdi's work was being performed. Since these compositions were unpublished the composers' names were not released to the audience members but once Artusi heard Monteverdi's use of unprepared dissonances he was convinced that whoever the composer was they were

¹² Massimo Ossi, Claudio Monteverdi's "Ordine Novo, Bello Et Gustevole": The Canzonetta as Dramatic Module and Formal Archetype (*Journal of the American Musicological Society* 45, no. 2 1992) 261-304

¹³ Giuseppe Gerbino and Ossi Massimo, Divining the Oracle: Monteverdi's Seconda Pratica (*Renaissance Quarterly* 58, no. 1 2005)

“the worst example of *moderni speculative*” he had ever heard¹⁴. Hearing this work motivated Artusi to strongly oppose works in this style as discussed earlier. But also included in the audience that night were two young composers who would go on to be hugely influential in the late Renaissance and early Baroque—Orlande de Lassus and Luca Marenzio. It is clear that these two composers had a much more accepting view of Monteverdi’s treatment of dissonance along with his chromaticism because following this concert their interest in chromaticism increased.¹⁵ This type of acceptance by the younger composers is a primary reason why the works of Monteverdi were able to withstand the criticisms of theorists such as Artusi and affect music as the transition to the Baroque took place.

¹⁴ Denis Arnold “Seconda Pratica”: A Background to Monteverdi's Madrigals (Music & Letters 38, no. 4 1957) 342

¹⁵Denis Arnold, "Seconda Pratica": A Background to Monteverdi's Madrigals (Music & Letters 38, no. 4 1957) 342-343

BEETHOVEN'S *HAMMERKLAVIER*

Score Analysis of *Hammerklavier*

In contrast to the other works discussed in this thesis Beethoven's *Sonata No. 29 Op. 106*, otherwise known as *Hammerklavier*, drew criticism for its formal elements, as opposed to dissonance or other pitch-related objections composers such as Monteverdi endured.

Due to this piano sonata's extensive length, only the opening movement and the formal liberties Beethoven took in it will be addressed in this thesis. This opening movement is in sonata form, and with this conventional design comes an array of expectations from the informed listener (see T1).

Table 1. Outline of traditional sonata form

Formal Sections	Keys used
Exposition	
First Theme Group	I or i
Transition	I/i – V/III
Second Theme Group/Closing Theme	V or III
Development	Closely related keys
Recapitulation	
First Theme Group	I or i

Transition	I or i
Second Theme Group/Closing Theme/	I or i
Coda	

It begins with a passage of chords that are then repeated a third higher. This interval is one that is prevalent throughout this movement, particularly in regards to the chromatic third key relationships. The first theme group, following this introductory sequence, starts in measure four after a fermata and is in B \flat major, which brings with it several tonal expectations from the educated audience. Beethoven evades these ideas. The expected key for Beethoven to modulate to would be F major (the dominant of the home key) but instead, starting in the transition (m. 34), a modulation to G major begins. This movement to the submediant key is unorthodox but can still be connected to the opening chordal sequence. B \flat to G is an interval of a major sixth but if inverted the result is a minor third, and despite the opening chordal sequence moving up a third the connection is still valid. This motion down a third is seen not only from inverting the opening passage but also in the first theme group. From measures 18-22 in this section there are several measures that have two half note block chords that descend by the interval of a third (see F5).

The image displays a musical score for Beethoven's Hammerklavier Sonata, specifically focusing on the piano and pno. parts. The piano part is written in a grand staff (treble and bass clefs) and features dynamic markings of *f*, *sf*, *p*, *f*, and *sf*. The pno. part is also in a grand staff and includes dynamic markings of *mp*, *f*, and *sf*. The score shows a sequence of half-note chords descending by a third. A circled number '20' is positioned above the piano part. A dashed line labeled '8va' spans across the pno. part. There are asterisks (*) under the piano part in the first and second measures, and under the pno. part in the first measure. The key signature is B-flat major, and the time signature is common time (C).

Figure 5. Beethoven, *Hammerklavier Sonata*, half note chords descending by third.

Following the codetta (beginning in m. 111) Beethoven, as opposed to moving to a development section, writes a repeat of these opening 124 measures. This repeat not only contributes to the demanding length of this sonata, but it also is unexpected since the codetta is in G major, not the home key of B \flat . This section being in G major means there would need to be some type of transition following the codetta to return to the home key. Beethoven remedies this by, in the first ending of the repeat, writing a chord with four B \flat 's spanning five octaves (see F6). This unison B \flat chord is unexpected for the listener not only because it reiterates the dissimilarity between the chromatic third relationship (B \flat to G), but also because the progression played previously is traditional in G major. A chord consisting entirely of B \flat 's frustrates this progression's resolution.

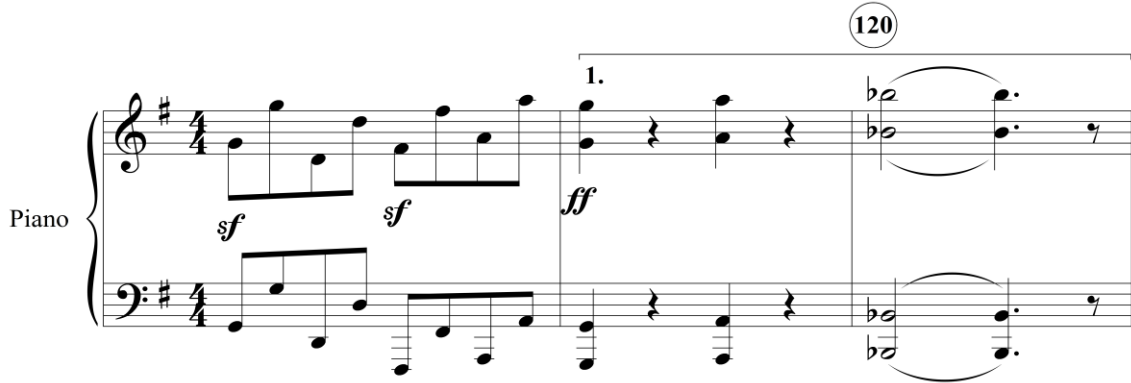


Figure 6. *Hammerklavier Sonata*, B \flat chord before repeat of Exposition.

After the repeat of the exposition, the second ending does not include the B \flat chords but instead concludes on a unison D chord (the dominant of G major) before the development begins. Just two measures after the development section starts (m. 123) a modulation to E \flat major begins, another chromatic third key relationship to G. The development is typically the least conventional section of a sonata form so an uncommon modulation would not be as noticeable to the listener. However, the movement to E \flat major reiterates Beethoven's decision to avoid traditional modulations in order to express his innovative chromatic thirds. This section is nearly as long as the exposition at 102 measures, which is considerably lengthy since the development section's traditional purpose is to develop the themes introduced in the exposition. Beethoven was able to achieve this desired length by using a traditional compositional technique not commonly associated with sonata form — the fugue. Starting in the pickup to measure 137, a fugue of the opening material from the first theme group begins (see F7). This fugal technique is used throughout the majority of the development while several more modulations occur.



Figure 7. *Hammerklavier Sonata*, Fugue in development section.

While the development section does not end in a key closely related to B \flat major (ending instead with a fugue of the opening material in B major) it still succeeds in preparing the listener for the recapitulation. It does this with the pitches F and A in the last two measures before the recapitulation. These are two of the three pitches in the dominant triad of B \flat major which therefore have a strong pull to the home key (see F8).



Figure 8. *Hammerklavier Sonata*, Development section transition back to home key.

The recapitulation begins with a juxtaposition of the opening chordal passage being layered above the beginning of the first theme group. The opening material of the exposition is sequenced up a third, again alluding to the chromatic third relationships. While the recapitulation appears to abide by the traditional expectations of sonata form by keeping the home key signature throughout, a myriad of other keys are represented in

this section including G \flat major, C major and E \flat major. At the coda the home key of B \flat is reintroduced for the final time and is sustained through the end of this movement.

Criticism of the *Hammerklavier Sonata*

Many of the criticisms that Beethoven received for the *Hammerklavier Sonata*, along with many of his other works, suggest the sheer length of the work was too much for the typical audience to withstand. The complexity of these works was something that only magnified their length. If the first movement of *Hammerklavier*, for example, had been merely a straight-forward sonata form with a repeat of the exposition, the criticism may not have been as harsh. The reason that scholars might have accepted a simpler though equally lengthy movement is that while they might not appreciate the duration of the work, they would at least understand where they were in the form. This length of movements was not a new criticism for Beethoven. Pieces such as the *Pastoral Symphony* and *9th Symphony* were discussed in criticisms as well. “We find Beethoven’s *Ninth Symphony* to be precisely one hour and five minutes long; a fearful period indeed, which puts the muscles and lungs of the band, and the patience of the audience to a severe trial.” Slonimsky quoted in his *Lexicon of Musical Invective* “The *Andante* (of Beethoven’s *Pastoral Symphony*) alone is upwards of a quart of an hour in performance,

and, being a series of repetitions, might be subjected to abridgment without any violation of justice, either to the composer or his hearers.”¹⁶

Unlike other composers whose innovative works were not understood by the public or even some of the critics due to forward thinking, Beethoven’s *Hammerklavier* utilized techniques from the past, such as fugue, to make it complex. But just because the elements incorporated in this work, such as the fugal structures, were understood by the critics does not mean that they were accepted since many scholars did not believe Beethoven was using them in an acceptable way. Critic W. de Lenz wrote about the *Hammerklavier Sonata* “Beethoven was not a man of the fugue, and he was never less so than in this nightmare – a raw and undigested mass!”¹⁷

After comparison with the opening Table of that displays the typical layout of a sonata form, the uniqueness of Beethoven’s *Hammerklavier Sonata* can be seen (see T2).

Table 2: Layout of *Hammerklavier Sonata* form

Formal Sections	Keys used
Exposition	
First Theme Group	I

¹⁶ Criticism from *The Harmonicon* 1825 and 1823 in Slonimsky, *Lexicon of Musical Invective*, 2nd ed. (1974).

¹⁷ W. de Lenz discussing the Finale of Sonata, op. 106 in *Beethoven et ses trois styles* 1855 in Slonimsky, *Lexicon of Musical Invective*, 2nd ed. (1974).

	Transition	I-VI
	Second Theme Group	VI
Development		Distantly related keys
Recapitulation		
	First Theme Group	I, bVI, II, IV
	Transition	I
	Second Theme	I
	Group/Closing theme/Coda	

In addition to the non-traditional key relations expressed in Table 2 the length of the Development section on comparison to other, more traditional, sonata forms should be noted. Typically since the development section consists of the themes previously stated in the exposition it tends to not be nearly as lengthy as the other two major sections of sonata form. In the *Hammerklavier Sonata*, however, the Development section is only 20 measures shorter than the exposition, since this author does not interpret the repeat of the exposition as doubling its length due to the lack of new material.

This expansion of the development section is something that was not done by composers prior to Beethoven, instead they wrote relatively short development sections. Mozart's *String Quartet No. 14* is an example of an earlier composition which consists of a traditionally brief development section. *String Quartet No. 14* is 298 measures long and the exposition lasts 124 measures. Thus, this opening section is approximately 42% of the entire work. In comparison, the *Hammerklavier Sonata* is 405 measures long and

the Exposition is 123 measures, or 30% of the work. This comparatively brief exposition in *Hammerklavier* is contrasted by its lengthy development section. Mozart's *String Quartet* contains a development section that is 17% of the composition while *Hammerklavier* has an expanded development section, which is approximately 25% of the overall length. T3 shows a layout of the lengths of each section.

Table 3: Comparison of lengths of sections in *Hammerklavier* and *String Quartet No. 14*

Section	<i>String Quartet No. 14</i>	<i>Hammerklavier Sonata</i>
Exposition	42%	30%
Development	14%	25%
Recapitulation	41%	45%

STRAVINSKY AND HIS DISPARAGED RITE OF SPRING

Score Analysis of *Rite of Spring*

The innovative theoretical aspects of *The Rite of Spring* in this thesis are all closely linked to Stravinsky's relationship with folk music. Béla Bartók, another composer from the early twentieth century with an association with folk music, considered *The Rite of Spring* to be such a successful representation of folk music that he had "wondered if he (Stravinsky) used actual folk songs in his ballet or created convincing imitations."¹⁸ The elements Bartók is referencing would include the rhythmic polychords that occur towards the beginning of the ballet as well as the introductory Bassoon solo.

The image displays a musical score for the Bassoon solo introduction in *The Rite of Spring*. It consists of four staves, each labeled 'Bsn.' (Bassoon). The first staff begins with 'Solo ad lib' and features a melodic line with triplets and a 'poco accel.' marking. The second staff includes 'a tempo' and 'piano' dynamics. The third staff has 'a tempo' and 'pizzicato' markings. The fourth staff shows 'p' and 'f' dynamics. The score is written in a key signature of two flats and a 4/4 time signature, with various rhythmic values and articulations throughout.

Figure 9. *The Rite of Spring*, Bassoon solo Introduction

¹⁸ Joseph Auner, *Music in the Twentieth and Twenty-first Centuries* (New York & London: W.W. Norton & Company, 2013).

There are many qualities about the bassoon solo that deviated from the conventional compositional strategies (see F9). The first element of this solo that may have been unfamiliar to the audience and critics would be the tessitura. Orchestrating the bassoon in such a high and uncomfortable range not only was difficult for the musician to play but also may have been difficult for many of the audience members simply to recognize as a bassoon. A quotation from Camille Saint-Saëns, who attended this premiere, that supports this solo being unrecognizable is “If that is a bassoon I am a baboon”. This quotation is making light of something that may have the first thing to prompt the audience to react negatively. Other technical elements of this solo that may have made the listeners uncomfortable include rhythm and meter.

One reason the rhythm of this solo might make the audience uncomfortable is that it lacks a pulse or strong beat to follow. This absence of a strong-to-weak beat relationship results in the melody lacking any type of forward motion or direction. Stravinsky eliminated the feeling of pulse partly by adding rhythms such as triplets and quintuplets along with several grace notes. While these rhythms alone would not be enough to greatly affect the pulse of a composition the way Stravinsky combines them drastically reduces a feeling of forward motion.



Figure 10. *The Rite of Spring*, Combination of rhythmic irregularities.

The measure before rehearsal marker one is an example of this combination of unsteady elements (see F10). While a quintuplet is something that the listener may be comfortable hearing, two additional sixteenth grace-notes in it may confuse not only the casual listener but maybe even the educated audience members. At rehearsal marker one the incorporation of unfamiliar rhythms occurs again with an eighth note triplet encompassing a sixteenth note triplet. The use of a triplet rhythm in a simple meter, such as in this example, pulls the listener away from a strong pulse. Combining two triplets together, however, is something that Stravinsky probably knew would complicate the solo even more.

There is also a back-and-forth feeling in these two measures that may frustrate the audience. Between these two combinations of rhythms there is what might be viewed as a traditional rhythm. This rhythmic series includes two quarter notes followed by two eighth notes and concluding with another quarter note. While these simple rhythms being played consecutively may give the listener early stages of a pulse, having them surrounded by the quintuplet and triplets mentioned before would discourage any pulse from developing.

Alternating meters combined with fermatas is something that contributes to the lack of traditional forward motion, and the possible frustration of the audience. Employing different meters in a work is something, similar to the unsteady rhythms mentioned before, that can enhance the pulse. In order to alternate meters and still keep a steady pulse there needs to be a forward motion throughout the measures that connects them despite being in different meters. The fermatas used in this solo, however, interrupt

this flow. Since these fermatas prolong the notes they affect, it makes it an aural impossibility for the audience to comprehend where the soloist is in a given measure. This combination of fermatas with a meter change occurs in the first measure of this solo (see F11).



Figure 11. *The Rite of Spring*, Combination of meter change and fermata.

This solo begins with a fermata over the initial note which results in the beginning of the melody not opening with a steady beat, since the performer is to sustain the pitch beyond its written value. It is the second fermata in this measure, however, that provides much more of an issue in regards to pulse. While this second fermata arrives on beat three of this measure, a strong beat in this meter, it is applied to a note that is part of a triplet. This results in the performer continuing the solo starting on the second eighth note of a triplet after the fermata concludes. The placement of a fermata here might be unfamiliar to the entirety of the audience; not only does it shroud the arrival of beat four in this measure but it also makes beat one of the following measure uncertain. A reason why, traditionally, forward motion between these two measures is vital to understanding the next measure is that a meter change occurs at this moment. If the listener is confused rhythmically in the previous two beats (beats three and four of the opening measure), then additionally altering the meter would only enhance that uncertainty and frustration.

There is not much time between the end of the bassoon solo and the next element of frustration incorporated by Stravinsky. This moment occurs roughly four minutes into the work at *The Augurs of Spring*. This is the section following the Introduction where the dancers arrive onstage, which will be discussed in more detail later. A polychord is the dominant characteristic of this section and was a large contributor to the maddening of the audience (see F12).

The image shows two systems of piano reduction for a polychord in Stravinsky's *The Augurs of Spring*. The first system is labeled 'Piano' and the second 'Pno.'. Both systems are in 2/4 time and B-flat major. The music consists of eighth notes in both hands, with a polychord of F major and E-flat dominant seventh chords. Accents are placed on the first and third beats of each measure.

Figure 12. *The Rite of Spring*, Piano reduction of polychord at *The Augurs of Spring*.

This polychord is an F \flat major triad played simultaneously with an E \flat dominant seventh chord. The two roots of these chords are a dissonant minor second apart which results in this section of the ballet being unsettling as this polychord is repeated fifty-two times. Despite of the conventional rhythm of consecutive eighth notes shown in this example, there are still allusions to Stravinsky's metric irregularity embodied in the placement of the accents. In this meter the educated listener would expect a strong accent to be placed on beat one or possibly the second beat but Stravinsky employs the

opposite. Accents are placed on the half after the first and second beats, which produces Stravinsky's intended primitive pulse. All of the accents in this example are separated by a different number of chords. The number of chords separating each accent include: two, six, three, four, and five (as shown with circled numbers in F13).

The image displays two staves of musical notation. The top staff is labeled 'Piano' and the bottom staff is labeled 'Pno.'. Both staves are in 2/4 time and feature a series of chords with accents (>) on the second half of the measure. Brackets with circled numbers indicate the number of chords separating the accents: 2, 6, 3, 4, and 5.

Figure 13. *The Rite of Spring*, Number of chords separating accents at *The Augurs of Spring*.

This varying number of chords is important because it contributes to the idea that Stravinsky wants to add some unfamiliarity to the rhythm or pulse of the section, despite the written rhythm being conventional.

Public Opinion and Criticism of *Rite of Spring*

While the harmonies were unfamiliar to the audience at the premiere there were, similar to other compositions in this thesis, extramusical elements that contributed to the riot. The choreography was another aspect of this ballet that enraged the audience

that night. The dancers worked in counterpoint with the music by focusing primarily on the irregular rhythms and phrasing.¹⁹ Since the rhythms in this ballet were complex the choreography being difficult for the audience to follow would only double that frustration.

This unity between the dancers and the music is evident in the first scene that involves the dancers. They first take the stage at the beginning of *The Augurs of Spring* which features the rhythmically irregular polychords being played throughout. The choreography dictates that the performers lightly tap their feet to the constant eighth note pulse in place and step firmly on the irregular accents.

A compositional technique incorporated by Stravinsky that enhances the audience members' uncertainty is his obscuring of traditional harmonies. While in the opening measures Stravinsky does utilize chords that normally would be recognizable to the educated listener his continual usage of second inversion obscures the tonal function of the progression. This, in combination with the rhythmic irregularities, would frustrate the listener. The following examples come from Cacioppo's analysis of the chords used in second inversion in the introduction (see Figure 14 circled numbers represent rehearsal markers).²⁰

¹⁹ Craft, Robert. "The Rite: Counterpoint and Choreography." *The Musical Times* 129, no. 1742 (1988): 171-76.

²⁰ Cacioppo, Curt. "Harmonic Behavior in "The Rite of Spring"" *College Music Symposium* 32 (1992): 129-42. <http://www.jstor.org/stable/40374205>.

The image contains two musical staves. The top staff, labeled '10', is for '6 Cb. Soli' and consists of six staves. The first four staves are in alto clef (C4 on the middle line) and the last two are in bass clef. The bottom staff has a triplet of eighth notes. The bottom staff of the second system, labeled '3', is for 'Bass Clarinet 1', 'Bass Clarinet 2', 'Bassoon 1', 'Bassoon 2', and 'Bassoon 3'. The first two staves are in treble clef and the last three are in bass clef. The bottom staff of this system has a triplet of eighth notes.

Figure 14. *The Rite of Spring*, Reduction of intro and Stravinsky’s use of second inversion.

The harmonies that Stravinsky uses are common and typically associated with each other but since many of them are used in second inversion they do not express their function as clearly. The two harmonies that are in second inversion include a B major chord (first part of F14) and an E major chord (second part of Figure 14). In addition to these second inversion chords the Neapolitan chord, typically played in first inversion, is played twice in root position.

The type of criticism that comprised the majority of the backlash from scholars, as opposed to the audience members, focused less on the ballet itself and more on the music and its dissonant qualities...

The most essential characteristic of *Le Sacre du Printemps* (*Rite of Spring*) is that it is the most dissonant and the most discordant composition yet written. Never was the system and the cult of the wrong note practiced with so much industry, zeal and fury. From the first measure to the last, whatever note one expects, it is never the one that comes, but one on the side, which should not come; whatever is suggested by a preceding chord, it is another chord that is heard; and this chord and this note are used deliberately to produce the impression of acute and almost cruel discord. When two themes are superposed, far be it from the composer's mind to use themes that fit together; quite to the contrary, he chooses such themes that their superposition should produce the most irritating friction and gnashing that can be imagined.²¹

The “superposition” that Lalo is so frustrated with is referencing Stravinsky's combination of two motives that are in unrelated modes. This occurs in during the transition from the *Ritual of the Rival Tribes* to the *Procession of the Sage*. At this point Stravinsky introduces a melody that is stepwise and in the key of C major in the strings and plays it simultaneously with a melody in a B \flat pentatonic mode in the clarinets and tuba (see F15). This combination by Stravinsky would be very unfamiliar for the listener since the two motives have two different tonal centers, but it is yet another example of Stravinsky's polytonality which he expressed in the introduction with the repeated polychords.

The musical score consists of three staves. The top staff is for Clarinet in B \flat , the middle for Tuba, and the bottom for Violin. All are in 4/4 time. The Clarinet part features a series of chords and intervals: G \sharp 4, G \sharp 4-A4, G \sharp 4-B4, G \sharp 4-C5, G \sharp 4-D5, G \sharp 4-E5, G \sharp 4-F5, G \sharp 4-G5, G \sharp 4-A5, G \sharp 4-B5, G \sharp 4-C6. The Tuba part features a series of notes: B \flat 2, B \flat 2, B \flat 2, B \flat 2, B \flat 2, B \flat 2, B \flat 2, B \flat 2, B \flat 2, B \flat 2, B \flat 2, B \flat 2. The Violin part features a series of notes: C4, C4, C4, C4, C4, C4, C4, C4, C4, C4, C4, C4. A circled number 65 is in the top right corner of the score.

Figure 15. *The Rite of Spring*, Combination of C major and G \sharp pentatonic mode.

²¹ Pierre Lalo in Nicolas Slonimsky's *Lexicon of Musical Invective*, 2nd ed. (1974).

It was through a combination of all of these common elements that Stravinsky was able to achieve the uniqueness of this work. While the majority of these elements incorporated were not new for the twentieth century, the way in which Stravinsky was able to combine them to suit his goal for this composition is what makes this piece so memorable now and so criticized at the premiere.

ARNOLD SCHOENBERG AND HIS JOURNEY INTO ATONALITY

Arnold Schoenberg

Arnold Schoenberg is most commonly associated with the development of the twelve-tone technique in the twentieth century but what is sometimes forgotten about Schoenberg is that before he was a successful tonal composer. He already had a mastery of tonality and the traditional before exploring atonality. Schoenberg's career is seen in two major periods—the eras before his development of twelve tone and after. His *Second String Quartet in F-sharp minor Op. 10* represents the time in his career when he was transitioning between these two major periods. Since this quartet was composed between these stages there are elements of each period that are juxtaposed. It is this incorporation of the new that was the reason for so much of the criticism that Schoenberg faced.

Score Analysis of *Second String Quartet in F-sharp minor Op. 10*

The opening theme of the first movement is where the first unusual element of the quartet is heard. It begins with triadic lines in F# minor but slowly starts becoming less tonal with the addition of B#/C's (measures five through seven) which start to guide

the theme to another key (see F16).

The image displays a musical score for the first theme of the Second String Quartet in F-sharp minor, Op. 10, Movement I. The score is written for four string instruments: Violin I, Violin II, Viola, and Cello. The key signature is F# minor (three sharps) and the time signature is 3/4. The first system shows the initial theme with a dynamic marking of *p*. The second system shows the modulation to F major, with dynamic markings of *pp* and *p*. The score includes various musical notations such as notes, rests, and slurs.

Figure 16. *Second String Quartet in F-sharp minor Op. 10, Movement I* modulation first theme with B#'s & C's.

This modulation in the first theme might have been unfamiliar for listeners but it is the key that it modulates to that is more uncommon. Instead of moving to a closely related key of F# minor, such as A major or F# major, Schoenberg stretches the idea of key relations by modulating to F major. This key relationship is one that this author will describe as lowered parallel major (or LPM) since it is the major key based on the lowered scale degree one of the home key. This LPM key relationship is a defining characteristic of this quartet and will be discussed in detail in the following examples. This modulation likely disturbed some listeners since it requires every note in the F# minor scale to be transposed down a half step, a very dissonant interval. As mentioned above, this uncommon modulation is introduced with the B#/C's (C is scale degree 5 in F major) and reaches its climax in measure 11 with a F major triad that sounds through the

measure with a high dynamic (see F17). This LPM tonic chord is played by the ensemble and brings an end to the first theme of the quartet.

The musical score for Figure 17 shows the cadence in F major for the first theme of the Second String Quartet in F-sharp minor, Op. 10. The score is written for Violin I, Violin II, Viola, and Cello. The key signature is F-sharp major (three sharps) and the time signature is 3/4. The music begins at measure 10, marked with a box containing the number 10. The Violin I and II parts play a melodic line with a fermata over the final measure. The Viola and Cello parts provide harmonic support, with the Cello part featuring a fermata over the final measure. The dynamics are marked *ff* (fortissimo) and *rit.* (ritardando).

Figure 17. *Second String Quartet in F-sharp minor Op. 10*, Theme one cadence in F major.

A traditional technique utilized in tonal music is the restatement of material either in the original key or a closely related key. This piece incorporates this idea of motive restatement but does not use traditionally related keys. One element of this piece that is linked with innovative restatement is a chord entitled the *Luft* chord (see F18)²². This chord functions as one that is incompatible with the surrounding harmony, stopping any momentum in the music, and is orchestrated with the purpose of attracting the listener’s attention. This harmonic stillness is achieved by the *Luft* (meaning “air”) chord containing no leading tone, typically being comprised of perfect fifth intervals (ex. C-G-

²² Severine Neff, Arnold Schoenberg *The Second String Quartet in F-sharp Minor*, Opus 10 (New York, London: W.W. Norton & Company).

D-A). Some ways in which attention is drawn to this chord are through its wide spacing as well as the pitches being played *sul ponticello*, giving them an unusual timbre.

The image shows a musical score for the first movement of the Second String Quartet in F-sharp minor, Op. 10, by Arnold Schoenberg. The score is for Violin I, Violin II, Viola, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 97 is shown. The Luft chord is indicated by a downward arrow labeled 'Luft' pointing to a note in the Violin I staff.

Figure 18. *Second String Quartet in F-sharp minor Op. 10, Luft chord, first movement.*

While the *Luft* chord is played throughout the work (see other occurrences in F19), arguably the most important statement of the *Luft* chord occurs in the fourth movement (see F14). This repetition begins in measure 21 in the vocal line, which is the first appearance of the Soprano in this movement, where the opening four pitches (D4, G4, A4, C5) outline the *Luft* chord. The final pitch of this four note collection is sung on the word “*Luft*” which is where the name originates²³. Throughout this first vocal line (measures 25-30) the strings are playing chords that have the same timbre and range as the opening *Luft* chord from the first movement. The fact that this vocal line not only

²³ Severine Neff, *Arnold Schoenberg The Second String Quartet in F-sharp Minor, Opus 10* (New York, London: W.W. Norton & Company).

consists of the *Luft* chord but that it has it played simultaneously with the word “*Luft*” denotes this motive in the voice as the *Luft* theme.

The image shows a musical score for the Second String Quartet in F-sharp minor, Op. 10, by Johannes Brahms. It features four staves: Violin I, Violin II, Viola, and Cello. The score is divided into three sections, each marked with a circled number and a measure reference:

- 1 Mvt. I m. 200:** The first section is in 3/4 time and F# major. It shows the initial occurrence of the *Luft* chord.
- 2 Mvt. II m. 15:** The second section is in 4/4 time and F# minor. It shows a second occurrence of the *Luft* chord.
- 3 Mvt. III m. 2:** The third section is in 4/4 time and F# minor. It shows a third occurrence of the *Luft* chord.

Figure 19. *Second String Quartet in F-sharp minor Op. 10*, Other occurrences of *Luft* chord.

There are very few moments in the fourth movement that have tonal centers since tonality has almost been completely abandoned by this point. Two occurrences of tonal centers in this movement include the *Luft* theme and a subtle line shared between the viola and cello in measure three. Despite the *Luft* theme having an atonal feeling, the vocal line, during this section, outlines the complete diatonic F major scale (see *Luft* theme in F20). Since this scale is played with *Luft* chords accompaniment its tonality is masked, but once the relationship between this section and measure three is discovered perceiving this F major scale becomes vital to having a better understanding of the work.

The image shows a musical score for five parts: Soprano, Violin I, Violin II, Viola, and Cello. The Soprano part is in 4/4 time and has the lyrics: "Ich fuh le luft von an de rem pla ne ten". The string parts (Violin I, Violin II, Viola, and Cello) are marked "m. D." and show dynamic markings "sf" and "p". The score covers measures 21-26.

Figure 20. *Second String Quartet, Luft* theme, Movement IV measure 21-26.

In measure three, the viola and cello have successive descending fifths starting on F5 in the viola and E_b5 in the cello. While these lines are similarly obscured by the ascending thirty-second notes in the violins, when the viola and cello are analyzed alone it can be seen that they outline the entire diatonic F[#] major scale (enharmonically spelled as G_b major). When this enharmonic F[#] major scale is compared to the other section of this movement with a tonal center, the *Luft* theme, the LPM relationship is seen again between F[#] major and F major (see F21). Additionally, the playing of the *Luft* theme in the fourth movement not only creates a local LPM relationship with measure three but it also forms a wider ranging LPM correlation with the original statement of the *Luft* theme in the first movement (measure 97), which is played in the context of F[#] minor. Because this relationship occurs so many times throughout the piece, and at such climactic moments as well, this author suggests that Schoenberg was taking the traditional I-V-I or i-III-i relationship in tonal works and pushing it as far as he could by his i-LPM-i

relationship. F21 and 22 shown below portray how the two keys of the LPM relationship are presented in the *Luft* theme and the cello/viola lines.

Luft theme, Movement IV measures 25-30

21

Soprano

S

Figure 21. *Second String Quartet in F-sharp minor*, Reduction of *Luft* theme to F major.

Viola

Cello

Vla.

Vc.

Figure 22. *Second String Quartet*, Reduction of cello/viola lines to G \flat major.

There are many places in this piece where there is no tonal center, an obvious precursor to twelve-tone or atonal music. This work, however, was written in 1908, so

there are few examples of music in this piece that abide by the exact guidelines of twelve tone. There is, though, a moment containing elements most closely related to twelve tone music is the thirty-second note line mentioned earlier. This ascending motive collectively spells the entirety of the twelve chromatic pitches (see F23). This example cannot be considered twelve tone in a 1925 context because, while it does contain all twelve pitches, several pitches before the twelve note row is completed (B \flat , B, C, D, F, F \sharp appear multiple times) which would not be seen in the original twelve-tone style Schoenberg would eventually define.



Figure 23. *Second String Quartet in F-sharp minor Op. 10*, opening motive containing all twelve chromatic pitches.

An element of this work that might be more frustrating, to the casual listener, than the lack of tonal centers is the use of traditional harmonies and harmonic progressions with unexpected resolutions. An example of this occurs in the first movement with the *Luft* chord and its resolution to a D minor triad in measures 97-98.

The expected resolution for the *Luft* chord could be accomplished through smooth half step or whole step voice leading. This chord includes the pitches C#4, E5, F#4, and B5 and their resolutions to D minor would include: C#4 moving to D4, F#4 down to F4, E4 ascending to F5, and the B5 descending to A5. The actual resolution, however, is not so smooth (see F24). The B5 leaps up F6, the F#4 rises to D6, and the C#4 moves up to A4. These three pseudo-resolutions achieve the goal of spelling a D minor triad but the octave selection, or displacement, that is orchestrated makes the resolution lose any sense of traditional closure. The only instrument that resolves in the expected manner is the viola with the E5 smoothly ascending by step to F5. But even this simple resolution is altered because instead of arriving on the downbeat of measure 98 with the other voices it is delayed until beat three, when the three other instruments have already resolved.

The image shows a musical score for four string instruments: Violin I, Violin II, Viola, and Cello. The score is in F-sharp minor (three sharps: F#, C#, G#) and 3/4 time. It consists of two measures. In the first measure, all instruments play a whole note chord: C#4 (Violin I), E5 (Violin II), F#4 (Viola), and B5 (Cello). In the second measure, the resolution occurs. Violin I plays A4, Violin II plays D6, and Cello plays F6. The Viola plays F5, which is a half step above the expected F4 resolution. The Viola's entry is delayed, starting on the third beat of the second measure.

Figure 24. *Second String Quartet in F-sharp minor Op. 10*, weakened resolution of *Luft* chord.

Resolutions weakened by octave selection occur again at the close of the second movement in the first violin and cello (see F25). In this example the expected resolutions would be for the repeated C#5 in the violin and the single C#4 in the cello to ascend up by step to D, the tonic of the movement. This example combines the two elements of the previous uncommon resolution: (1) the octave selection and, (2) the timing of each resolution.

The musical score consists of two systems. The first system, starting at measure 271, is marked *accel.* and *fff*. It shows the Violin I part with a repeated C#5, the Violin II part with a repeated C#4, the Viola part with a repeated C#5, and the Cello part with a single C#4. The second system, starting at measure 274, is marked *pizz.* and *pp*. It shows the Violin I, Violin II, and Viola parts with a pizzicato resolution, and the Cello part with a pizzicato resolution. The Cello part also has a *p* dynamic marking at the end of the first system.

Figure 25. *Second String Quartet*, Unconventional resolution at conclusion of Movement II.

The C#4 in the cello is played on the downbeat of measure 271 but instead of resolving on beat two or sustaining the pitch until the final D, similar to the violin, the cello rests for the remainder of measure 271. This silence in the cello after the leading tone is played would alone weaken the resolution but when the D finally occurs it is D2 (two octaves below what was expected). In the first violin a similar frustration is happening in regard to the resolution of the leading tone. There are three elements that weaken this traditional cadence. The first involves the cello line mentioned above, while in measure 271 both of these parts play C# but the resolution of the cello to D occurs while the violin still has its repeated C#. The repeated D's in the cello throughout measures 272-274 significantly weaken the violin's resolution since the D is the goal of the violin's phrase. The second and third elements in this resolution are the two seen in the other examples (octave displacement and the insertion of rests). The final D in the violin does not occur until a measure of rest and it, as well, is orchestrated two octaves below what the listener would expect.

Rejection of Schoenberg's style

Because Schoenberg was moving away from tonality he was faced with great criticism since tonality was viewed by music scholars and listeners as vital to any musical work. Once Schoenberg's music began to exhibit tonal alterations, like those in his *Second String Quartet*, the condemnation of him became more specific. While many of the criticisms discussed in this thesis do acknowledge Schoenberg's brilliance, evident in his development of what would be his twelve-tone technique, they do consistently express disapproval specifically of his lack of tonality.

One criticism that expresses the disapproval of Schoenberg's foreshadowing of what would later be twelve-tone can be found in the German magazine *Signale* from 1910...

Arnold Schoenberg is the most radical modernist of today. The *Three Piano Pieces, op. 11*, represents a methodical negation of all heretofore accepted musical rules, negation of syntax, of conception of tonality, of all valid tonal systems. One perceives a succession of tones and sounds which cannot be grasped in their continuity because they do not belong together. Schoenberg kills tonal perception; his sounds are no longer derived from one another. Debussy only threatens; Schoenberg carries out the threat. His musical progressions represent an anarchistic wandering in colors. One of these pieces actually ends with the combination of E flat, A, D, and G sharp! The tonal rows in Schoenberg's latest works impress us as mute, numb, empty, emotionless. They are the result of error followed through with ingenious consistency.²⁴

While this critic does acknowledge Schoenberg's intelligence, it is not until after he has condemned elements of *Three Piano Pieces, op. 11* that would prove to be some of the most utilized features of twelve-tone music. The writer expresses how Schoenberg's music is simply a negation of all rules that were previously seen as unbreakable. This notion, however, is one on which that Schoenberg prided himself by the utilization of elements such as extreme key relations and non-traditional resolutions. While this critic does acknowledge that there is a system being used, albeit an unfamiliar one in 1910, and that there are also elements of it that can be seen in previous compositions, other critics rejected this acknowledgement. Instead, some detractors refuted any notion that Schoenberg's music was anything but random noise with no rules or patterns. "Schoenberg's symphonic poem *Pelléas et Mélisande* is not just filled with

²⁴ Quoted by Nicolas Slonimsky in *Lexicon of Musical Invective*, 2nd ed. (1974).

wrong notes... it is a fifty-minute-long protracted wrong note. This is to be taken literally. What else may hide behind these cacophonies is quite impossible to find out.”²⁵

This criticism presents the point of view of a musician who refutes any idea that Schoenberg’s system abides by its own set of rules. Instead, he labels the entire work as a “wrong note”. The criticisms that Schoenberg faced are, in this author’s understanding, vastly different than those an earlier composer such as Monteverdi confronted. The criticism that Monteverdi received from Artusi was from a realm of better understanding than Schoenberg’s. That is to say Artusi had a better comprehension of the unacceptable elements of Monteverdi’s music than did the critics of Schoenberg. While Artusi could simply analyze a Monteverdi work and clearly draw attention to the objectionable, such as unprepared dissonances, the critics of the early twentieth century had no idea, in many cases, exactly what they were listening to since it was so innovative. This unfamiliarity led Schoenberg’s detractors to be much less specific, as shown by the “wrong note” criticism above.

Public Opinion of the *Second String Quartet*

The audience reception at the premiere of Schoenberg’s *Second String Quartet* verifies that the untrained listener had a very similar opinion to that of the critics. It is understandable that the casual listener might not enjoy this quartet due to its lack of tonality but it is the level of disapproval by this audience in 1908 that is notable.

²⁵ Ludwig Karpath in Slonimsky, *Lexicon of Musical Invective*, 2nd ed. (1974).

According to many accounts the audience remained peaceful during the opening two movements of this quartet but as soon as Schoenberg added the vocal part into the third and fourth movements the outrage began²⁶. Having a vocal line in what is described as a string quartet is something that might have been the breaking point for many of the audience members for two reasons. First, if it is a “string quartet” then there should not be either: (1) an additional fifth part or, (2) an additional part that is not a stringed instrument. Second, the vocal line does not occur in the opening two movements of the work, so any fluidity between movements that would be expected is interrupted by the soprano entering the ensemble. The vocal line not solving any of the previously presented tonal problems might be the biggest reason for the outbursts, however. While the mere presence of the voice would have been unfamiliar to the audience, the possibility that a change of ensemble and timbre might additionally bring with it a musical modification into tonality might have been something the audience was hoping for. The vocal line, however, does not add any resemblance of tonality, but instead, enhances the unfamiliar sound of this quartet.

Instead of the vocal line providing clarity to this work at its entrance in the third movement it mirrors the atonality in the strings and follows a presentation of the *Luft* chord (see F26). At this entrance the voice doubles the violins in three of its opening four measures. This doubling provides no relief from from the previously played—material, but instead reinforces it.

²⁶ Ludwig Karpath in Slonimsky, *Lexicon of Musical Invective*, 2nd ed. (1974).

10

Soprano
Luft
Tief ist die Trauer

Violin I
pp

Violin II
pp

Viola
pp

Cello
pp

S
die mich umdustert, eintritt ich wie der Herr! in dein Haus...

Vln. I
p

Vln. II
pp

Vla.
fp

Vc.

Figure 26. Schoenberg, *Second String Quartet*, entrance of voice in III movement.

This author's interpretations of the doubling of the vocal part in the two violins is that all five parts are focused on the same goal—the intentional lack of a tonal center that will not venture back to the familiarity of tonality. And it is this final failure to abide by the traditional that spurred the audience into an outburst. This riot has been documented by many music scholars in the century since its occurrence but one particular article that achieves the goal of presenting the point of view of the audience as well as a critic comes from Ludwig Karpath who writes...

The performance of a new string quartet by Arnold Schoenberg must also be mentioned. I will confine myself to the statement that it resulted in an unholy scandal. Right in the middle of the last movement people shouted at the top of their voices: 'Stop!'

Enough! We will not be treated like fools!’ And I must confess to my sorrow that I, too, let myself be driven to similar outbursts. It is true that a critic should not express his disapproval in the concert-hall. If I nevertheless abandoned my customary reserve, I only proved by it that I suffered physical pain, and as one cruelly abused, despite all good intentions to endure even the worst, I still had to cry out.²⁷

²⁷ Ludwig Karpath in Slonimsky, *Lexicon of Musical Invective*, 2nd ed. (1974).

DMITRI SHOSTAKOVICH AND SOVIET RUSSIA

Dmitri Shostakovich

Shostakovich was one of the most prominent Russian composers during the twentieth century²⁸. Unlike the previous composers mentioned in this thesis, Shostakovich's harshest criticisms did not come from a music theorist or scholar but instead came from the leader of the Soviet Union, Joseph Stalin. It is Shostakovich's relationship with the Soviets that is crucial to understanding the criticism that he endured for his music. Stalin had issues with several pieces by Shostakovich which drove Stalin to implement interrogation tactics, such as executing a friend of Shostakovich's and questioning his friends and family, but the piece that will be discussed and analyzed is a portion of his opera of 1934, *Lady Macbeth of the Mtsensk District*.

Score Analysis of *Lady Macbeth of the Mtsensk District*

In addition to several plot elements from *Lady Macbeth of the Mtsensk District* (to be discussed later), there are also theoretical aspects of the music that could seem harsh to a casual listener such as Stalin. One theoretical aspect from this opera would have been jarring to Stalin would be Shostakovich's use of dissonant brass chords. These chords would have been obvious to Stalin because he was seated very close to the brass

²⁸ Oliver Strunk, "Source Readings in Music History" 1998, 1402

section of the orchestra²⁹. Characteristics of these chords that Stalin drew issue with would include level of dissonance, dynamics, and high tessitura.

Shostakovich's first instance of utilizing these brass chords happens towards the beginning of the opera, six measures before rehearsal number 25 (roughly eight minutes into the opera). The aspect of these cluster chords that Stalin opposed is primarily the amount of dissonance in them as well as the dynamics Shostakovich chose. This sequence of dissonant chords begins on the dynamic on a chord that can be analyzed as being spelled B4-D5-E \flat 5-B5 ([0,1,4] or set 3-3 in set theory). While E \flat is theoretically a diminished fourth, aurally it can be perceived as a D \sharp which is a major third above B4. This D \sharp would sound consonant with the root B in isolation, but when the D5 is orchestrated into the chord any sign of tonality or consonance is lost. The D forms a consonant minor third above the B, but when played simultaneously with the D \sharp /E \flat , the interval created is a minor second, a very dissonant interval. In the context of the section in this opera this chord is analyzed as an enharmonic mixed mode chord.

This mixed mode chord is one that was particularly prominent in the music of the Second Viennese School at the beginning of the twentieth century and was used to push the music away from traditional tonality. This expansion of tonality was something that even educated listeners struggled with despite having more experience with it than Stalin did. The analysis of this chord as a mixed mode chord has more support, in context, than

²⁹ Bruce Chadwick, "The Opera That Joe Stalin Hated Is Back," History News Network, November 21, 2014, , accessed October 21, 2016, <http://historynewsnetwork.org/article/157648>.

analyzing it as an E \flat major seventh chord with an augmented fifth, which could be another approach to the analysis. The mixed chord analysis is stronger mainly due to what follows—a very dissonant section lacking any sense of a tonal center due to the number of cluster chords in the next several measures.

The musical score is presented in three systems. The first system shows a piano with a fortissimo (*fff*) dynamic, featuring a complex cluster chord in the right hand. The second system begins with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The third system continues with piano (*p*) dynamics and features more cluster chords. A measure number '25' is indicated in a box between the first and second systems.

Figure 27. Shostakovich: *Lady Macbeth of the Mtsensk District*, cluster chords.

The opening cluster chord of this section occurs in measure one of F27, as indicated with an arrow. This chord includes B $_4$ -C $_5$ -D $_5$ -E $_5$ -F $_5$ which creates a very dissonant sound due to the two half steps created between the B $_4$ and C $_5$ as well as the E $_5$ to F $_5$, as well as the utilization of the tritone interval between the B $_4$ and F $_5$. All of

these dissonant intervals are heard constantly through the next five measures and the orchestration in the low brass only intensifies these dissonances. Starting on beat five of the opening measure of this example the low brass plays a half note passage that creates even more harmonic issues with the cluster chords above. The first half note is an A₄ but there are two reasons that this pitch does not cause the same number of issues as the following half notes. These reasons include: (1) it is an unaccented note so it does not cut through the texture of the harmony as much, reducing the tension that it creates, and (2) this A₄ does not create any additional half step intervals with the cluster chord above it. This results in a less dissonant sound despite the tritone the A₄ creates with the D₅. The following half notes in this sequence create much more of an issue tonally than the previous A₄ partly because they are accented, which would have been something that made it even more problematic for Stalin since they are accented in a *fortississimo* section. In order for a musician to play an accented note in a section that already has such a high dynamic marking there would have to be quite a bit of volume added to the note for it to reach the listener.

In addition to the high volume of these half notes they also create more half step intervals in the harmony especially. Two examples of this would be the E₃ and B₂ on beats one and three of the second and third measure of Figure 27. These two pitches create harsh minor second intervals in the harmonies that they are accompanied by. The E₃ half note being played with the cluster chord above creates two more half step intervals with the D₅ and E₅ as well as another tritone with the B₄ above. Something that also makes the E₃ more dissonant is that it is played in unison with the cluster chord so the listener hears all these intervals at once at such a high volume as opposed to

the A \flat , which is played after the cluster chord has been presented. The B \flat ₂ functions similarly to the previous E \flat by creating one more half step interval with the B₄ as well as another tritone with the E₅.

After the final cluster chord starting on B₄ is played, Shostakovich hints that he may be returning to more traditional tonality by outlining a C minor nine chord with a raised seventh (C₂, E \flat ₂, G₂, B₂, D₃) starting on beat three in the second measure before rehearsal marker 25. This chord is followed by further development of the cluster chord transposed from a very atonal B Locrian pentachord to a much more aurally traditional C minor pentachord (starting from C₄ and ascending diatonically to G₄). The B Locrian and C minor cluster chords along with the C minor nine chord with a raised seventh are provided in Figure 28. Octave C's (C₂ and C₃) sound on the downbeat of the next measure and are played by the low brass with the upper brass playing two more C minor chords on beats three and five.

At this point the listener may expect that Shostakovich is going to start the next section with some C minor motive, since the key of C minor has been established. Instead, on the downbeat the low brass play octave A \flat 's (A \flat ₂ and A \flat ₁) while the upper brass has another cluster chord that has no relation to C minor. The upper brass plays a D minor five note cluster chord which incorporates E-natural as opposed to the E \flat 's heard throughout the previous several measures. This D-minor cluster chord also has a dissonant relation with the low A \flat 's that form additional tritones and half step intervals. In addition to loud dynamics and harsh dissonances, another factor that might tend to frustrate a casual listener like Stalin is the alternation between sections with and without a tonal center. This back-and-forth motion between a section with no tonal center to one

with a stronger center and back again is something that would have frustrated a casual listener like Stalin even before the loud dynamics and harsh accents.



Figure 28. Shostakovich: *Lady Macbeth* C minor nine chord (circle 1) Cluster Chord development (circle 2).

The next example of these brass chords that Stalin found distasteful occurs near the middle of the opera in Act Three, Scene Six. F28 below begins two measures before rehearsal marker 389. This selection represents one of the loudest and most dissonant sections in the opera and is where, it is speculated, Stalin decided to leave the performance, an event that will be discussed in more detail later in this thesis. This scene has an overall frantic feeling with a rushed tempo and quick rhythms but it still has a strong tonal center without much dissonance as mentioned before. The theme of this section does not reveal itself until the final note of the vocal line at which point it is repeated four times. The last time this theme is played is two measures before rehearsal marker 389. The theme is in the upper range of the orchestra, and still at the quick tempo which has been maintained through the entire scene. After this last appearance of the theme, ending in the measure before 389, both the tessitura and dynamics of the orchestra get lower. This drop in dynamics, range, and the lack of a vocal line would

attract the listener's ear and make them feel as if the end of the scene was near but what Shostakovich orchestrates next is the most dissonant and harsh portion of the entire scene.

The image displays a musical score for Piano and Pno. (Piano) from Shostakovich's *Lady Macbeth of the Mtsensk District*, Act 3 Scene 6. The score is presented in six systems, each with a measure number in the left margin. The first system is labeled 'Piano' and includes a measure number '389'. The second system is labeled 'Pno.' and includes a measure number '4' and dynamic markings 'marcato' and 'ff'. The third system is labeled 'Pno.' and includes a measure number '7'. The fourth system is labeled 'Pno.' and includes a measure number '9' and a dynamic marking 'cresc.'. The fifth system is labeled 'Pno.' and includes a dynamic marking 'fff'. The sixth system is labeled 'Pno.' and includes a measure number '14' and a dynamic marking 'rit.'. The score is written in 4/4 time and features complex, dissonant harmonies and textures.

Figure 29. Shostakovich: *Lady Macbeth of the Mtsensk District*, Act 3 Scene 6.

After the drop in dynamic level at 389 there is even more of a decrescendo into the next measure, so the orchestra as a whole is much more subdued until three measures before 390. This is where the fortissimo dynamic returns with a *marcato* line of sixteenth notes in the upper strings which are accompanied by the low brass and bass drum combining to play dissonant major second intervals (F2 and G2). These intervals will be accented later in the section.

Starting at marker 390 there is a gradual ascension in intervals of a second (minor and major) in the low brass in eighth notes playing under the strings, which are outlining a F Lydian scale in sixteenth notes. This ascending F Lydian scale typically is something that might give the listener a strong sense of tonality with its leading tone. In the low brass the ascending eighth note line, however, is canceling that tonality by playing another F Lydian scale transposed down a fifth combined with a G Mixolydian scale. Since all three of these lines are being played together, the result of this section is to pull the listeners away from tonality and prepare them for the following measures that have no tonal center. Starting in the first measure after marker 390 the ascending eighth note line continues through beat one and the downbeat of beat two, but on the upbeat of beat two the eighth notes are diminished to quarter note value. The sixteenth note runs additionally deviate from F Lydian into a collection of pitches that do not resemble any prominent harmony.

The most dissonant section of this scene is created by a gradual crescendo starting in the measure after 390 and begins on the half after the fourth beat in the low brass. The low brass are playing a dissonant half step (E4 to F4) and sustaining it across the barline while the sixteenth notes play pitches including G5, E6, F6, and G \flat 6.

Shostakovich magnifies this tension in the brass by continuing to increase the range but instead of smoothly ascending in step, as done previously, he introduces a leap of an octave up to E5 and F5 in the second measure after 390. This puts the E-F half step interval in the same range as the ascending sixteenth notes while continuing to increase in dynamics as well. Three measures following measure marker 390, while the brass are holding their E-F interval, the upper strings mirror the low brass chords by leaping over an octave. The strings leap from G \flat 6 down to F5 and then to E5 while the brass continue to play pitches that produce additional dissonant intervals.

The next measure is the only one so far in which both the low brass and upper strings are playing sixteenth notes. Despite this shared rhythm these parts still do not play similar melodies since the strings still have the ninth leaps while the brasses start ascending stepwise. Five measures after 390 the strings and brass switch roles, the brass taking sole possession of the sixteenth note runs while the strings begin playing eighth and quarter note syncopations on the minor second interval G5 to A \flat 5 as the tempo decreases. The last measure of this example serves as Shostakovich's bridge to the final statement of the tonal theme, and includes figures in the upper strings that outline the following triads: E minor, F major, F \sharp minor, G major, A \flat major, and A major. Not only are these triads in the upper ranges of the instruments, but they gradually crescendo creating even more tension before the final statement of the theme and end of the scene.

Plot Analysis of *Lady Macbeth of the Mtsensk District*

Aside from the theoretical components of *Lady Macbeth of the Mtsensk District* mentioned above there were also plot elements in this play that are important to the understanding of Stalin's criticism of Shostakovich. This author speculates that several components of this play's plot might have upset Stalin on a personal level, such as the multiple rape scenes, and other components that have parallels with contemporary social issues happening in Soviet Russia. This thesis will include analyses of the plot during the two points in the previous section as well as other important scenes in the opera.

The first musical example previously discussed occurs early in the opera when Katerina, the female lead, is in an unhappy marriage to Zinovy. After she complains about her loneliness, her father-in-law, Boris, comes in very upset with her because he sees it as her fault for not producing an heir. This doomed marriage that opens the opera might have flustered Stalin because under his rule Soviet Russia suffered from the highest divorce rate of any other European country³⁰. With the addition of the harsh cluster chords (shown in F27) accompanying this scene it is clear why Stalin might have been upset by the beginning to this opera.

The next scenes that most likely had a negative effect on Stalin include the two rape scenes and the aural dissonance that accompanied them. The first of these occurs roughly 20 minutes after the opera begins, in the second scene. This scene portrays the

³⁰ Wells, Elizabeth A. "'The New Woman': Lady Macbeth and Sexual Politics in the Stalinist Era." *Cambridge Opera Journal* 13, no. 2 (2001): 163-89.

<http://www.jstor.org/stable/3593369>.

rape and harassment of a woman servant by Sergei, a clerk, and several of his friends who are stopped by Katerina who then wrestles with Sergei. This attack is accompanied by more dissonance in the orchestra similar to the music examples discussed previously (see F30). The bubbled numbers in Figure 30 represent different occasions of dissonance during the first rape scene.



Figure 30. Shostakovich: Lady Macbeth, dissonances during first rape scene.

The second rape scene occurs at the conclusion of Act I (roughly 45 minutes into the opera) and includes the two main characters, Katerina and Sergei. This scene begins with Sergei coming to Katerina's door at night to try and seduce her by recalling their wrestling previously, but Katerina initially stymies Sergei's advances. Sergei responds by breaking into her bedroom and forcing himself on Katerina while she attempts to fight him off. It is clear that the music at the beginning of this encounter is meant to frighten the audience by its harshly dissonant chords in the low brass and percussion that provide a disturbing and unnerving mood for the opera (see Figure 29). Rape is something that Stalin would have been sensitive about because he was suspected of raping a thirteen-year-old girl while he was in Turukhansk, and additionally was

accused of impregnating a teenage daughter of a politburo member.³¹ It is several minutes into this attack when Katerina stops resisting and allows Sergei to have his way. By the end of this scene it becomes clear to the audience that Katerina truly wanted Sergei by her kissing and singing to him. This realization of an adulterous love story would have possibly been more unsettling to Stalin as the assaults considering Russia's issue with divorce rates as well as the fact that infidelity, by men, was also something that was a problem under Stalin's rule.¹⁹



Figure 31. Shostakovich: *Lady Macbeth*, dissonances during second rape scene.

³¹ Wells, Elizabeth A. "The New Woman': Lady Macbeth and Sexual Politics in the Stalinist Era." *Cambridge Opera Journal* 13, no. 2 (2001): 163-89.

<http://www.jstor.org/stable/3593369>.

The most prominent dissonance in F31 is the harsh minor seconds (E5 and F5) in the upper voices in the first three measures of the first example. These minor second chords ascend by step to a similar chord utilizing minor seconds (on A#5 and B5). Additionally, these chords, beginning in the fifth measure, are accompanied by a line in the low brass that includes more dissonant intervals. These pitches include F3 and E3. The F3 creates a tritone with the B5 above while the E3 forms another tritone with the A#5. The second example in this figure has dissonances similar to the first including the minor second chords with dissonant stepwise lines in the low brass.

The last plot element in *Lady Macbeth* is also the scene that this author suggests is the last that Stalin witnessed at the opera's premier. This occurs in Scene Six, a little over halfway through the opera, which is roughly the time in the opera when Stalin decided to make his premature departure³². This scene portrays an intoxicated peasant accidentally stumbling into the cellar where he finds the body of Zinovy who had gone missing after being murdered by Sergei earlier in the opera. While it is uncertain exactly how this scene was portrayed at the premiere, in a recent production in Amsterdam³³, the

³² Wells, Elizabeth A. "'The New Woman': Lady Macbeth and Sexual Politics in the Stalinist Era." *Cambridge Opera Journal* 13, no. 2 (2001): 163-89.

<http://www.jstor.org/stable/3593369>.

³³ Shostakovich - *Lady Macbeth of Mtsensk* - Jansons (Part 1), perf. Netherlands Opera Chorus Royal Concertgebouw Orchestra Mariss Jansons, Conductor (Amsterdam, Netherlands, 2006), film, February 9, 2014, accessed September 9, 2016,

<https://www.youtube.com/watch?v=ldRJQfES8hA>.

peasant spends the majority of the scene swaying drunkenly around the stage slowly undressing in front of the audience. If the premiere was anything similar to this production it could be understood how it drove an already irritated Stalin to leave the concert hall. What cannot be disputed, however, are the musical elements in this scene that would have been deemed offensive. One example is the peasant's hiccups that cut through the texture of the orchestra as well as the aforementioned musical elements such as the quick tempo, harsh dynamics, and high tessitura.

CONCLUSION

Whether composers were looking too far forward in their compositions, such as Monteverdi or Schoenberg, or incorporating elements of the past in a way seen as inappropriate, like Beethoven, innovative composers throughout the history of Western music were criticized.

One type of criticism occurred as a result of theoretical differences, such as Artusi's disapproval of Monteverdi's use of unprepared dissonances and his *seconda prattica*. Other criticisms came from scholars out of a feeling of confusion as with the atonality of Schoenberg or the allusion to non-western cultures, which created an unfamiliar work, like Stravinsky. And even if the work itself is not incredibly innovative, such as Shostakovich's *Lady Macbeth of Mtsensk*, there may still be people in power, like Stalin, who say that it goes against what music should be.

The reality is that as long as people have a preconceived notion of what music should be then some composers will continue to stretch that boundary. This can lead to a critical reception by those who do not believe it abides by their idea of music. This method of expanding the scope of music has become more and more prevalent in music since the beginning of the twentieth century. During that century Schoenberg created his 12-tone technique to distance himself from traditional tonality which led other later composers to expand their notions of what music is.

The question that should be asked after reviewing all of these innovative composers and studying the negativity they received is this. What would Western art music of today be like without their bold compositional decisions? If these composers

and others had not pushed listeners to understand that music has no bounds then would the musical world have gone through the rapid expansions it experienced in the twentieth century? If these previous composers had wilted to the pressure of the criticisms and retreated into the traditional and accepted, then later composers would not have had the innovative works on which to build in order to make further developments.

Contemporary composers and listeners owe a debt to those composers of the past who were not satisfied with the restrictions of their time and, instead, pushed the boundaries of music ahead to new and unexplored places.

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