University of the Arts Helsinki
Sibelius Academy

Alternatives to Monotonality in Jean Sibelius's Solo Songs

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ACADEMIC DISSERTATION

Studia Musica 62
Helsinki 2014

ISBN 978-952-5959-83-3
ISBN 978-952-5959-84-0 (pdf)
ISSN 0788-3757

Unigrafia
Helsinki 2014

ABSTRACT

This study examines the ways in which Jean Sibelius's (1865–1957) solo songs depart from monotonality. The definition of monotonality in this study rests on Schenkerian theory and includes a monotonal composition featuring a single main key that governs both the beginning and end of the composition, as well as the structure of a monotonal composition based on a prolongation of the tonic of the main key. Monotonality was the ruling principle in tonal music of the common-practice era, but in the 19th century, composers began conceiving structures where the alternation or tension between two or more keys, or harmonic centers, played a structural role. This study views Sibelius as part of this expression of the Late-Romantic tradition.

Of Sibelius's 81 surviving opus-numbered solo songs, 21 depart from monotonality; these songs form the repertoire of this study. The structures of Sibelius's non-monotonal songs feature different types of non-monotonal harmonic organization: tonal pairing (two harmonic centers alternate or compete), directional tonality (one harmonic center governs the beginning, and another, the end), and wandering/episodic tonality (different harmonic centers appear in succession, often with a block-like approach to form). Sibelius's applications and combinations of different types of non-monotonal harmonic organization yield a variety of alternatives to monotonality in his oeuvre of solo songs.

As products of the late 19th and early 20th centuries, Sibelius's songs include harmonic progressions that follow no functional or prolongational logic. This study approaches the songs from the viewpoint of a double syntax that includes classical (functional and diatonic) harmonic syntax and pan-triadic harmonic syntax. Pan-triadic syntax rests on the voice-leading properties of consonant triads and views them against a chromatic framework. Two pan-triadic phenomena, retained tones in structural harmonies and large-scale transposition, have particular significance for the shaping of non-monotonal structures in Sibelius's songs. Sibelius's non-monotonal songs also contain modal elements, which provide a third syntactic dimension.

The background structures of these non-monotonal songs do not follow Schenkerian principles, yet Schenkerian analysis is applicable to those middleground harmonic progressions that follow classical syntax. For pan-triadic elements, this study adopts a transformational approach that draws from the Neo-Riemannian tradition. Modal elements

are approached from scalar and harmonic viewpoints that derive from different impulses behind Sibelius's modal practice.

This study is divided into two parts, Background and Analysis, framed by an Introduction and an Epilogue. Because the present study is the first to approach Sibelius's music from the non-monotonal viewpoint, and because pan-triadic and transformational ideas are unfamiliar in the literature on Sibelius's music, the Background part of this study discusses these issues thoroughly. The analytical chapters are organized based on the different principles that guide the structures of Sibelius's non-monotonal songs. Detailed analyses examine 13 of Sibelius's 21 non-monotonal songs, while the remaining 8 songs and a number of borderline cases are discussed more briefly. Each detailed analysis ends with considerations of the relationship between the music and the poetic text.

ACKNOWLEDGEMENTS

I am grateful to all those who contributed to the completion of this study. I would like to thank my supervisors, Professors Lauri Suurpää and Veijo Murtomäki, for their advice and feedback. Professor Suurpää's exhaustive reading of my text at various stages and his insightful comments have proved invaluable. The Sibelius Seminar at the Sibelius Academy, organized by Professor Murtomäki, provided me a forum to test and develop my ideas. I am also grateful to my pre-examiners, Associate Professor Edward Gollin of Williams College and Associate Professor Frank Samarotto of Indiana University, for their detailed comments on the manuscript of this book.

I would like to thank my colleagues in the Jean Sibelius Works critical-edition project: Kari Kilpeläinen, Tuija Wicklund, Timo Virtanen, and Sakari Ylivuori. Their expertise and friendship have been a very important resource for me. I would also like to thank all fellow scholars who have commented helpfully on my work at various seminars and conferences, especially Professor Ilkka Oramo, Juhani Alesaro, Eileen Griffin, Cecilia Oinas, Jukka Tiilikainen, Olli Väisälä, and Risto Väisänen.

I am grateful to Stephen Stalter for revising the language of this study. Excerpts from printed scores are included with the kind permission of the publishers Breitkopf & Härtel, Robert Lienau, and Fennica Gehrman. I would also like to thank Andrew Barnett and BIS Records for providing the English translations of the song texts. This study was supported financially by the Niilo Helander Foundation, the Finnish Cultural Foundation, and the Donated or Bequeathed Funds of the Sibelius Academy.

My warmest gratitude goes to my parents and parents-in-law, and, above all, to my husband Uljas and our children, Elsa and Uuno.

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1 INTRODUCTION

1.1 Sibelius's Oeuvre of Solo Songs: A Diverse Whole

Jean Sibelius's (1865–1957) first collection of solo songs, *7 sånger af Runeberg i musik satta af Jean Sibelius* ("7 Songs [to texts] of Runeberg composed by Jean Sibelius"), was published in the end of 1892. Earlier in that same year, the premiere of the large choral symphony *Kullervo* (Op. 7) had established Sibelius as the leading young composer in Finland and the focus of high expectations. In newspaper critiques of the new songs, enthusiasm over the musical novelties was mixed with feelings of reservation and wonder:

> Of all the new, daring and strange included in nearly every bar of Mr. Sibelius's songs – and not least explicit in their peculiar piano style – may every music-lover become personally convinced.[1]

[1] K. [Karl Flodin] in *Nya Pressen* of 16 December 1892: "Om alt det nya, djärfva och säregna, som hr Sibelius sånger snart sagdt i hvarje takt innehålla och som icke minst finnes utprägladt i den egendomliga klaverstilen, må enfvar musikvän själf öfvertyga sig." The comment refers to the entire publication.

> We would do injustice to the composer if we expressed ourselves decisively after a first hearing of these songs, which, because of their peculiar originality, are difficult to understand.[2]

> With his original colorings, Sibelius illustrates very aptly the content of the text, and his rhythms, times, and accompaniments – everything gives the works a peculiar taste of novelty, which, at least on first hearing, is not easy to digest. [3]

With the "daring," "difficult" and "peculiar" Runeberg songs that later received opus number 13, Sibelius's solo song oeuvre started off well. In all, Sibelius composed 99 songs for solo voice and piano, 83 of which bear an opus number and belong to 14 different opuses: Opp. 1, 13, 17, 35, 36, 37, 38, 50, 57, 61, 72, 86, 88, and 90.[4] Sibelius composed songs over five decades, from *Serenad* (JS 167), completed in 1888, to *Narciss* (JS 140), completed in 1925. The opus-numbered songs cover a time period from 1890 to 1918.[5]

With regard to their musical and expressive content, Sibelius's solo songs form a diverse whole. On the one hand, the variety is testament to the creative force of the composer, who evidently did not abandon his taste for peculiarities after his youthful Op. 13 collection. On the other hand, the variety reflects the time during which he conceived the songs. At the turn of the 20th century, tonal tradition, still changing, was accompanied by post-tonal and Impressionist concepts as well as forays into original layers of folk music.

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[2] Bis [Karl Fredrik Wasenius] in *Hufvudstadsbladet* of 17 December 1892: "Vi skulle begå en orättvisa mot komponisten om vi yttrade oss afgörande efter ett första hörande af dessa genom sin säregna originalitet svårförstådda sånger." The comment refers to baritone Abraham Ojanperä's (1856–1916) performance of *Under strandens granar* and *Till Frigga* (later, Op. 13 Nos. 1 and 6) in a concert on 16 December 1892.

[3] O. M. [Oskar Merikanto] in *Päivälehti* of 20 December 1892: "Omituisilla wärityksillään kuwaa Sibelius hywin sattuwasti tekstin sisältöä ja hänen rytminsä, tahtilajinsa, säestyksensä – kaikki antawat teoksille oudon uutuuden maun, jota ainakaan ensi kuulemalla ei ole helppo sulattaa." The comment refers to the entire publication.

[4] The number 99 includes Sibelius's original, completed songs for solo voice and piano. Earlier versions of *Säv, säv, susa* (Op. 36 No. 4), *Soluppgång* (Op. 37 No. 3), and *Vänskapens blomma* (Op. 57 No. 7), and the two versions of *Hymn to Thaïs, the Unforgettable* (JS 97) are included in the number as separate works. Two of the 83 opus-numbered songs, *Vi ses igen* (Op. 72 No. 1) and *Orions bälte* (Op. 72 No. 2), are lost. The number 99 excludes Sibelius's arrangements of his own works for solo voice and piano as well as *Tanken* (JS 192) for two solo voices and piano. The work titles, opus numbers, and JS numbers (catalogue numbers for Sibelius's works without opus number) used in this study comply with Dahlström 2003.

[5] *Serenad*, Sibelius's first work ever to be published, appeared in 1888 in a song collection titled *Det sjungande Finland*. Information on style, genesis, publication history, and early performances of Sibelius's solo songs have been compiled to the Introductions of Volumes 2–4, Series VIII, of the *Jean Sibelius Works* complete critical edition (Tiilikainen 1998b, 2000, 2005). For the dating of Sibelius's song manuscripts, see Kilpeläinen 1991 and 1992, as well as Keane 1993.

Composers were now more freely able to choose the mode of expression that best suited the purposes of a given musical work. Sibelius's awareness of this freedom broadened his artistic latitude, as evidenced by his songs perhaps more clearly than by any other genre in his oeuvre. Jeffrey Kallberg (2004, 135) describes Sibelius's approach as Modernist and states that in Sibelius's song oeuvre, "the mark of the modern lies in the fact not simply that Sibelius deployed a variety of styles in the service of expression, but that he appears to have done so wilfully."

The literature has taken note of the diverse nature of Sibelius's songs. As in the Kallberg quotation above, Sibelius's songs are often characterized as representative of various styles and, consequently, grouped into stylistic, often chronologically defined categories. The idea of different stylistic approaches in Sibelius's songs already appears in Erik Furuhjelm's early biography *Jean Sibelius. Hans tondiktning och drag ur hans liv* (1916), in which the author deals quite extensively with Sibelius's songs. More recent approaches that provide an overview of Sibelius's songs from a stylistic perspective include Valerie Sirén's article *The Songs* (1996) and Jukka Tiilikainen's (1998b, 2000) introductory texts to the critical editions of Sibelius's opus-numbered solo songs, published in the series *Jean Sibelius Works*. Also, Robert John Keane's dissertation *The Complete Solo-Songs of Jean Sibelius* (1993) provides not only an overview of the manuscript sources of the songs, but also ideas about their style. Stylistic remarks appear rather uniformly throughout the literature and follow established ideas of different periods of style in Sibelius's entire oeuvre of compositions. Recurrent notions include the Late-Romantic influence reaching its fullest expression in Op. 38, a shift towards Expressionism in Op. 57, Impressionist characteristics in Opp. 61 and 72, and hints of Classicism in the late collections.[6]

This study approaches Sibelius's songs from a music-analytical angle that focuses on particular structural features in the songs and strives for independence from the habitual stylistic or chronological groupings. The impulse for this study was the idea that a number of Sibelius's solo songs have no single self-evident "main key." In these songs, the rudimentary (but only apparently simple) analytical question "What is the main key of the song?" had to be replaced with the question "What are the most important keys in the song and how do they relate to each other?" The literature suggests that the phenomenon could be conceptualized through the lens of monotonality and departures from it. The literature

[6] Evaluative ideas also recur, in a quite startling manner, in the literature. For example, the idea that *Våren flyktar hastigt* (Op. 13 No. 4) is the gem of the Op. 13 collection stems from Furuhjelm (1916, 144) and has reverberated ever since.

also shows that in recent decades, scholars have identified non-monotonal structures in a host of 19th- and 20th-century compositions, but none have focused on Sibelius.

My approach uses as its vantage point the monotonal theory of Heinrich Schenker, particularly in the form in which it appears in *Der Freie Satz*, published posthumously in 1935 and in English translation (*Free Composition*) in 1979. Schenker's theory provided a way to complement the somewhat diffuse idea of a "main key" with the idea of a prolonged tonic triad that underlies the structure of a monotonal composition. In works that are monotonal in the Schenkerian sense, all musical details can be interpreted as derived, at least indirectly, from the larger procedures that prolong the tonic triad. Combining the viewpoints of key and voice leading leads to the following definition of monotonality:

> 1) A monotonal composition features a single main key that governs both the beginning (permitting a short introductory passage outside the main key) and the end of the composition.
>
> 2) The structure of a monotonal composition is based on an overarching prolongation of the tonic triad of the main key.

Sibelius's non-monotonal songs fail to fulfill either or both (most often, both) of the above-mentioned criteria. Figure 1.1 lists the 21 opus-numbered songs that substantially challenge the monotonal norm and that form the essential repertoire of this study. The figure also shows the composition dates and poets; the content of the rightmost column will be dealt with later. The 13 songs highlighted in grey are the ones analyzed in detail in Chapters 5–9, while the remaining ones have been treated more briefly. As Figure 1.1 shows, instead of belonging to a particular time period or stylistic phase in Sibelius's oeuvre, non-monotonal songs appear quite extensively and regularly throughout the oeuvre: the songs belong to 11 different opuses, and their composition dates range from 1891 to 1917. It deserves mention even at this point that the boundary between monotonal and non-monotonal structures in Sibelius's songs is seldom straightforward. In other words, defining whether the structure of a particular song suggests a single main key and is based on the prolongation of a single tonic triad is sometimes difficult. Moreover, it will become clear that a number of passages in the songs call into question the entire concept of a major or minor key and the traditional idea of a tonic. Therefore, in what follows, the term "harmonic center" refers to any kind of referential consonant triad, including those outside the context of a major or minor key. The analytical chapters, in addition to the songs shown in Figure 1.1, cite a number of different borderline cases, as well as songs for which non-monotonal organization is of only local importance.

Figure 1.1 Sibelius's opus-numbered songs that deviate from monotonality. Songs analyzed in a detailed manner in this study are highlighted in grey. The letters D, P, W, and E indicate the predominant type(s) of non-monotonal harmonic organization in each song (D = directional, P = tonal pairing, W = wandering, E = episodic).

TITLE	OPUS NUMBER	YEAR	POET	TYPE OF NON-MONO-TONAL ORGANIZATION
Under strandens granar	13 No. 1	1892	Runeberg	W/E
Till Frigga	13 No. 6	1892	Runeberg	D
Jägargossen	13 No. 7	1891	Runeberg	D
Vilse	17 No. 4	1898	Tavaststjerna	E
En slända	17 No. 5	1904	Levertin	W
Lastu lainehilla	17 No. 7	1902	Calamnius	D, E
Svarta rosor	36 No. 1	1899	Josephson	D
Marssnön	36 No. 5	1900	Wecksell	P
Soluppgång	37 No. 3	1902	Hedberg	P
Höstkväll	38 No. 1	1903	Rydberg	D, W/E
På verandan vid havet	38 No. 2	1903	Rydberg	D
Harpolekaren och hans son	38 No. 4	1904	Rydberg	W/E, D
Im Feld ein Mädchen singt	50 No. 3	1906	Susman	P
Kvarnhjulet	57 No. 3	1909	Josephson	E
Näcken	57 No. 8	1909	Josephson	D
Vårtagen	61 No. 8	1910	Gripenberg	D
Kaiutar	72 No. 4	1915	Larin Kyösti	D
I systrar, I bröder, I älskande par!	86 No. 6	1917	Lybeck	D
Vitsippan	88 No. 3	1917	Franzén	P
Törnet	88 No. 5	1917	Runeberg	P
Norden	90 No. 1	1917	Runeberg	D

Despite the absence of an overarching Schenkerian prolongation in the background, non-monotonal structures often involve shorter prolongations, which enable the application of Schenkerian theory in a more local manner. The important role of Schenkerian theory links this study to a number of previous analytical writings on Sibelius's songs, which, in all, are relatively few. Schenkerian approaches to Sibelius's songs include Timothy L. Jackson's

(1998) article "*The Maiden with A Heart of Ice*: 'Crystallization' and Compositional Genesis in Sibelius's *Pohjola's Daughter* and Other Works," Lauri Suurpää's (2003) article "Loss of Love in Two Sibelius Songs," and my own Master of Music thesis *Musiikin ja tekstin yhteyksistä Jean Sibeliuksen yksinlauluissa Hjärtats morgon, Våren flyktar hastigt ja Drömmen* (Hallikainen 2005). Other analytical approaches to Sibelius's songs that have provided insights for this study include Jeffrey Kallberg's (2004) article "Finnish Modern: Love, Sex and Style in Sibelius's Songs" as well as Ron Weidberg's (unpublished) article "Sibelius's Josephson Songs Op. 57 – The Composer's Voice"; these two articles focus on issues such as texture, motives, register, and contour.[7] As I will explain below, the songs analyzed in this study also contain elements that fall outside the comfort zone of Schenkerian analysis. In order to capture even the most "peculiar" details in the songs, transformational and modal approaches will complement my Schenkerian approach.

1.2 The Non-Monotonal Viewpoint

Monotonality was a ruling principle in the 18th century and well into the 19th century, and most tonal music ever composed undoubtedly counts as monotonal. William Kinderman (1996, 1) notes that in the Classical era, "the tonic key normally provide[d] both the initial and final points of orientation" in all genres, with the exception of "the improvisatory genre of the fantasy." Monotonality is thus a standard part of classical, or common-practice, tonality. In the 19th century, however, composers such as Schubert, Chopin, and Wagner

[7] The songs analyzed in the above-mentioned writings include the following: in Jackson 1998, *På verandan vid havet* (Op. 38 No. 2); in Suurpää 2003, *Flickan kom ifrån sin älsklings möte* (Op. 37 No. 5) and *Den första kyssen* (Op. 37 No. 1); in Hallikainen 2005, *Hjärtats morgon* (Op. 13 No. 3), *Våren flyktar hastigt* (Op. 13 No. 4), and *Drömmen* (Op. 13 No. 5); in Kallberg 2004, *Var det en dröm* (Op. 37 No. 4), *Flickan kom ifrån sin älsklings möte* (Op. 37 No. 5), *Till Frigga* (Op. 13 No. 6), *Aus banger Brust* (Op. 50 No. 4), and *Teodora* (Op. 35 No. 2); and in Weidberg (unpublished), *En blomma stod vid vägen* (Op. 57 No. 2), *Jag är ett träd* (Op. 57 No. 5), and *Näcken* (Op. 57 No. 8). In addition, Irina Gornaya's (2003) article "The Art of 'Plaiting Garlands' and 'Making up Bouquets' in Jean Sibelius's Song Cycle, Opus 88," includes comments on key relations, melodic features, and overall characteristics in the Op. 88 song cycle. Some writings belonging to the realm of source studies should be mentioned: Robert John Keane's article "Höstkväll – Two Versions?" (1990) and Jukka Tiilikainen's articles "Palapelistä teokseksi – Jean Sibeliuksen laulu Dolce far niente" (1998a) and "The Evolution of Jean Sibelius's Songs as Seen in His Musical Manuscripts" (2003).

began increasingly to challenge the monotonal principle in their works.[8] Kinderman (1996, 1) describes the development thus: "The monotonal orientation around a single governing tonic [was] weakened by the middle of the nineteenth century and sometimes replaced in the succeeding decades by a controlled tonal ambiguity, whereby extended passages are based on the tension between two key centers, most often a third apart."[9]

Tonal material gathered around more than one tonic, or harmonic center, may be organized in different ways. The literature distinguishes two basic types of non-monotonal harmonic organization: tonal pairing (two harmonic centers alternate or compete) and directional / progressive tonality (one harmonic center governs the beginning of the work, and another, the end). In addition, this study introduces a third type of non-monotonal harmonic organization, wandering tonality, in order to describe structures in which several different harmonic centers follow each other in succession. In Sibelius's songs, wandering tonality often appears in connection with an episodic, or block-like, approach to form.[10] The basic types of non-monotonal harmonic organization may be applied in numerous ways, leading to a variety of "alternatives to monotonality," a phrasing adopted here from Harald Krebs's article "Alternatives to Monotonality in Early Nineteenth-Century music" (1981).

The term tonal pairing originates with Robert Bailey, whose analytical work on Wagner's music dramas has influenced much of the subsequent discussion about alternatives to monotonality. Bailey's publications on the subject include his PhD dissertation *The Genesis of "Tristan und Isolde" and a Study of Wagner's Sketches and Drafts for the First Act* (1969), the article "The Structure of the *Ring* and its Evolution" (1977), and the essay "An Analytical Study of the Sketches and Drafts" in *Prelude and Transfiguration from Tristan and Isolde* (1985). Christopher Lewis's *Tonal Coherence in Mahler's Ninth Symphony* (1984) has also provided lucid insights into tonal pairing. Dika Newlin introduced the concept of

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[8] Jim Samson (1996, 36–37) suggests that the disintegration of the monotonal principle has its roots in improvisation practice and "freer" genres such as fantasy and prelude, while Rothstein (2008) suggests Italian opera music of the early 19th century as one possible source.

[9] Contemporary music critics recognized the challenge to the monotonal principle; see Kinderman (1996, 2–3) for an account of composer and critic Felix Draeseke's (1835–1913) ideas on *aufgehobene Haupttonart* (suspended, canceled, or annulled main tonality). The origins of the term "monotonality" remain unclear. Michael Beiche (1992, 11) suggests that by its earliest appearances, the term was understood in relation to polytonality (thus, e.g., in the article "Intorno alla misura degli intervalli melodici" by Giulio Zambiasi, published in 1901 in the Italian periodical *Il Nuovo Cimento*). In the meaning relevant to this study, Arnold Schönberg used the term in *Structural Functions of Harmony* (1969 [1954], 19); Section 2.1 of this study explains Schönberg's view of monotonality.

[10] Section 2.2 discusses the relationship of the concept of wandering tonality to Schönberg's (1969 [1954], 167) concept of "roving harmony."

progressive tonality in her PhD dissertation *Bruckner, Mahler, Schoenberg* (1947). This study uses the substantially synonymous term "directional tonality," established in the writings of, for example, Kinderman and Deborah Stein. Stein's Schenkerian approach to directional tonality in her book *Hugo Wolf's Lieder and Extensions of Tonality* (1985) has provided a valuable reference point for this study. Kinderman and Krebs (eds) have compiled and edited various essays on the theme of alternatives to monotonality into *The Second Practice of Nineteenth-Century Tonality* (1996). The collection includes analytical and historical approaches to works by, for example, Schubert, Chopin, Brahms, Liszt, and Wagner. Krebs's article "Some Early Examples of Tonal Pairing: Schubert's 'Meeres Stille' and 'Der Wanderer'" has been of particular importance to the present study, as has Krebs 1981, in which he traces the directional structures in Schubert's *Der Alpenjäger*, *Ganymed*, and *Der Jüngling und der Tod*. In both articles, Krebs examines Schubert's songs against the Schenkerian view of monotonality.[11] The term "wandering tonality," referring to the tonal practice of Wagner, appears in Carl Dahlhaus's essay "Issues in Composition" (1989 [1974]).

The 21 Sibelius songs that form the repertoire of this study (see Figure 1.1 above) depart from monotonality in different ways and also feature mixtures of the different types of non-monotonal harmonic organization mentioned above. The rightmost column in Figure 1.1 indicates the type(s) of non-monotonal harmonic organization that I consider to be predominant in each song (D = directional, P = tonal pairing, W = wandering, E = episodic). The ten songs that include directional traits form the majority. Tonal pairing and wandering/episodic structures occur in six songs each, and in both categories, one of the songs is also directional. Sibelius's non-monotonal songs, thus, form no uniform entity.

As noted earlier, until now, no study has approached Sibelius's music from a non-monotonal viewpoint. In general, few scholars have explored Sibelius's relationship to the Late-Romantic tradition very thoroughly, possibly due to the composer's desire to distance himself from Late-Romantic models. Veijo Murtomäki (1995, 153–154) describes Sibelius's relationship to Late-Romantic composers, such as Liszt, Wagner, Bruckner, Strauss, and Russian Romantics, as "extremely complex." While studying in Berlin and Vienna in 1889–1890 and 1890–1891, Sibelius heard such works as Strauss's *Don Juan*, Wagner's *Tannhäuser*, *Meistersinger*, *Tristan und Isolde* and *Siegfried*, and Bruckner's Third Symphony, and expressed his enthusiasm in letters home. By 1894, however, after having visited Bayreuth, Sibelius

[11] Schubert's songs are early examples of non-monotonal compositions: *Der Wanderer* was composed 1816, *Meeres Stille* in 1815, and *Der Alpenjäger*, *Ganymed*, and *Der Jüngling und der Tod* in 1817.

wrote to his wife: "I was awfully excited about Meistersinger. But, oddly enough, I am no longer a Wagnerite. I cannot help it. My own inner voices lead me the most."[12] Later, Sibelius continued to emphasize his artistic independence. Harold E. Johnson (1959, 29–30) comments: "Sibelius has frequently been described as one of the most 'uninfluenced' composers in the entire history of music. […] In his later years, the composer contributed to the spreading of this myth by frequent references to what he called 'my way.' But the expression 'my way' connotes movement and even struggle in the search for self-expression, and any attempt to ignore or minimize those early influences [from the Berlin year] is patently absurd." Correspondingly, Murtomäki (1998, 154) suggests that Sibelius "consciously ignored the composers to whom he owed most," perhaps in order to protect himself "in the face of Romanticism's demands for originality and easily flung charges of plagiarism."

This study aims to shed new light on connections between Sibelius and the Late-Romantic tradition. The most enduring evidence of these connections are Sibelius's compositions, through which he continued the Romantic tradition in many ways.[13] These ways include not only taking advantage of non-monotonal techniques (a feature already discussed above), but also a clear tendency to downplay the significance of functional harmony. Firstly, in the songs analyzed in this study, dominant–tonic progressions – especially root-position ones – appear only sporadically, primarily in final cadences. Secondly, some relations between triads adhere to no traditional functional logic and also display chromaticism independent of any underlying diatonic framework. Both phenomena reflect a larger development within tonality, in which "[t]he older structural polarity of tonic and dominant […] gradually gave way to a new system with polarities based on the interval of a 3rd" (Bailey 1985, 120). Non-functional triadic progressions tend to favor third relationships, especially when they rely on smooth voice leading between triads: the retention of common tones and minimal motion in the other voices.

This study approaches non-functional triadic relations from a transformational viewpoint linked to the Neo-Riemannian tradition. In the songs discussed in this study, the transformational viewpoint proves relevant not only on the level of local harmonic

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[12] See Erik Tawaststjerna 1992 (127–128, 154–157). Sibelius's letter to Aino Sibelius dated 19 August 1894 in Munich (National Archives of Finland, Sibelius Family Archive, file box 95): "Meistersingeristä olin hirveän innoissani. Mutta – kummallista en ole enään mikään Wagneriaani. En voi sille mitään. Omat ääneni minua vievät eniten."

[13] Johnson (1959, 30) writes: "Even if we were to admit that he [Sibelius] refused to drink at the Wagnerian fountain for his inspiration, his early compositions establish far better than words that he was unable to escape its spray."

progressions, but also – and even more significantly – on the level of background structures guided by the retention of a common tone or by large-scale transposition.[14] Following Richard Cohn's book *Audacious Euphony: Chromaticism and the Triad's Second Nature* (2012), this study uses the term pan-triadic to denote triadic progressions that adhere to no functional logic. In the repertoire of this study, Sibelius often combines pan-triadic and functional elements in a single song. This notion has compelled me to approach the songs from the viewpoint of a double syntax, a combination of classical (functional) and pan-triadic syntaxes. I also adopted the concepts of double syntax and classical/pan-triadic syntax from Cohn 2012. As Cohn remarks, however, Gregory Proctor already presented related ideas in his PhD dissertation entitled *Technical Bases of Nineteenth-Century Chromatic Tonality: A Study in Chromaticism* (1978). Other ideas originating from Proctor's dissertation and applied in this study relate to the analysis of large-scale chromatic structures. Steven Rings's book *Tonality and Transformation* (2011) has helped to clarify the essence of transformational theory as well as the fundamental differences between the transformational and Schenkerian approaches.

To date no one besides the author of this study has approached Sibelius's music from the transformational viewpoint (I applied it as a subsidiary method in Hallikainen 2005). Modal elements, by contrast, have been widely recognized in Sibelius's music. Because a number of the songs analyzed in this study include distinctive modal features, I complement the idea of a double syntax with a modal syntactic dimension. Important sources for the modal considerations in this study include Lisa Isted's treatise *Modal structures in European Art Music (1870–1939)* (1993), Juhani Alesaro's article "Sibelius – 'A Composer Made For Modes'" (2008), and various writings of Veijo Murtomäki (1998, 2004, 2008). Each of the songs analyzed in this study features some combination of these three syntaxes (classical, pan-triadic, and modal). The syntaxes stand in different hierarchical relationships to one another: one of the syntaxes typically prevails on the level of a larger musical span, whereas the surface of the music reflects some combination of two or three different syntaxes (the deepest background of a non-monotonal composition, of course, cannot follow classical syntax). The presence of two syntaxes that differ from the classical

[14] A host of authors have noticed that Sibelius often favored third-related keys in, for instance, his symphonies. In addition, Keane (1993) provides general notions about Sibelius's use of third-related keys in his songs. However, no studies have systematically approached the issue of third-related keys Sibelius's music.

one also raises the question of whether Sibelius's songs depart not only from monotonality, but also from tonality; reflections on this matter appear in the end of Chapters 2 and 3.

In the quotation cited in the beginning of this Section, Kinderman (1996, 1) describes non-monotonal structures as involving "controlled tonal ambiguity." Kinderman probably means that non-monotonal compositions embody a deliberate state of uncertainty or indecision regarding the main key or primary harmonic center. However, since the two (or more) most significant harmonic centers may appear unambiguous in their local contexts, one might note that the ambiguity is actually apparent or exists only when viewed from a predetermined monotonal viewpoint. Strictly defined, ambiguity in music refers to situations where several interpretations of a musical detail or passage seem to be equally plausible. Kofi Agawu (1994) suggests that ambiguity exists only as an abstract phenomenon, whereas in concrete musical situations, especially within an explicit theory, "the alternatives are always formed hierarchically, making all such situations decidable without denying the existence of multiple meanings" (Agawu 1994, 107). However, common usage of the term ambiguity in the literature – and in this study – does not seem equally strict, but allows ambiguity to refer to various vague or uncertain musical situations, also if the uncertainty is only temporary.[15] The phrase "controlled tonal ambiguity" is appealing, given that the emphasis falls on the word "controlled." Non-monotonal structures deliberately raise to a structural role a phenomenon which, from the monotonal viewpoint, may seem distorting: the lack of a single primary reference point. Non-monotonal structures must be approached in a way that seeks to explain and describe this controlled ambiguity as well as its structural and poetic consequences. An approach that is overly eager to explain away all ambiguities risks throwing the good out with the bad.

[15] The idea of tonal ambiguity, or modal-tonal ambiguity, appears in many analytical accounts of Sibelius's music. For Joseph Kraus (1998), Sibelius's application of a harmonic 5–6–5 progression over a bass pedal point serves as a source of ambiguity in the First Symphony. In the Sixth Symphony, according to Tim Howell (2001, 38), ambiguity arises from the kinship of the important scales of D Dorian and C major as well as from the lack of tonic-dominant polarity. In both cases, ambiguity results from the music, which suggests two alternative harmonic centers and thus relates to the issues discussed in this study.

1.3 The Music–Text Relationship

The greatest emphasis in this study is on music analysis. However, since ignoring the music–text relationship would mean ignoring a significant dimension of the songs as works of art, the analysis of the poetic texts and of the relationship between music and text assumes a subordinate yet important position in my approach. Similarly, all previous analytical writings on Sibelius's songs, mentioned in Section 1.1, contain remarks on the relationship between music and text. The analytical Chapters 5–9 complement each detailed musical analysis with a separate section titled *Aspects of text*, which discusses the poetic texts and the music–text relationship. Each such section includes information on the completion and/or publication year of the poem, as well as notions on the poet's life and production (when relevant), or on stylistic aspects. I also outline the poem's structure (mostly, the number of strophes), describe the identity of the speaker of the poem, and explain the narrative and emotional content of each strophe. After the analytical notions on the poetic text comes the central issue: the analysis of the relationship between music and text.

In this study, the analysis of the poetic texts and of the music–text relationship is independent of any particular theoretical framework. Regarding the poetic texts, I aim to keep my analysis on an enlightened descriptive level. In analyzing the music–text relationship of a particular song, I focus on the ways in which the issues I have highlighted in the preceding analysis of the music could be connected to the content of the poetic text. The relationship also works in the other direction: details and larger ideas in the poetic text may clarify, highlight, or even contradict the ideas that the analysis of the music has raised. When beginning this study, my hypothesis was that the relationship between the non-monotonal traits in the structures of the songs and the contents of the poems was significant. As this study will show, the involvement of the poetic texts in the analyses of the songs, however cursorily and informally, proved to be rewarding.

On 4 May 1918, Sibelius wrote in his diary: "[I] was at Aino Ackté's rehearsal. She sang my things. [I] criticized, as usual, myself and [illegible word] her. I rely too much on the low tones of the piano, which do not assert themselves in connection with song. My piano style [is] too ascetic in my older things. A. Acktés voice [is] too magniloquent in 'Maj' [Op. 57 No. 4]. It should be sung in a brighter and lighter way, and in time. They – our

singers [–] 'make' too much of every phrase. The absolute music I write is so solely musical and, strictly speaking, 'independent' of words that reciting them is not in order. Ida Ekman [has] understood this, hence, her supremacy!"[16] In the literature, this much-quoted passage rests at the core of the discussion about the role of poetic texts in Sibelius's songs. The quotation is often truncated to a form that emphasizes Sibelius's idea of his music as "'independent' of words," but fails to communicate the context: Sibelius's critique of a prevailing dramatic performance practice and a comparison of the sopranos Aino Ackté (1876–1944) and Ida Ekman (1875–1942), both frequent performers of his songs. Whether shortened or not, the quotation should not be understood as an understatement by Sibelius of the importance of the poetic text for his songs, but rather as a key to the particular nature of the music–text relationship in them, a relationship that the composer consciously established and cherished. "In remarking that his songs lacked a dependence on words," writes Kallberg (2004, 122), "he [Sibelius] meant that his musical renderings of poems focus on total, unified impressions of the texts, and that a listener would gain more from meditating on the expressive values of the principal musical gestures than on the nuances of individual words and phrases." Likewise, this study focuses on the more overall music–text relationships, which involve larger structural phenomena in the music on the one hand, and central poetic and narrative ideas in the texts on the other.

The texts of the songs analyzed in a detailed manner in this study are written by seven different poets (see Figure 1.1 above): Johan Ludvig Runeberg (1804–1877; 4 songs), Oscar Levertin (1862–1906), Ernst Josephson (1851–1906; 2 songs), Josef Julius Wecksell (1838–1907), Viktor Rydberg (1828–1895; 3 songs), Margarete Susman (1872–1966), and Bertel Gripenberg (1878–1947). Runeberg, Wecksell, and Gripenberg were Finns; Levertin, Rydberg, and Josephson were Swedes; and Susman was German. In regard to the language, Susman wrote in German, and all the other poets, in Swedish. Also, in the larger context of Sibelius's 81 surviving opus-numbered solo songs, a clear majority of the poems is in his Swedish, his mother tongue, with the exception of seven songs in German and three in Finnish. Sibelius often used the texts of contemporary poets, including Josephson, who

[16] Sibelius's diary, 4 May 1918: "Var på Aino Acktés repetition. Hon sjöng mina saker. Kritiserade, som vanligt, mig själf och [?] henne. Jag litar för mycket på pianots låga toner, hvilka ej göra sig gällande med sång. Min piano stil för asketisk i mina äldre saker. A. Acktés stämma för patetisk i 'Maj'. Den bör sjungas ljusare och lättare, samt i takt. De – våra sångerskor [–] 'göra' för mycket af hvarje fras. Den absoluta musik jag skrifver är så enbart musikalisk och strängt taget 'oberoende' af orden att ett reciterande af dem ej är på sin plats. Ida Ekman förstått detta. Däraf hennes supremati!" Sibelius's diary is housed at the National Archives of Finland, Sibelius Family Archive, file boxes 37–38; see also Dahlström 2005.

stands out with 10 songs. Sibelius's overwhelming favorite, however, was the Finnish National poet Runeberg, whose poems inspired 22 songs.[17]

1.4 The Chapters in Brief

After the Introduction, this study unfolds in two main parts: Background (Chapters 2–4) and Analysis (Chapters 5–9). Chapter 2, "Monotonality and Its Alternatives," provides the theoretical foundations of the study, which approaches monotonality and the different deviations from monotonality from a Schenkerian viewpoint. Chapter 3, "Pan-Triadic Harmony and Double Syntax," introduces the transformational approach and the analytical tools for pan-triadic elements as well as the idea of double syntax, which combines the Schenkerian and transformational approaches. Chapter 4, "The Modal Dimension," discusses modal features in the songs, especially from the viewpoint of alternatives to monotonality. Chapters 2–4 both introduce the theoretical ideas on a general level and discuss the ways in which these ideas apply to the repertoire analyzed in this study.

The organization of the analytical Chapters 5–9 is based on two issues: 1) the different types of non-monotonal harmonic organization, and 2) the particular compositional techniques that lie beneath the harmonic structures of the songs discussed in each Chapter. Chapters 5 and 6 investigate directional structures. Common tones between structurally important harmonies play a crucial role in the songs analyzed in Chapter 5 ("Directional Structures Guided by a Common Tone"), while the structures of the songs analyzed in Chapter 6 ("Directional Structures Guided by Transposition Operation") resemble large sequences. Chapter 7 ("Wandering and Episodic Structures") analyzes songs with predominately wandering and/or episodic characteristics, and Chapters 8 and 9 focus on the phenomenon of tonal pairing. In the songs analyzed in Chapter 8 ("Tonal Pairing within a Single Diatonic Set"), one diatonic set hosts two alternative harmonic centers. Chapter 9 ("Non-Monotonal Structures Involving Six-Three Chords"), then, investigates the role of 5–6/6–5 progressions and six-three-chord tonics in non-monotonal structures.

[17] For a discussion of Sibelius's choice of poets, see Gustav Djupsjöbacka 2010.

Various cross-references between the analytical chapters illustrate the fact that the categorization of the songs is not absolute; it is, however, the most practical for the purposes of this study. Finally, Chapter 10 serves as an epilogue. A reflective summary of the contents is followed by speculation of possible future applications in Sibelius scholarship of the methodological and analytical ideas explored in this study.

I BACKGROUND

2 MONOTONALITY AND ITS ALTERNATIVES

This chapter takes a Schenkerian perspective of monotonality and deviations from monotonality. Section 2.1 explains the Schenkerian view of monotonality, and Section 2.2 discusses the three basic types of non-monotonal harmonic organization – tonal pairing, directional tonality, and wandering/episodic tonality – against a monotonal Schenkerian background. Section 2.3 discusses the applicability of Schenkerian theory and graphics to non-monotonal structures.

2.1 The Schenkerian View of Monotonality

During the first decades of the 20th century and culminating in the posthumous publication of *Der freie Satz* (*Free Composition*) in 1935, Heinrich Schenker constructed his theory to demonstrate the organic coherence – a fundamental inner unity – of musical masterworks of the tonal era.[1] For Schenker, each coherent tonal work is based on a diatonic fundamental structure (*Ursatz*), which consists of a stepwise fundamental line supported by the bass arpeggiation I–V–I. In accordance with the idea of organic

[1] In *Free Composition*, Schenker (2001 [1935], xxi) writes: "I here present a new concept, one inherent in the works of the great masters; indeed, it is the very secret and source of their being: the concept of organic coherence." Schenker illustrates the idea of organic coherence with allegories to, for example, the human body, as well as with religious metaphors.

coherence, both the fundamental line and the bass arpeggiation relate to and originate from a single fundamental tone and the tonic triad built on that tone. Schenker traces the origins of the bass arpeggiation and the fundamental line to the overtone series: while the bass arpeggiates the interval of the fifth, the fundamental line fills the interval of either the octave, fifth, or third with passing tones.

Schenker's view of musical structure is hierarchical. The fundamental structure forms the diatonic background, while musical events on more local levels belong to the middleground and foreground. All middleground and foreground events are "diminutions" or "transformations" derived from the fundamental structure through prolongation (*Auskomponierung*). Prolongation follows the principles of counterpoint, which rest on a distinction between consonance and passing or neighboring dissonance.[2] Schenker (2001 [1935], 11) writes that "all the foreground diminutions, including the apparent 'keys' arising out of the voice-leading transformations, ultimately emanate from the diatony in the background. I have used the term tonality to include the various illusory effects in the foreground; yet the tonal sparseness of diatony in the background and the fullness of tonality in the foreground are one and the same."

For Schenker, a coherent tonal work has only one "true" key – the main key; all other keys are only illusory. Indeed, "diatony" and "tonality" are different aspects of the main key. Carl Schachter (1999, 149–150) explains that, for Schenker, the "diatonic structure, no longer conceived as localized, abides implicitly throughout the piece, even where the music is most chromatic or moves into the most distant keys […]. The term 'tonality' is applied to the enriched tonal contents of the foreground, unified, like the

[2] The emphatic role of counterpoint distinguishes the Schenkerian conception of monotonality from another influential 20th-century monotonal theory: Arnold Schönberg's "theory of regions." In *Structural Functions of Harmony* (1969 [1954], 19), Schönberg describes the "principle of monotonality" thus: "[E]very digression from the tonic is considered to be still within the tonality, whether directly or indirectly, closely or remotely related. In other words, there is only one tonality in a piece, and every segment formerly considered as another tonality is only a region, a harmonic contrast within that tonality." By "regions," Schönberg (1969 [1954], 19) refers to segments of a particular tonality "carried out like independent tonalities," but still "subordinate to the central power of a tonic." Schönberg labels the regions according to the relationship between the tonic of the region and the tonic of the main tonality (M is the region of mediant major, and Mm is the mediant minor of the mediant major, etc.). Schönberg's practice implies that regions with the same label are similar, regardless of their role in the contrapuntal structure of the work. Carl Schachter (1999, 155) sees this as a shortcoming in Schönberg's theory and states that "[g]iving counterpoint its due also allows Schenker to recognize the vastly different roles that the same 'region' can play in different contexts." Deborah Stein (1985, 143), however, notes that Schönberg's "more progressive view on monotonality" [compared to Schenker's view] is suitable for the analysis of late-19th-century music with "chromatic or enharmonic modulations to remote keys, including chromatic third relations."

simple elements of diatony, through their relation to the tonic; these contents may include both local chromaticism and modulation to illusory keys."[3]

Although Schenker does not use the actual term, his theory is fundamentally monotonal. The conception of monotonality in this study rests on the Schenkerian idea of the structure of a monotonal work as based on the prolongation of a single tonic triad. The prolonged tonic triad – the tonic of the main key – appears as a primary element in both the beginning and end of a monotonal structure. Through the diatonic fundamental structure – that is, a horizontal representation of the tonic triad – the main key controls the entire structure, and all other keys and their tonics derive from the fundamental structure through prolongation. From a similarly Schenkerian departure point, Harald Krebs (1981, 13) presents the following criteria for defining a particular work as monotonal: "When a composition reduces to a bass line that composes out a particular triad by means of a I–V–I progression and an upper line that horizontalizes an interval of the same triad, then one can regard that composition as prolonging a single triad, and thus monotonal."

Krebs applies his criteria to Schubert's songs, composed nearly a hundred years before Sibelius's songs analyzed in this study. For my present purposes, the definition must be extended. Sibelius's songs (and his music in general) depart from classical tonality, especially with regard to cadential progressions: instead of strong, root-position V–I progressions, the dominants often appear "weakened," either inverted or lacking the leading tone; consequently, the background structure of an entire composition may rest on a bass line of, for example, $\hat{1}$–$\hat{7}$–$\hat{1}$. Sometimes, extended or sustained chords establish themselves as tonics without the help of a dominant. Sibelius also constantly intertwines modal and tonal features in his music. Modal or modally inflected background structures, such as overarching Dorian i–VII–i progressions, may be viewed as sufficiently carrying out the monotonal principle. In all such cases, the decisive factor is the diatonic prolongation of a single triad, that the prolonged triad is a primary element in both the

[3] The idea that the keys other than the main key are 'illusory' appears nowhere in Schenker's writings until *Free Composition*. Schachter (1999, 144) points out that in *Harmony* (orig. *Harmonielehre. Neue Musikalische Theorien und Phantasien 1*, published 1906), Schenker "distinguishes among three categories of chromatic elaboration: tonicization, where there is no sense of departure from the tonic key; illusory keys (*Scheintonarten*), where the diatony, or diatonic framework (*Diatonie*), recedes into the background but still exerts a controlling influence; and true modulations, which do not return to their point of origin and which remain independent of any overarching diatony." The "true modulations" Schenker describes in *Harmony* contradict with the idea of monotonal unity found in *Free Composition*. Later, Schenker discovered that "key successions might very well result from linear activity within a harmony (or a progression of harmonies), and that a governing diatonic structure, ultimately derived from the tonic triad, could unify even such heterogeneous elements" (Schachter 1999, 146).

beginning and end of the structure, and that the prolongation may be viewed as generating all the other elements in the structure.[4] From this viewpoint, the few of Sibelius's songs in which the harmony prolonged throughout the structure is the dominant rather than the tonic appear as borderline cases (which, however, are further distanced from the monotonal principle by their tendency to feature large-scale chromaticism).[5] The end of this chapter also discusses the idea that a number of the songs discussed in this study include features that distance them not only from monotonality, but also more generally from classical, prolongational tonality.

2.2 Non-Monotonal Harmonic Organization

Chapter 1 describes developments in the 19th century that led to more and more frequent challenging of the monotonal principle. Composers conceived structures that were no longer anchored to a single tonic, but instead used the alternation or tension between two or more harmonic centers as a structural principle. From a Schenkerian viewpoint, structures deviating from monotonality question the idea of an overarching prolongation of a single tonic triad on the deepest hierarchical level and also contradict the idea of a unified diatonic background. The paragraphs below explain the different types of non-monotonal harmonic organization distinguished in this study: tonal pairing, directional tonality, and wandering/episodic tonality.

Tonal pairing

Tonal pairing refers to a deep-level association of two harmonic centers. The centers may be locally unambiguous, but on a more global level, the music appears unwilling to define their hierarchy. From a Schenkerian viewpoint, neither harmonic center appears to have derived from the other through prolongation; thus, the centers retain their integrity.

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[4] In Sibelius's songs, "weakened" dominants appear, for example, in *Rosenlied* (Op 50 No. 6) and *Vårförnimmelser* (Op. 86 No. 1). *Vattenplask* (Op. 61 No. 2) and *Fåfäng önskan* (Op. 61 No. 7) establish the tonics are established through extension rather than dominant–tonic progressions. For modal structures, see, for example, *Se'n har jag ej frågat mera* (Op. 17 No. 1) and *I natten* (Op. 38 No. 3).

[5] See the discussion about *Die stille Stadt* (Op. 50 No. 5) and *Romans* (Op. 61 No. 5) in Section 6.4.

References to tonal pairing in the literature tend to keep themselves on a deliberately indefinite level of expression. The descriptions typically imply either some kind of a union or duality between the centers and include descriptive phrases such as "juxtaposition" or "tension."[6] The idea of a union likely originates from Robert Bailey's concept of a double-tonic complex: an abstract association of two tonics which forms the basis for pairing two tonalities. Bailey (quoted in Lewis 1984, 4) explains: "These two tonalities are not really set in opposition to each other like the contrasting keys found in earlier practice; rather, they are co-existent, in such a way as to form what I have chosen to call a double-tonic complex. Within such a complex, one key of the pair maintains a primary position, though either one can serve as representative of the tonic."[7] Thus the two tonics, and the involved keys, are neither sharply juxtaposed, nor hierarchically equal, because the emphasis ultimately falls on the side of one of them.

In contrast to bitonality, one tonic at a time represents the double-tonic complex on the surface of the music (see, however, Lewis's point 4 below). In shorter works, such as songs, emphasis may shift between the two tonics relatively frequently, while in larger works, such as symphonies or operas, emphasis may shift from one member of the complex to the other between movements or scenes. The two tonics that form a double-tonic complex are usually third-related and are often the tonics of the relative major and minor. Lewis (1984, 5) states that "[t]he classical affinity between major and minor relatives provides a natural basis for the more intimate association of the double-tonic complex."[8]

An unusually specific approach to tonal pairing comes from Lewis (1984, 6), who lists several ways in which "[t]he two elements of the double-tonic complex may be exposed" at the surface of the music:

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[6] Bailey (1985, 122) refers to a "close *duality*" between centers, and Krebs (1996, 24 and 26), to "tonal *dualism*." Kinderman (1980, 102) speaks of the "*juxtaposition* of two key areas which *together comprise the tonal center* for an extensive musical unit" and "[t]he basing of large sections [...] not on one stable sonority, but on the *tension between two tonal centers*." According to Krebs (1996, 17), tonal pairing is "an *association of two tonics* at the highest level, the level of the controlling tonic." All italics are mine.

[7] In another context, discussing Wagner's *Tristan*, Bailey (1985, 121–122) describes "the pairing together of two tonalities a minor 3rd apart in such a way as to form a 'double-tonic complex'" and explains that "[t]he two elements are linked together in such a way that either triad can serve as the local representative of the tonic complex. Within that complex itself, however, one of the two elements is at any moment in the primary position while the other remains subordinate to it."

[8] Perhaps due to its abstract nature, the concept of the double-tonic complex is more rarely used than the concept of tonal pairing. Rothstein (2008, 3), for instance, remarks that the concept of the double-tonic complex "remains controversial, but Bailey's other ideas have been widely accepted, at least in North American scholarship." The concept of the double-tonic complex is related to the more general idea of two keys (typically the relative major and minor) merging together; Section 4.2 revisits this idea and discusses the modal phenomenon of tonal pairing within a single diatonic set.

1. *Juxtaposition of musical fragments implying the two tonics in succession or alternation.*
2. *Mixture of the two tonalities, exploiting ambiguous and common harmonic functions.*
3. *Use of a tonic sonority created by conflation of the two tonic triads.*
4. *Superposition of lines or textures in one key on those in another.*
5. *Some combination of the above.*

Lewis's list is a collection of diverse musical situations. A typical example of point 1 would be successive phrases suggesting different harmonic centers, possibly in repeated alternation. Point 2 refers to the use of harmonies which have "potential functions" in both keys and thus create "tonal crossroads" from which the music can proceed in either direction (Krebs 1996, 19).[9] Point 3 coincides with Bailey's (1985, 122) notion of a particular sonority as the "harmonic embodiment of the double-tonic complex."[10] Although Lewis's point 3 specifically refers to a "tonic sonority," the "harmonic embodiment of the double-tonic complex" need not necessarily serve a tonic function, at least not in any larger, prolongational manner. Point 4 closely approaches what is commonly viewed as bitonality. Situations described in points 3 and 4 require, to quote Krebs (1996, 31), "a more liberal approach toward dissonance."

It is worth noting that the phenomena listed by Lewis do not automatically invoke tonal pairing, especially the phenomena described in points 1 and 2, which require no reassessment of the classical concept of consonance/dissonance; these phenomena appear frequently in works that are fundamentally monotonal. Frequent "exposure" of the alternative harmonic centers at the surface of the music, however, suggests the possibility of tonal pairing (and an underlying double-tonic complex); a study of the background level decides whether this is the case. The idea of the double-tonic complex is fundamentally incompatible with the Schenkerian idea of monotonality, as the tonics that form the complex do not derive from each other by prolongation, but serve as each other's alternatives. Rather than a single triad, the referential unit is a union of two triads, which cannot be the subject of an overarching prolongation.

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[9] Schönberg's concept "fluctuating tonality" (*schwebende Tonalität*), as explained in *Theory of Harmony* (1978 [1911], pp. 383–384), is related to Lewis's point 2. Schönberg writes: "If the key is to fluctuate, it will have to be established somewhere. But not too firmly; it should be loose enough to yield. Therefore, it is advantageous to select two keys that have some chords in common, for example, the Neapolitan sixth or the augmented six-five chord."

[10] According to Bailey (1985, 122) the harmonic embodiment of the double-tonic complex that underlies the Prelude and First Act of *Tristan* is *C-E-G-A*, which "combines the notes of the A minor and C major triads."

In Sibelius's songs, tonal pairing as an overall structural principle is connected to two special phenomena: tonal pairing within a single diatonic set and minor six-three-chord tonics. This study examines both phenomena as modal, and discusses them in a more detailed manner in Chapter 4. Sections 4.2 and 4.3 clarify the relationship of tonal pairing within a single diatonic set and minor six-three-chord tonics, respectively, to the concept of the double-tonic complex and to Lewis's points 1 (*juxtaposition of musical fragments implying the two tonics in succession or alternation*) and 2 (*mixture of the two tonalities, exploiting ambiguous and common harmonic functions*). The situations depicted in Lewis's points 3 and 4 appear only as isolated events in the songs.

Directional tonality

In structures that represent directional tonality, the beginning and ending of a given work are governed by different harmonic centers. The initial and final harmonic centers may be unambiguous in their local contexts, but tension emerges from switching their hierarchical roles in the course of the work: the center that was primary in the beginning loses its primacy in favor of the final center toward the end. According to Deborah Stein (1985, 143), "[t]he ultimate effect of directional tonality is twofold: first, the original tonality loses its identity as a tonal focus in deference to the second tonality; and second, the piece is heard as beginning and ending in two different keys."

From the Schenkerian viewpoint, directional structures are based on the overarching prolongation of neither the initial nor the final tonic. Many definitions of directional tonality take as their primary departure point the harmonic centers – or keys or tonalities – rather than the voice-leading structure. Directional structures often possess a dynamic quality, an emphasized sense of a goal-oriented tonal process (in connection with a number of analyses in this study, I refer to this drive towards the final harmonic center as the "directional component"). Descriptions of directional tonality typically emphasize the importance of the endpoint of the process – the final harmonic center – over that of its starting point, the initial harmonic center. For example, Kinderman (1988, 59) describes how in a number of 19th-century compositions, "[t]he tonic key may be treated not as an initial point of orientation, but as the goal of a directional process. In this case the piece will begin not in a tonic but in a secondary tonality, which in turn can be presented in such a way as to imply and prepare for the tonic key." The idea of an end-oriented structure appears intuitively suitable for many directional compositions and especially for the category of compositions that proceed from an initial uncertainty about the harmonic

center towards a confirmed tonal goal. However, the initial harmonic center may equally well seem the more emphatic of the two.[11]

A view of directional tonality that emphasizes the integrity of the initial and final harmonic centers, and otherwise also approaches the view adapted in this study, appears in Deborah Stein's book *Hugo Wolf's Lieder and Extensions of Tonality* (1985). According to Stein (1985, 145), "Schenker's monotonality differs from directional tonality in that the former affirms coherence through the prolongation of one tonic triad, while the latter emphasizes a dynamic shift in tonal focus." She proposes that truly directional structures may be identified through "the retrospective interpretation of the opening tonality at the end of the composition" (Stein 1985, 144). If the work did "begin on a nontonic harmony whose relationship to the real tonic eventually became clarified," the structure is monotonal. If, however, it did "begin on a tonic whose function as tonic was contextually established and then altered during the course of that piece," the structure is directional. For Stein (1985, 144), the contextual establishment of the opening tonality is achieved first and foremost through "clear harmonic progression and/or authentic cadences over sufficient duration." She adds, however, that directional structures may also begin in a more ambiguous manner, in a "potential opening tonality" that differs from the closing tonality.

As Boyd Pomeroy (2004, 88) notes, "nineteenth-century examples of directional tonality characteristically take the form of a third-related progression" and rely on the retention of a common tone in the upper voice ($\hat{5}$ above the initial tonic becomes $\hat{3}$ above the final tonic or vice versa). This "basic type" of directional tonality is also relevant to the repertoire of this study. In the songs analyzed in Chapter 5, "Directional Structures Guided by a Common Tone," the initial and final harmonic centers are always third-related to enable the retention of a common tone (or tones). These songs include *Jägargossen* (Op. 13 No. 7), *Svarta rosor* (Op. 36 No. 1), *Höstkväll* (Op. 38 No. 1), *Till Frigga* (Op. 13 No. 6), and *I systrar, I bröder, I älskande par!* (Op. 86 No. 6). In the directional *Norden* (Op. 90 No. 1), which also involves tonal pairing and is analyzed in Section 9.2, the initial and final harmonic centers share two tones. Of the songs mentioned above, *Höstkväll* and *Norden* represent the type of directional structure that proceeds from initial obscurity to clarity sealed by the final cadence.

Structures that follow the principle of large-scale transposition form a special subgroup within directional tonality. These songs are analyzed in Chapter 6, "Directional

[11] Directional structures in which the initial harmonic center seems the more emphatic are sometimes referred to by the term *deviating tonality* (see, e.g., Benjamin 1996).

Structures Guided by Transposition Operation," and include *På verandan vid havet* (Op. 38 No. 2), *Näcken* (Op. 57 No. 8), and *Vårtagen* (Op. 61 No. 8). The structures resemble large sequences, where similar musical material appears on three different levels. Consequently, three rather than two harmonic centers participate in the directional process (in *Näcken*, a closing section adds a fourth harmonic center). Structures guided by transposition operation appear emphatically goal-oriented and involve a definite process from an initial harmonic center to a different final harmonic center, and have thereby been classified in this study as directional, acknowledging that they deviate from the "basic type" of directional tonality. The fundamentally chromatic transposition structures clearly abandon the Schenkerian monotonal idea of a unified diatonic background (see Chapter 3 for further discussion of chromatic structures in the songs).

Wandering/episodic tonality

The term wandering tonality serves here to describe situations in which the music moves in a restless manner from one harmonic center to another, either without firmly establishing any of these centers or by establishing several harmonic centers in quick succession. Thus, there may be constant uncertainty about the harmonic center or a kaleidoscopic stream of locally confirmed centers. Carl Dahlhaus (1989 [1974], 66) identifies "wandering" or "floating" elements in the music of Wagner: "As they change in quick and often 'rhapsodic' succession, the keys, or fragmentary allusions to keys, do not always relate to a constant center, around which they are to be imagined as simultaneously grouped; they should rather be seen as joined together like the links in a chain, without there necessarily being any other connection between the first and third links than the second."

The overall structure is not monotonal if the fleeting centers lack a unifying wider context: none of the centers stands out as clearly primary over the others and/or the harmonic centers cannot be meaningfully related to a background structure prolonging a single tonic triad. Shorter passages of wandering tonality are possible within a monotonal framework and occur frequently in modulatory or transitional sections, such as development sections in Classical sonatas, or in "freer" works, such as fantasies; Schönberg (1969 [1954]) describes just such situations with his term "roving harmony."[12] In this study,

[12] Schönberg (1969 [1954], 167) writes: "[A] tendency to avoid the predominance of a tonality gives [the 'free forms'] a certain resemblance to a *Durchführung*. In some of them, Fantasies or Rhapsodies for instance, a tonal centre may be absent in spite of the establishment of certain regions, because in its tonality the harmony is modulatory or even roving." The wandering impression, thus, is the result of a conscious stylistic choice. Samson (1996, 38) mentions that the "brilliant style," popular in Chopin's time,

wandering tonality occurs on the scale of entire compositions (particularly in connection with *En slända*, Op. 17 No. 5) and as a more local phenomenon.

In Sibelius's songs, wandering tonality often connects to and intertwines with another phenomenon, an episodic approach to structure and form (hence the combined expression wandering/episodic tonality). In episodic structures, the boundaries between structural entities appear particularly clear-cut, as several parameters of the music change at the same time. Each structural entity, or episode, typically involves a different harmonic center. As in wandering structures, the different harmonic centers are unrelated to any overall prolongation or to any single controlling harmonic center, and the interaction between the harmonic centers may also otherwise appear limited. Besides relating to the harmonic structure, the episodic approach essentially relates to form: the clear-cut formal design emphasizes, and also justifies, the structural idea of several successive harmonic centers. The succession of harmonic centers in episodic structures often follows a wandering logic. Sibelius's songs featuring prominent episodic (and also partly wandering) traits include *Under strandens granar* (Op. 13 No. 1), *Harpolekaren och hans son* (Op. 38 No. 4), *Vilse* (Op. 17 No. 4), *Lastu lainehilla* (Op. 17 No. 7), and *Kvarnhjulet* (Op. 57 No. 3), songs discussed, together with *En slända*, in Chapter 7, "Wandering and Episodic Structures."

The beginning and end of a composition with a wandering/episodic structure typically suggest different harmonic centers, a feature that points towards directional tonality. Compared to directional structures, however, wandering/episodic structures seem more loosely organized: the overall impression is not that of a journey or of following a goal-oriented "plan," but rather of searching or roaming. The initial and final harmonic centers do not necessarily stand out as the two most important reference points, the final cadence may have only very local significance, and the choice of the final harmonic center may even appear arbitrary. In any case, the boundary between wandering/episodic and directional structures is far from clear. In some wandering/episodic structures, the "directional component" – the sense of a drive or process from the initial harmonic center to the final harmonic center – seems quite strong, resulting in genuine borderline cases in which the structure may best be described as both wandering/episodic and directional (as in *Harpolekaren och hans son*).

In general, it must be emphasized that tonal pairing, directional tonality, and wandering/episodic tonality relate closely to each other, and the boundaries between them

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favored features such as "sharply defined sectional divisions" which "work decisively against […] long-range tonal control."

are indefinite. The phenomena of tonal pairing and directional tonality sometimes overlap, because a double-tonic complex may (among other options) perfectly well support a process in which emphasis shifts from one tonic to the other during a piece of music. However, directional tonality is customarily treated as an individual category, probably because the directional principle can be described in a relatively clear-cut manner, whereas the status of tonal pairing is "more open to individual interpretation" (Pomeroy 2004, 89).[13] Several songs analyzed in this study represent a mixture of different types of non-monotonal harmonic organization. In addition to *Harpolekaren och hans son*, *Lastu lainehilla* and *Höstkväll* feature strong wandering/episodic traits within a fundamentally directional structure; the fundamentally directional *Norden* also features tonal pairing. Tonal pairing, directional tonality, and wandering/episodic tonality are all techniques that may be applied in various combinations and emphasized in different ways. This flexibility produces a large variety of alternatives to monotonality in Sibelius's songs and as well in other repertoires.

2.3 Schenkerian Analysis in Non-Monotonal Contexts

The background structures of the non-monotonal songs that form the repertoire of this study deviate from Schenkerian principles. The levels nearer the surface of the music, however, often follow classical procedures. Despite their many idiosyncratic and, evidently, "progressive" characteristics (discussed in Chapter 3), the songs discussed in this study also, without exception, involve at least some kind of a dominant–tonic relationship at some level of the structure. Thus, Schenkerian theory often applies to shorter passages within the non-monotonal background structures. A similar kind of Schenkerian approach towards

[13] Tonal pairing often serves to prepare for the final harmonic center in directional compositions. Lewis (1984, 3) notes how in Mahler's Second Symphony, which he analyzes as progressive (i.e., directional), "the emergence of E-flat as the concluding tonality after five movements *must* be prepared;" this preparation is achieved through "the whole Symphony [being] designed around a pairing of the keys of C and E-flat." Also, Krebs (1996, 32) mentions that "[t]he techniques of directional tonality and tonal pairing are not, of course, mutually exclusive." Stein's concept of "double tonality" also includes directional tonality (Stein 1985, 7).

non-monotonal structures, with Schenkerian analysis applied to levels other than the background, appears in, for example, Stein 1985 and Krebs 1996.[14]

The nature of the prolongational passages varies in the songs analyzed in this study. In the most straightforward cases, complete, closed prolongations of a local tonic cover entire formal sections (see, e.g., *Jägargossen*, Section 5.1). In some cases, however, a V–I cadence appears to close a prolongational entity, but the starting point of that entity is more difficult to define. Sometimes the idea of prolongation – a single chord generating the other elements in a musical passage – appears as one of several relevant ways of interpreting that particular passage. The music often contains elements that challenge prolongational continuity (see, e.g., *Harpolekaren och hans son*, Section 7.3, and the partly modal *Törnet*, Section 8.2). In some songs, Schenkerian prolongational ideas apply only fragmentarily, near the surface of the music.[15]

The extent of the modification that I apply to standard Schenkerian graphics depends on the nature of the passage analyzed: the closer the passage is to the principles of classical syntax, the less modification is needed. However, Schenkerian graphics have so much illustrative value that, in this study, even the more freely constructed harmonic/melodic reductions often reveal a Schenkerian influence, with elements such as a hierarchy between tones or a grouping of tones illustrated in a Schenkerian manner. In a few songs, I sought to illustrate the overarching structural logic with the help of an overall Schenkerian-influenced voice-leading graph, although prolongation ideas apply only on a local level (see *Svarta rosor*, Section 5.2, and Chapter 6 in its entirety). The overall voice-leading graph of *Norden* (Section 9.2) shows how elements gathered around two different harmonic centers combine to form a unity, while the two centers simultaneously preserve their integrity. Compared to the standard fundamental structure, gaps and modifications may serve to highlight the very details that distinguish a particular structure from monotonality.[16]

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[14] As products of the early 19th century, the Schubert songs that Krebs analyzes are more closely bound to the monotonal norm, whereas Stein's repertoire, Wolf's songs, more thoroughly challenge that norm.

[15] Here it is important to point out that in these analyses, only one prolongation is active at a time. Nor do I present alternative prolongational interpretations that would "intertwine as one experiences the song," as Krebs (1996, 29) suggests in his analyses of Schubert's *Der Wanderer* and *Meeres Stille*.

[16] A similar idea appears already in Stein 1985 (145): "However, though directional tonal readings may alter some of Schenker's analytical ideas, the use of Schenkerian analysis within the interpretation of directional tonality will – because of the analytical conflicts that result – help us gauge the innovation of Wolf's directional tonal pieces."

In *Free Composition*, Schenker describes two phenomena of particular relevance to the non-monotonal issues discussed in this study: deceptive beginning (*täuschender Anfang*; Schenker 2001 [1935], 129) and auxiliary cadence (*Hilfskadenz*; Schenker 2001 [1935], 88).[17]

A composition that includes a deceptive beginning "starts both with a non-tonic chord and in a non-tonic key. Only retrospectively is the apparent opening key understood as a tonicization of a lower-level *Stufe*. Although Schenker usually belittles the importance of local key areas, he recognizes the great surprise inherent in starting a piece in such a tricky manner" (Burstein 2005, 178). As one example of a deceptive beginning, Schenker interprets the first section (bb. 1–132) of Chopin's Scherzo Op. 31 as (VI–)I–II–V–I in D♭ major, with the VI (a B♭-minor chord) as a neighboring situation in relation to the D♭-major tonic.[18] Reading a structure as involving a deceptive beginning suits many monotonal structures that begin on an ambiguously suggested tonic, whose relationship to a more emphatical governing tonic that is prolonged over a large part of the composition soon becomes clarified. However, the initial harmonic center may sometimes seem so emphatic that the question arises whether it would represent another independent harmonic center in a fundamentally non-monotonal structure. This study discusses the possibility of a deceptive beginning in connection with *Lastu lainehilla* (Section 7.4).

An auxiliary cadence is "a middleground or foreground replication of an *Ursatzform* that omits the first element of the bass arpeggiation," which is the root-position tonic (Burstein 2005, 161). Schenker (2001 [1935], 88) illustrates various types of auxiliary cadences (V–I, IV–V–I, III–V–I, and the like) and states that in these progressions, the harmonies "are related only to the forthcoming I; they point only to it." According to Schenker, harmonies preceding the tonic are embellishing elements whose "ultimate explanation lies in the original vertical situation," i.e., the tonic chord. Auxiliary cadences essentially belong to the middleground and foreground, but in *Free Composition*, Schenker refers to an auxiliary cadence as an overarching structural framework in connection with his analyses of Chopin's Prelude (Op. 28 No. 2; Schenker 2001 [1935], 89; Fig. 110 a3) and Brahms's Intermezzo (Op. 118 No. 1; Schenker 2001 [1935], 89; Fig. 110 d3). In Schenker's reading, the Prelude is based on a large V–I progression in A minor, and the Intermezzo, on a large III–V–I progression in A minor. Stein (1985, 146–149), however,

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[17] For a thorough account of the auxiliary cadence as well as remarks on the deceptive beginning, see L. Poundie Burstein's article "Unraveling Schenker's Concept of the Auxiliary Cadence" (2005).

[18] Kinderman (1996, 187) writes that the entire Scherzo, which he considers directional, "thus begins in B♭ minor, but the overall tonic of the piece is actually D♭, and the opening material in B♭ is resolved to the tonic, in somewhat varied form, in the coda".

analyzes the Prelude as directional, suggesting that the piece proceeds from an initially ambiguous situation to a cadence in A minor.[19]

Schenker's and Stein's different interpretations of the Chopin Prelude illustrate the close kinship between readings as large auxiliary cadences and directional readings. Large auxiliary cadences and directional structures share an overall impression of goal-orientedness, but differ in that in directional structures, the final harmonic center closes the process, but does not stand out as an exhaustive explanation of the preceding events, as it does in auxiliary cadences.[20] Stein (1985, 145) describes this phenomenon thus: "[T]he difference between Schenkerian and directional tonal readings lies in the distinction between Schenker's concept of retrospective understanding of a piece and the temporally dynamic nature of directional tonal listening in real time. Schenkerian analysis presumes a distillation of musical events into an organic whole that is fully formed at the end of the work. The orientation of directional tonality, on the other hand, is the opposite: what is interesting about such a piece is the very process of transformation – how an opening is heard as expressing one tonality, how the function of that opening harmony changes, and how the opening ultimately yields to the closing tonality. While both interpretations of formal design emphasize the role of formal closure, the two differ dramatically in their interest in the formal opening. In Schenkerian analysis, the opening is ultimately subsumed by the closing, while in directional tonal analysis, the opening remains a dynamic contrast to the closing."

Whether structures based on large auxiliary cadences are actually monotonal is a complex question. In the sense that the "ultimate explanation" of such a structure lies in the concluding tonic that "subsumes" the opening, the structure is monotonal. On a less abstract level, however, the auxiliary cadence represents an incomplete form of the fundamental structure, in which the tonic chord that is supposed to be prolonged is absent as a vertical element in the beginning of the structure. From the viewpoints of key and harmonic center, some forms of the auxiliary cadence, such as I^6–V–I, are definitely monotonal, whereas some other forms may involve an emphatic initial harmonic center that only in a very retrospective manner can be interpreted as, say, the III in a larger III–V–

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[19] Samson (1996, 36) approaches the Prelude from a stylistic perspective. He describes "the common practice of extempore preludizing as applied both to extended improvisations and to composed works" and argues that the Prelude "really takes its origins in this characteristic keyboard expression of a conventional recitative principle: the novelty here lies only in the transformed generic context."

[20] In auxiliary cadences, "the point of tonal stability within the progression – and its only harmony that plays a role within the larger structure – does not arrive until its end" (Burstein 2005, 161–162).

I progression. Interpretations of auxiliary cadences and directional interpretations tend to focus on the same issues, but discuss them in different terms. The directional interpretation goes one step further, so that "form-giving tension between opposing harmonies is replaced by an analogous tension between opposing tonal systems" (Stein 1985, 149).[21]

The choice between the two interpretation models – auxiliary cadence and directional – is not, however, purely a matter of subjective preference. Analysis is an interpretative and subjective task, yet a good analysis must be well justified and convincingly descriptive. An interpretation of a tonal work where all harmonic and contrapuntal events are related to a single governing tonic is usually possible, but whether such an interpretation is plausible is another issue. Likewise, a plausible non-monotonal interpretation requires careful consideration of the possibility of a monotonal reading.[22] Referring to directional works, Lewis (1984, 3) argues that "while Schenkerian analysis might find a tonal fundamental structure behind such a piece, it will be so abstract and so distorted as to be far less useful in defining the language of the work than are other aspects of the actual tonal structure." The idea is relevant: when having to choose between different interpretations and questions of emphasis, it is indeed important for the analyst to concentrate on those aspects of the structure that are the most "useful" in describing that particular work. The question is: "If I interpret the piece this way, will I gain more than I lose?"[23]

None of the analyses in Chapters 5–9 features a large auxiliary cadence. However, borderline cases exist; in connection with a number of analyses, an alternative or complementary reading could feature an auxiliary cadence whose concluding tonic would retrospectively explain the overarching function of the earlier harmonic centers. The question of directional interpretation versus interpretation as a large auxiliary cadence

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[21] Pomeroy (2004, 88–89) writes: "Directional processes are often susceptible to a monotonal explanation whereby the opening tonic is subsumed in a higher-level auxiliary cadence. The possibilities for the formal integration of such a tonal scheme are obviously limitless, ranging from the auxiliary cadence's incorporation as a slow introduction to its occupying the entire piece. But there are other cases in which the (tonal-formal) specifics of the process leave the tonal dualism unresolved, ultimately irreducible at the highest level."

[22] Krebs (1981, 3) points out that many works that appear to begin in one key yet end in another can actually be analyzed as *Hilfskadenz* structures rather than as directional.

[23] In connection with an analysis of Chopin's Fantasy Op. 49, Schachter (1988, 222) makes explicit some useful questions for an analyst to ask: "(1) Is the piece tonally unified? Can one understand it in relation to a single governing tonal centre, or does it flesh out a progression from an initial centre to a closing one of equal status? (2) If there is a single primary tonic, which one is it? (3) How does the composer establish its primacy? and (4) What is the artistic purpose of the two-key scheme; how does it influence the piece's larger shape, its details, and its expressive character?" Schachter (1988, 225) understands the Fantasy as involving a large auxiliary cadence and, in the end, a structural closure that "includes a complete background progression: $\hat{3}$–$\hat{2}$–$\hat{1}$ over I–V–I."

appears particularly relevant in connection with songs whose structures imply an underlying III–V–I progression; such songs include *Jägargossen*, *Svarta rosor*, and *Höstkväll* (all analyzed in Chapter 5). Chapter 7 also discusses the possibility of a large auxiliary cadence in connection with the analyses of *Harpolekaren och hans son* (large IV–V–I) and *Lastu lainehilla* (large III–V–I), as does Chapter 8 in connection with *Törnet*.[24]

The nature of the repertoire of this study compels one to consider the extent to which the songs have departed not only from monotonality, but also from (prolongational) tonality in general. William E. Benjamin (1996, 237) has pointed out that in 19th-century music, "global harmony loses its identity as primary structure in many larger movements, including many that are overtly monotonal." Benjamin argues that for the listener, "the fact of beginning and ending in the same key may lead to an experience only of *return to*, and not of the *motion within* or *prolongation of* that, properly speaking, constitutes monotonality." Sibelius's songs *Jag ville, jag vore* and *Romans*, discussed in Section 6.4, coincide with Benjamin's description: the beginning and end of the structures of both songs are based on a single harmonic center, but the material between these extreme points can hardly be interpreted as prolongational. In general, the songs discussed in this study contain many instances in which the harmonies are organized in a non-prolongational manner, not only on the level of the supposed fundamental structure, but nearer the surface as well. Pedal points and extended or sustained chords can replace "traditional" prolongations, and non-functional, pan-triadic progressions can replace classical harmonic progressions that promote functional and prolongational interpretations. In my view, the question of monotonal/non-monotonal structure is still relevant to Sibelius's songs. However, it is important to recognize how departures from the monotonal norm link to the overall diminished significance of prolongational ideas. The next chapter discusses harmonic phenomena that distinguish Sibelius's songs from classical, prolongational tonality.

[24] Timothy L. Jackson (1998, 247) has noted that "[i]n a number of Sibelius's works, the large-scale auxiliary cadence becomes a metaphor for 'crystallization,' which occurs only once the goal – the definitive tonic – is achieved." Even though I disagree with some of Jackson's auxiliary-cadence interpretations, the idea of "crystallization" is relevant to Sibelius's music and applies to directional structures as well; examples appear in *Höstkväll*, *Näcken*, and *Norden*.

3 PAN-TRIADIC HARMONY AND DOUBLE SYNTAX

This chapter sheds light on harmonic phenomena that distinguish the repertoire of this study from common-practice, or classical, tonality.[1] Section 3.1 discusses pan-triadic harmony (i.e., non-functional relations between consonant triads) and pan-triadic harmonic syntax as well as introduces the transformational approach adopted in this study. Section 3.2 concentrates on the idea of double syntax, which encompasses classical and pan-triadic harmonic syntaxes, as well as on the way in which the transformational and Schenkerian theoretical approaches in this study complement each other. Section 3.3 focuses on the different ways in which harmonic centers are established and confirmed in a double-syntax environment in the songs analyzed in this study.

3.1 Pan-Triadic Harmony, Pan-Triadic Syntax, and the Transformational Approach

In this study, the term "pan-triadic harmonic progression" applies to triadic progressions that follow no classical functional logic and that are detached from an underlying diatonic framework. My use of the concept derives from Richard Cohn (2012), who uses the term "pan-triadic" to refer to "[a]ny composition, or segment thereof, that consists exclusively

[1] Classical tonality or common-practice tonality (i.e., major-minor tonality as it appears in the music between the early 18th and late 19th centuries) here refers to a "model tonality" towards which other types of musical organization may be reflected.

or predominately of major and minor triads without determining a tonal center" (Cohn 2012, 212). "Tonal center" here means a tonic that creates around it a fundamentally diatonic network of functions and relationships inherent in the classical concept of key. Pan-triadic music, in contrast, uses "triads without diatonic scales" (Cohn 2012, xiv), hence, the occasional impression of the "diatonic indeterminacy of triadic progressions in late Romantic music" (Cohn 1996, 9).[2] The lack of a diatonic framework distinguishes pan-triadic progressions from modal harmonic progressions, which may follow a functional logic different from the classical one, but are predominantly diatonic (see Section 4.1). One should also note that pan-triadic harmony involves consonant triads, and not all of the chromatic issues cited in the repertoire of this study are pan-triadic.[3]

Pan-triadic harmonic progressions can suggest centers, which, however, earn their referential position in ways other than as classical tonics (hence the term harmonic rather than tonal center, introduced earlier). Despite their "diatonic indeterminacy," pan-triadic progressions are not arbitrary, but follow a pan-triadic syntax as opposed to a classical syntax or classical diatonic syntax. According to Cohn (2012), consonant triads are able to participate in both syntaxes because of their two distinct natures. Firstly, by virtue of their place (or, more precisely, the place of the major triad) in the overtone series, major and minor triads are acoustic consonances. Secondly, by virtue of their intervallic structure, major and minor triads possess distinctive voice-leading properties. These properties include, for example, each consonant triad's ability to proceed to two other consonant triads maximally smoothly, by single semitonal displacement. The particular voice-leading properties of the consonant triad are foundational to pan-triadic syntax, whereas acoustic consonance is foundational to classical syntax (Cohn 2012, 33–41).[4] From the classical

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[2] Needless to say, pan-triadic harmony is not prolongational in a Schenkerian sense. According to Cohn (2012, xiv), Evan Copley first used the term pan-triadic in his 1991 publication *Harmony: Baroque to Contemporary*, Vol. 1. Cohn (2012, xiv) continues: "The term is inspired by its obverse, *pan-diatonic* [introduced by Nicholas Slonimsky in *Music since 1900* (1937)]: both terms designate music that uses fundamental materials of tonality in tonally indeterminate ways, one by using diatonic scales without triads, and the other by using triads without diatonic scales."

[3] Consider, for example, the dissonant harmonies in the beginning of *Norden* (Section 9.2). On the integration of dissonant harmonies into pan-triadic theory, see Cohn 2012 (139ff.).

[4] According to Cohn, these distinctive voice-leading properties stem from the role of consonant triads as "nearly even trichords" that are "minimal perturbations of the perfectly even augmented triads." Cohn (2012, 33–34) clarifies the role of the augmented triad in his theory: "When triadic progressions are pursuing the logic of smooth voice leading rather than that of acoustic consonance, augmented triads play a central role in their syntax, even when occluded from the music's surface and hence not directly accessible to perception. By virtue of their status as *perfectly even* trisections of the octave, augmented triads are the invisible axes about which pan-triadic progressions spin." Each of the four different augmented triads can produce six different consonant triads through the displacement of a single semitone.

perspective, the root has a special generating status among the tones of the triad, and a root-position triad is considered the most stable of the three inversions; the six-four chord, with its dissonant interval of the fourth above the bass, is the least stable. From the pan-triadic perspective, no hierarchy exists between the three inversions of the triad.

Pan-triadic harmonic progressions utilize the voice-leading properties of consonant triads by favoring smooth (parsimonious) voice leading, where common tones are retained and motion in the other voices is minimized. Naturally, smooth voice-leading is important in classical harmonic progressions also, but within the latitude provided by functional logic; in pan-triadic progressions, smooth voice leading in itself may provide the guiding logic. In pan-triadic harmony, retained tones act as significant agents of continuity. On a local level, retained tones may bind harmonies together in a progression. On the more global level of structure, retained tones may link harmonic centers with each other and guide the logic of modulation. Exploiting retained tones leads to an emphasis on third relationships between triads, because motion between third-related triads can preserve as many as two chord tones of three.[5]

The six consonant triads that share one particular tone in common form "neighborhoods" (Cohn 2012, 113). Neighborhoods may be treated as referential groups for musical material and enable, for instance, compositional plans based on a departure from and return to a particular neighborhood. The common tone may be highlighted as a recurring melodic pitch – a focal pitch – supported by harmonies derived from the neighborhood of that pitch. According to William Rothstein (2008, 13), focal pitch "de-privileges the bass of a musical texture, using melodic pitches (not tonics) as the principal agent of coherence. It thus represents a departure from all bass-oriented theories of tonality."[6] Structures that rely on neighborhoods and the retention of common tones between harmonic centers (typically, third-related centers) are well-represented in the repertoire of this study. In addition to *Jägargossen*, *Svarta rosor*, *Höstkväll*, and *I systrar, I bröder, I älskande par!*, analyzed in Chapter 5 ("Directional Structures Guided by a Common Tone"), *Under strandens granar* (Section 7.2), *Marssnön* (Section 8.1), *Norden* (Section 9.2), and

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[5] For a theoretical approach that emphasizes the importance of retained tones in 19th-century harmonic practice, see David Kopp's (2002) idea of "common-tone tonality." Kopp (2002, 3) suggests an independent functional identity for chromatic third relations, which "serve as the cornerstone of common-tone tonality."

[6] Rothstein (2008) uses the term *sonorità*, adopted from Pierluigi Petrobelli, to denote focal pitch. Rothstein's examples include, for example, *Coro di Zingari e canzone* from Verdi's *Il trovatore*. Cohn (2012, 113–121) analyzes, for example, Schubert's *Der Doppelgänger* and the first movement of Brahms's Second Symphony from the viewpoint of neighborhoods.

Soluppgång (Section 9.3) also take considerable advantage of common tones. *Svarta rosor* is a parade example of Sibelius's use of a complete neighborhood and a focal melodic pitch.

This study approaches pan-triadic elements in the songs from a transformational viewpoint. By definition, such a viewpoint focuses on relationships between the chords (i.e., the ways in which the chords transform into each other). This approach derives from a broader realm of transformational theory, which draws from atonal pitch-class set theory, and views tones as representing the 12 enharmonic pitch classes (from this viewpoint, consonant triads belong to set-class 3-11, the prime form of which is [037]). According to Rings (2011, 10), transformational theory "articulates into two broad perspectives. One is intervallic, in which the subject 'measures' the relationship between two musical objects, as a passive observer. The other is transformational, in which the subject actively seeks to recreate a given relationship in his or her hearing, traversing the space in question through an imaginative gesture." [7] The approach adopted in this study draws from the transformational rather than intervallic side of the distinction that Rings makes. With its emphasis on harmonic phenomena and smooth voice leading, this approach is closely related to the somewhat indefinite "Neo-Riemannian" category of transformational thought.[8] The following paragraphs explain transformational concepts and abbreviations used in the analytical chapters of this study.

A hexatonic cycle is "an arrangement of six consonant triads such that each is adjacent to those two triads to which it relates by single semitonal displacement" (Cohn 2012, 211). Four such cycles exist; as an example, one of these consists of the triads of C major, C minor, A♭ major, A♭ minor, E major, and E minor (after which the cycle begins again with the reappearance of the C-major triad). The unordered collection containing the six member triads of a particular hexatonic cycle is called a hexatonic region. A hexatonic pole (**H**) refers to a relationship between two chords that belong to the same hexatonic cycle, but share no tones in common; **H** also designates the transformation that takes a chord to its hexatonic pole. Three pairs of chords that are each other's hexatonic poles exist in each of the four hexatonic cycles. In our example cycle, the pairs are C major/A♭

[7] Transformational theory draws heavily from the ideas of David Lewin, especially those published in *Generalized Musical Intervals and Transformations* (1987 [2007]). Lewin's idea of a GIS, or generalized interval system, "extends the idea of interval to a whole host of musical phenomena, not just pitches" (Rings 2011, 12). For a concise introduction to transformational theory, see Rings 2011 (10–11).

[8] The Neo-Riemannian label is sometimes considered problematic. In *Audacious Euphony*, Cohn (2012, xiii) deliberately steps back from the Neo-Riemannian epithet, partly because it "gives too much credit to Hugo Riemann" and partly because Cohn "is not comfortable with" all of the views and practices that are considered Neo-Riemannian.

minor, C minor/E major, and A♭ major/E minor. The juxtaposition of hexatonic poles stands out strongly in a primarily classical environment. According to Cohn (1996, 20–21), the hexatonic-pole relationship resists interpretation in terms of classical diatonic tonality for at least three reasons: firstly, the set formed by the union of the two triads has a high degree of symmetry; secondly, in closed position, the voice leading that occurs between the two triads involves contrary motion; and thirdly, the two triads contain each other's "two most piquant tendency tones, the raised seventh and the flattened sixth degree."

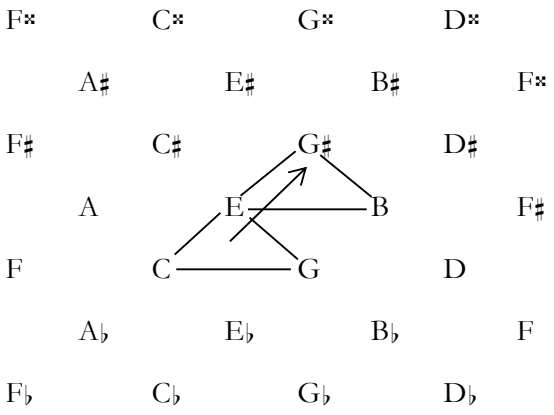
In addition to **H**, the following labels designate different relations between consonant triads and the transformations that produce one triad from the other. **L** stands for *Leittonwechsel* (leading-tone exchange), where the two triads share a common minor-third dyad (e.g., C major and E minor). **P** stands for *Parallel*, where the two triads share a common fifth dyad (e.g., C major and C minor). **R** stands for *Relative*, where the two triads share a major-third dyad (e.g., C major and A minor). **S** stands for *Slide*, where the two triads share a common third (e.g., C major and C♯ minor). Of these relationships, **L** and **P** involve a voice-leading distance of a semitone (one voice moves by a semitone), while **R** and **S** involve a voice-leading distance of two semitones (in **R**, one voice moves by a whole tone, and in **S**, two voices move by a semitone each). The transformations listed above are reversible: **L** takes a C-major triad to an E-minor triad, and another **L** takes the E-minor triad back to the C-major triad. The transformations can also be combined. For example, a **PL** transformation ("first **P**, then **L**") takes a C-major triad to an A♭-major triad, and its inverse, **LP** ("first **L**, then **P**"), takes the A♭-major triad back to the C-major triad.

The songs analyzed in this study also involve pan-triadic relationships that are based on transposition. The triads related by transposition are seldom adjacent on the surface of the music. Instead, the transposition relationship occurs on a deeper level between structural harmonies such as local harmonic centers. The instances correspond to Gregory Proctor's (1978) concept of transposition operation, which refers to a specific kind of large-scale sequential structure. Patrick McCreless (1996, 90–91) explains transposition operation as "the exact, rather than diatonically adjusted, transposition of a passage by any interval other than the perfect fifth or fourth, producing a diatonic scale relatively distant from the original one." In transformational terms, the transpositional relationship (in an underlying twelve-tone framework) may be designated by the symbol $\mathbf{T}_n$, where n is the number of semitones in the transposition interval. Transposition operation is the guiding structural principle in *På verandan vid havet*, *Näcken*, and *Vårtagen*, analyzed in Chapter 6 ("Directional Structures Guided by Transposition Operation"). Transposition also is an

important structural feature in *Jägargossen* (Section 5.1) as well as in *En slända*, *Under strandens granar*, and *Harpolekaren och hans son* (Sections 7.1–7.3). Sibelius especially favors transposition by whole tone ($\mathbf{T}_2$) and semitone ($\mathbf{T}_1$), although transpositions by minor third ($\mathbf{T}_3$) and major third ($\mathbf{T}_4$) occur as well.

This study illustrates transformational relationships between triads on a *Tonnetz*. Introduced as early as the 1730s, various types of the *Tonnetz* exist; this study uses a widespread version in which perfect fifths rise horizontally from west to east, major thirds rise from southwest to northeast, and minor thirds rise from northwest to southeast. A fragment of such a *Tonnetz* appears in Example 3.1. The nodes of the *Tonnetz* represent pitch classes, and triangles represent consonant triads; the edges of the triads are intervals of thirds and fifths. The model progression, depicted by an arrow, takes a C-major triad to an E-major triad (an **LP** transformation). The *Tonnetz* can theoretically host all kinds of triadic progressions. By virtue of its neutrality "with respect not only to triadic constituency but also to tonal (key) centricity" (Cohn 2012, 114), the *Tonnetz* is well suited to illustrate pan-triadic progressions. The *Tonnetz* also is neutral with respect to triadic inversion; as noted earlier, from the pan-triadic perspective, the three inversions of the triad appear equal. In this study, the *Tonnetz* serves to illustrate neighborhoods and progressions that rely on smooth voice leading. However, I have sometimes chosen to illustrate smooth progressions as reductions on a staff. In such cases, the triads are observed under idealized voice leading, while retaining the common tones and minimizing the motion of the other voices. The triadic inversions shown in the idealized progressions do not necessarily correspond to the inversions that appear in the actual music.

Example 3.1 Fragment of a *Tonnetz* with model progression.



3.2 Double Syntax: Combining Schenkerian and Transformational Viewpoints

Triads may be organized according to different principles within a single composition. While some harmonic progressions may follow a functional logic, others may be pan-triadic, resulting in the alternation and combination of classical and pan-triadic syntaxes. This study refers to such combined syntax as double syntax, a term adopted from Cohn (2012), who bases the concept on the hypothesis that "the mind is capable of organizing musical patterns, simultaneously or in immediate succession, in two distinct and incompatible ways" (Cohn 2012, 211). The idea of juxtaposing two syntaxes has stirred controversy in the literature.[9] Cohn (2012, 208), however, defends the idea by noting that the juxtaposition of the syntaxes is "smoothed over by lexical continuity" provided by the consonant triads that serve as the basic material for both syntaxes. According to Cohn, the two distinct natures of the consonant triad (cf. Section 3.1) enable smooth "code switching" between the syntaxes. The patterns of alternation between the syntaxes and the relative emphasis given to each of the two syntaxes vary from case to case. A hierarchical

[9] For Cohn's response to some critical views of the idea of double syntax, see Cohn 2012 (199–201).

relationship is often evident: the other syntax controls the large-scale harmonic progressions while the other, or both in alternation, guides the local harmonic events.

Harmonic progressions that follow classical syntax may be viewed against a diatonic framework, where each diatonic scale step stands in a specific relationship to the tonic and where any chromatic elements derive from the diatonic scale steps. Pan-triadic harmonic progressions, however, require a different framework. Proctor (1978) approaches this issue from the viewpoint of his division of 19th-century tonal practice to "classical diatonic tonality" on the one hand and "nineteenth-century chromatic tonality" on the other.[10] Proctor (1978, iv) states that with classical tonality, Schenkerian theory explains any given chromatic element nearer the surface as "a product of the interaction of different diatonic scales." Music that represents "nineteenth-century chromatic tonality," instead, rests on the principle of "the substitution for the diatonic scales of the equally-tempered twelve pitch-class collection as the source of all tonal material." Chromatic elements, thus, are natural members of this underlying, all-encompassing chromatic framework. Any diatonic material appears as "a special derivative" of the chromatic framework, yet the chromatic framework simultaneously "opens up new structural possibilities, which […] eventually work to undermine the specific qualities of tonal directedness peculiar to classical tonality" (Proctor 1978, iv). This study views pan-triadic harmonic progressions against an underlying chromatic framework.

In a double-syntax environment, the music navigates between the two syntaxes as well as between diatonic and chromatic frameworks. Either one of the two syntaxes, and either one of the two frameworks, controls the overarching harmonic events. The idea of a hierarchy between diatonic and chromatic frameworks is familiar from those 19th-century compositions where local passages based on, for example, equal subdivision of the octave appear within an underlying diatonic framework. As McCreless (who prefers the terms chromatic and diatonic *space*) notes, chromatic space may be momentarily invoked within diatonic space or vice versa: chromatic space as the deepest harmonic space "can and must be expressed locally, even in long stretches of music, through the prolongation of diatonic space" (McCreless 1996, 103).

In the songs analyzed in this study, the "deepest" underlying framework that extends throughout an entire composition is typically chromatic. This underlying "equally-tempered twelve pitch-class collection," which remains an abstraction, can support chromatic

[10] As Cohn (2012, 199) points out, Proctor's thoughts approach the idea of double syntax.

background structures organized according to different principles. As already noted in Section 3.1, chromatic background structures in Sibelius's songs are typically based on either the retention of common tones or transposition operation. Each structure highlights a different part of the underlying chromatic framework: a particular neighborhood or neighborhoods, or a particular sequential slice.[11] Nearer the surface of the music, local diatonic events highlight particular diatonic subsets of the underlying twelve-tone collection, and local pan-triadic events highlight its different chromatic subsets. The possible alternatives are many; as McCreless (1996, 103) puts it, in late-Romantic music "[t]he background is no longer given but chosen: the background is that scheme of ordered harmonic relations that the composer chooses to shape a particular piece."

The phenomena of double syntax and deviations from monotonality link to each other both historically and technically and appear together frequently. The non-monotonal approach to structure and the pan-triadic approach to harmony both began to flourish in the 19th century, and both may have contributed to the dissolution of classical tonality (by way of, for instance, favoring third relationships over fifth relationships). From a technical perspective, "diatonically indeterminate" pan-triadic progressions are suspected to diminish the explanatory power of a single governing tonic and to undermine prolongational continuity on different structural levels. The chromaticism inherent in pan-triadic progressions works against the conception of the music as fundamentally diatonic; all chromatic background structures depart from the Schenkerian idea of background diatony. The connection between a chromatic background structure and the idea of double syntax may, however, be vague, as with directional structures that consist of two distinct diatonic frameworks but otherwise follow classical syntax. It is important to note that non-monotonal structures do not necessarily require double syntax or vice versa: for example, structures based on a double-tonic complex need not include pan-triadic elements, and local pan-triadic progressions are possible within monotonal structures.

This study applies a combination of Schenkerian and transformational approaches to the songs that feature double syntax. Passages where classical syntax dominates are approached essentially from a Schenkerian, prolongational perspective and illustrated with

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[11] Kopp (2002, 1–2), discussing his idea of "common-tone tonality," also notes that, in addition to a "fully saturated" chromatic space, "there are other possible orderly chromatic harmonic spaces, containing more relationships than diatonic space but fewer than the fully saturated one. For a broad range of nineteenth-century style I will propose such a space, suggested by the music of the time as well as by its contemporary theory. Its defining aspect is the requirement of a common tone in any direct chromatic relationship."

voice-leading graphs. Passages where pan-triadic syntax dominates are approached from the transformational perspective and illustrated with either *Tonnetz* representations or reductions on a staff. Different approaches often serve to illuminate different levels of the structure: in a given instance, a chromatic background may be approached from a transformational perspective, while the middleground harmonic progressions may be approached from a Schenkerian perspective. The division, of course, is not black and white: classical and pan-triadic syntaxes share some overlap, and a single harmonic progression may combine elements from both syntaxes. I have chosen for every passage the analytical method best suited to describe and illustrate the musical details I wish to highlight.

The chosen method or representation model – Schenkerian or transformational, voice-leading graph or *Tonnetz* – does not, however, represent the way the music actually *is*. Rings (2011, 2) reminds us that the word "transformational" should not be understood as "a predicate for a certain kind of music," but as "a predicate for a certain kind of analytical and theoretical thought," one that distinctly differs from Schenkerian analytical and theoretical thought.[12] My double-syntax interpretation of the songs takes advantage of the ability of the distinct Schenkerian and transformational approaches to highlight different aspects of the music and to illustrate different types of harmonic organization. As Rings (2011, 40) states, the "orthogonal combination [of transformational and Schenkerian methodologies] need only trouble us if our goal is a unified theory of all tonal experience. If our aims are instead more pragmatic – a pluralistic explanation of the manifold effects and apperceptions that tonal music affords – then this methodological diversity becomes not something to bemoan, but something to embrace."

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[12] Rings (2011, 2) writes: "Neo-Riemannian analysis – with its focus on local, chromatically striking passages, framed by more traditionally diatonic music – also seems to have led to a view that some works are divvied up into some music that is tonal (for example, because it is well analyzed by Schenkerian methods) and some that is transformational (because it is well analyzed by Neo-Riemannian methods)." Rings's statement may appear discouraging from the double-syntax viewpoint, but must be understood with the knowledge that he applies transformational theory to (classically) tonal music also. Rings (2011, 2) explains: "GIS and transformational theories simply provide generalized models of musical intervals and musical actions, respectively. Intervals and actions are as fundamental to tonal music as they are to any other kind of music. There is nothing about transformation theory that makes it atonal in principle." Of the difference between transformational and Schenkerian methodologies, Rings (2011, 38) writes: "[W]e might characterize transformational methodology as genuinely *analytic* – refracting a passage into multiple esthetic streams – while Schenkerian analysis is *synthetic* in its integration of elements of harmony, counterpoint, and so forth into an overarching account of a piece or a passage."

3.3 Harmonic Centers in a Double-Syntax Environment

On a chord-to-chord level, double syntax affects the ways in which harmonic centers are established and confirmed. Also, the nature of the harmonic centers, as defined in double syntax, often differs from the classical conception of tonic. In a classical environment, the tonic is the center of a fixed network of relationships characteristic of a major or minor key. Schachter (1999, 134) states that awareness of the tonic note, "a center of orientation," is essential for us to hear music "in a key." He continues, noting that one of the most important factors to indicate tonal center is the diminished fifth between $\hat{7}$ and $\hat{4}$; he adds, however, that the diminished fifth must be heard "in a context that includes other pitches as well." The diatonic framework provides this context. In a double-syntax environment where the underlying framework may be chromatic and the role of functional, prolongational harmony is somewhat downplayed, keys may not exist at all in the classical sense.[13] A sense of centricity may, however, be attained without the help of a fixed functional network, or by exploiting it only partly.[14] In this study, passages based on a harmonic center that does not resemble a traditional tonic are identified by referring only to the center and not to any major or minor key. Thus, for instance, the beginning of *Svarta rosor* is not in C major but "in C," and *Romans* is "in F."

A number of songs discussed in this study (e.g., *I systrar, I bröder, I älskande par!* and *Lastu lainehilla*) rely strongly on classical syntax and, consequently, on dominant–tonic progressions as primary indicators of harmonic center. Even in the songs in which pan-triadic syntax plays a more significant role, dominant–tonic relationships continue to appear and preserve their important role as a means of cadential confirmation of the harmonic centers. In a double-syntax environment, however, cadences and other

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[13] Another type of conception of key is a "Romantic" one, according to which major and minor keys with the same tonic note (i.e., parallel keys) developed in the 19th century such a close a relationship that they could be treated as "equivalent and interchangeable" (Bailey 1969, 149). In connection with his analysis of *Tristan*, Bailey (1969, 149) claims that Wagner "worked with twelve 'chromatic' keys rather than with twenty-four distinct major and minor ones." This study mentions the idea of a mixed "major/minor" key in connection with *I systrar, I bröder, I älskande par!* (Section 5.4), *Die stille Stadt* (Section 6.4), and *Under strandens granar* (Section 7.2).

[14] As Straus (2000 [1990], 114) notes, "not all centric music is tonal. Even without the resources of tonality, music can be organized around referential centers. A great deal of post-tonal music [also entirely atonal music] focuses on specific pitches, pitch classes, or pitch class sets as a way of shaping and organizing the music. In the absence of functional harmony and traditional voice leading, composers use a variety of contextual means of reinforcement."

dominant–tonic progressions often have a local character and appear only as one technique among others in the task of establishing harmonic centers.

In his songs, Sibelius characteristically uses V–I cadences (with both dominant and tonic in the root position) only sparingly.[15] Often, the only V–I cadence occurs in the end of the song; typical examples are found in directional songs, such as *Svarta rosor* and *Norden*. Such final cadences stand out as rhetorically emphatic, an effect often amplified by the texture, register, and the like. The rhetorical role of the final cadence must, however, be distinguished from its structural role. In a directional interpretation, the final cadence does not stand out as an exhaustive explanation of the entire structure (as discussed in Section 2.3). Likewise, in a composition that involves double syntax, a V–I cadence may appear as a closing gesture borrowed from classical syntax rather than as the culmination of any larger functional progression, let alone the "completion of extended tonal spans" (Samson 1996, 38).[16] In general, the weight of a particular closure must be evaluated based on the context: in an environment that de-emphasizes cadences, even weaker closures stand out as significant. A number of songs lack V–I cadences entirely, and progressions from an inverted dominant to tonic (V^2–I^6, V^4_3–I, and the like) take on the role of the strongest closures (see, e.g., *En slända* and *Im Feld ein Mädchen singt*). In a handful of songs (e.g., *Vårtagen* and *Marssnön*), the final chord has in its local classical context some function other than the tonic and ends the song "openly," yet the ending appears in a different light when approached from a global pan-triadic perspective. Section 4.1 will address modal closures.

Chords that begin and end phrases or sections stand out as potential harmonic centers. Trivial at first sight, this aspect appears important in a repertoire which undermines the role of classical harmonic progressions. In Sibelius's directional songs, the initial harmonic center seldom begins an extensive prolongation or is confirmed by any cadence. Such initial chords often serve as harmonic centers based on their being extended; the extension may or may not require intervening (neighboring, etc.) material.[17] The beginning of *Vårtagen* is a fine example. The initial B♭-major chord is arpeggiated over ten bars and thus becomes a harmonic center providing a solid departure point for the pan-

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[15] This study uses the term "cadence" solely to denote root-position V–I closures and the expression "half cadence" to denote a cadential progression that ends on V; elsewhere, the study uses the more general term "closure."

[16] Such a "borrowed" closing gesture may be compared to what Straus (2000 [1990], 116) calls "vestigial, surface references to functional harmony and traditional voice leading" in the music of "Stravinsky and other twentieth-century composers."

[17] The phenomenon also occurs in classical tonality; see Schachter's (1999, 136) discussion on Chopin's prelude No. 24 in D minor.

triadic continuation. Sibelius's penchant for textures with pedal points or long sustained chords in the piano part commonly creates situations in which the duration of a harmony mainly confirms its referential status (see, e.g., *På verandan vid havet*).

Pan-triadic progressions can also establish harmonic centers on the middleground level. An example occurs in *Svarta rosor*, where a pan-triadic harmonic progression establishes the initial harmonic center C major above a bass motion based on the equal subdivision of the octave into major thirds. In pan-triadic progressions, however, the bond between the harmonies and the harmonic center may be looser, or the general impression of a center weaker, than in classical functional progressions. A pan-triadic center does not control the other harmonies as strongly as a classical tonic due to the absence of fixed functional relationships, or a prolongational relationship, between pan-triadic harmonies and the harmonic center. However, instead of being arbitrary, pan-triadic progressions follow a logic of their own. Such a logic may involve a plan of departure from and a return to the harmonic center, or a journey from the harmonic center towards a contrasting, distant point (thus, in the beginning of *Vårtagen*, the harmonies utilize retained tones and proceed from the initial B♭-major chord to its hexatonic pole, an F♯-minor chord).

Sometimes, harmonic progressions that on the surface seem to follow classical syntax show a tendency to undermine any broader prolongational logic. The focus of the harmony (i.e., the harmonic center that the music suggests) may change in a restless manner, or the hierarchical relations between the chords may appear ambiguous, such that an interpretation of the passage as based on the prolongation of a single triad becomes inadequate (see, e.g., *Harpolekaren och hans son*). In general, passages where the harmonic center – whether pan-triadic or classical – remains ambiguous or is only vaguely suggested are typical of songs involving wandering tonality.

The role of melodic progressions, especially of those outlining pentachords, is sometimes decisive in establishing harmonic centers. An unaccompanied melody can imply a harmonic context, and thereby suggest a harmonic center, by outlining characteristic gestures (melodic closures such as $\hat{2}$–$\hat{1}$ or $\hat{7}$–$\hat{1}$, arpeggiated triads, and the like) within a particular diatonic pitch set. Unaccompanied melodic passages are of particular significance in *En slända*. The songs analyzed in this study also include situations in which the harmony in the piano part is ambiguous, and the vocal melody is the most significant indicator of a center. Section 4.1 discusses these instances, where the center is melodic rather than harmonic, as modal phenomena.

Changes of harmonic center in a double-syntax environment share much in common with modulations in a classical environment. In both environments, changes of center typically either involve a pivoting element (e.g., a single chord with an evident relation to both centers) or represent a more sudden type. It is worth noting, however, that in a double-syntax environment, a particular harmonic center may be bound to a particular syntax, so that a change of harmonic center also involves a change of syntax. Directional songs often involve a process from the more ambiguous and predominately pan-triadic material associated with the initial harmonic center towards confirmation of the final harmonic center with a classical V–I cadence. Sometimes, a separate closing section hosts a prolongation of the final tonic, contrasting clearly with the preceding pan-triadic material (see *Höstkväll* and *Näcken*). Also, in directional songs, hints of the final harmonic center typically grow stronger during the song, and the "decisive twist" involves a pivoting element (see *Svarta rosor*). Episodic structures (see Chapter 7) and structures based on transposition operation (see Chapter 6) provide suitable soil for more sudden changes of harmonic center, where sections based on different harmonic centers are juxtaposed with no or little bridging material. In connection with the modal phenomenon of tonal pairing within a single diatonic set, Chapter 4 discusses ideas that more explicitly contradict the classical idea of modulation.

The end of Chapter 2 already states that the pan-triadic elements serve to distinguish Sibelius's songs from classical, prolongational tonality. An inevitable question that arises is whether the songs that feature double syntax can even be considered tonal at all. The answer, of course, depends on how one defines the word "tonal." I propose no definition here, but instead approach the question from a more relative perspective. If tonality is considered equivalent to the Schenkerian concept of monotonality, the repertoire discussed in this study is considered not tonal. The outcome is similar if "tonal music" is understood as "music that exclusively follows a classical syntax." However, tonality has never been a list of directives, but a living tradition, which therefore compels one to view tonality as a matter of degree rather than as an on-off issue. I prefer to state that the songs discussed in this study are all bound to the tonal tradition – some of them more tightly than others – because they contain features that are elementary to classical tonality. Most importantly, the songs use consonant triads as the basic harmonic building blocks (no harmonies are built predominately of, say, fourths and tritones), largely comply with the classical conception of consonance/dissonance, and frequently use dominant–tonic progressions (of course, the

emphatic final V–I cadences are of special importance).[18] In all, the two syntaxes that form the double syntax comfortably and seamlessly flow into one another in Sibelius's songs. The following Chapter 4 complements my double-syntax approach with a third syntactic dimension, while discussing modal elements in the songs.

[18] For songs in which tonal features have a particularly subsidiary role, see, e.g., *Romans* (Section 6.4) and *Kaiutar* (Section 6.4).

4 THE MODAL DIMENSION

This chapter sheds light on modal elements in the songs analyzed in this study. Section 4.1 discusses modal elements in the songs against a background provided by two possible sources of Sibelius's inspiration: Finnish rune melodies and 19th-century Russian art music.[1] Sections 4.2 and 4.3 focus on two modal phenomena that are salient for the purposes of this study: tonal pairing within a single diatonic set and characteristic uses of six-three chords. In all, this chapter proposes that in a number of songs discussed in this study, modal syntax is an important supplement to the double syntax formed by classical and pan-triadic syntaxes.

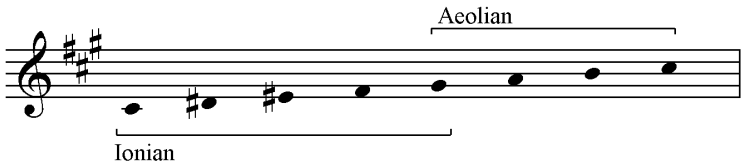
4.1 Modal Elements in the Songs and the Impulses behind them

Modality in Sibelius's music depends heavily on scales. Scales provide the basis not only for modal melodies, but also for modal harmonic progressions, which emphasize parallel and stepwise motion between harmonies. The scalar basis is most often diatonic, and the melodic and harmonic progressions typically utilize the diatonic scale steps with only a few chromatic alterations. Modal syntax takes advantage of all seven scalar rotations of the

[1] Another source for Sibelius's modal practices is Renaissance and medieval polyphony. However, besides conventional counterpoint studies, Sibelius's exposure to early music was probably limited. The songs discussed in this study show no direct medieval or Renaissance influences. For reflections on the connections between Renaissance and medieval polyphony and Sibelius's Sixth Symphony, see Skeirik 1997.

diatonic set (while classical syntax exploits two rotations, major and minor – the latter with a sharpened $\hat{7}$). The seven diatonic modes are Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. In the songs analyzed in this study, *Till Frigga*, *Näcken*, and *Törnet* feature Dorian mode. *Jägargossen*, *Marssnön*, and *Soluppgång* feature Aeolian mode (hereafter, "natural minor"). *Romans* features Phrygian elements, and *Kaiutar* features Lydian mode. In addition to the diatonic modes, Sibelius occasionally uses mixed modes, which are "combinations of the lower pentachord of one [diatonic] mode with the upper tetrachord of another [diatonic] mode" (Alesaro 2008, 11). In the repertoire of this study, *Till Frigga* and *Under strandens granar* use mixed Ionian-Aeolian mode (Example 4.1).

Example 4.1 C♯ Ionian-Aeolian mode (featured in *Under strandens granar*, bb. 1–14).



The emphatic role of scales, and of melody, in Sibelius's modal practice reflects the impulses that Sibelius received from modal rune melodies, which belong to an ancient tradition of Finnish folk music.[2] During the early years of his career, Sibelius had several opportunities to acquaint himself with rune melodies. In 1891, Sibelius heard oral poet Larin Paraske (1833–1904) perform such melodies. In the summer of 1892, Sibelius combined his honeymoon with a study trip to Karelia. The educational aim of the trip was to "get to hear and know *kantele* playing as well as rune singing" (Sibelius 1892).[3] Furthermore, in 1895 Sibelius was appointed to choose rune melodies for an appendix to a commentary for *Kalevala*. Through this project, Sibelius became acquainted with the vast

[2] Rune melodies survive as oral tradition in Eastern Finland (Karelia, part of which now lies in Russia) into the 20th century.

[3] "[…] få höra och lära känna kantelespel samt runosång" (Sibelius 1892). The quotation comes from the report which Sibelius submitted to the Academic Consistory of the Imperial Alexander University of Finland (presently the University of Helsinki), who awarded him a grant for the trip (Oramo 2012, 57). The original report is preserved in the Central Archives of the University of Helsinki; for a facsimile, see Oramo 2012 (62–65).

collection of rune melodies compiled by Axel August Borenius (1849–1931) in the 1870s and 1880s.[4] No wonder the impact of rune and *kantele* melodies is evident in many of Sibelius's early works.[5]

A literary source written by Sibelius himself sheds light on his relation to folk music: a draft for the trial lecture he held at the Imperial Alexander University in Finland (the present University of Helsinki) in 1896 while applying for a music teacher's vacancy. In the draft, Sibelius presents his views of the formal, harmonic and melodic characteristics of Finnish folk melodies, as well as of the relationship between folk music and art music. As Laitinen (2003, 49) points out, many ideas and observations in the lecture draft draw from Sibelius's experiences as the editor of the musical appendix to *Kalevala*.[6]

Two ideas that Sibelius presented in the lecture relate to particular idiosyncratic practices found in his music as well as in the repertoire of this study. Firstly, Sibelius states: "The type of our oldest Finnish folk melodies shows a tone system in which tonic and dominant, according to our conception, do not exist – nor a final tone, as in the old Greek modes, but simply five tones – *D E F G A* – onto which two more tones, *B* and *C*, are added, when the melody takes on a climactic character."[7] Secondly, Sibelius argues that the melodies that use this collection of pitches (*D E F G A B C*) should not be harmonized with the key of D minor as the starting point, because that would result in an unnecessary "gloomy, choral-like color." Instead, Sibelius suggests another kind of harmonization: "Naturally, in many cases if not always, the succession of tones *D E F G A* can be considered an upper pentachord resting upon a lower one, which would therefore begin on *G*. Consequently, we are dealing with a ninth chord as the harmonic groundwork of such melodies."[8] In line with Alesaro (2008, 15), this study refers to such a ninth chord as a

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[4] For an account of the preparation of the appendix and Sibelius's role in it, see Laitinen 2003.

[5] Murtomäki (2004) mentions, for instance, the solo song *Drömmen* (Op. 13 No. 5, 1891), male choir song *Venematka* (Op. 18 No. 3, 1893), and *Lemminkäinen* (Op. 22, originally 1895) as Sibelius's compositions influenced by rune melodies.

[6] Sibelius (1980 [1896], 102) states, for example, that the rune melodies "sometimes end on one tone and sometimes on another" ("sluta nämligen än på den ena ton än på den andra") and feature considerable rhythmic complexity. Sibelius (1980 [1896], 100) also stresses the fact that the form of the rune melodies resembles "a theme with variations" ("tema med variationer").

[7] Although Sibelius never utters it, the mode is Dorian. In effect, Sibelius (1980 [1896], 102) claims that the "tone system of Finnish folk songs is unique" ("finska folktonsystem är enastående") and treats it as separate from the "learned" system of "church modes." "Typen för våra äldsta finska folktoner utvisar ett tonsystem – där tonika och dominant enligt våra begrepp ej finnes – ej heller en finalton såsom i de gamla grekiska tonarterna utan helt enkelt fem toner – d e f g a – till hvilka ännu två toner h och c ansluta sig då melodin antager en stegrad karaktär" (Sibelius 1980 [1896], 98).

[8] "dyster, koralmässig färg"; "Naturligtvis är i många fall om och ej alltid tonföljden d e f g a att anse […] för ett öfre pentakord hvilande på ett undre dylikt som sålunda skulle ha g som utgångspunkt. Vi ha

"compound ninth chord." Whether any models for this harmonization practice existed in Finnish folk music remains unclear; in collections published in the 19th century, rune melodies typically featured a functional harmonization.[9]

Within the repertoire of this study, *Kaiutar* (Lydian), *Törnet* (Dorian), and *Norden* (natural minor) feature vocal melodies that clearly draw from the idea of a pentachord extended upwards by two additional scale steps; in effect, the vocal melody of *Norden* is based on two overlapping pentachords. Worth noting on these occasions is that the vocal melody becomes an essential indicator of the mode and, in my view, establishes a melodic center (instead of, or in addition to, a harmonic center). The melodies in *Kaiutar*, *Törnet*, and *Norden* are not, however, harmonized by a compound ninth chord. Within the repertoire of this study, harmonization by a compound ninth chord occurs prominently in *Näcken* and, in a less distinct manner, in *Harpolekaren och hans son* also. Similarly, as in *Kaiutar*, *Törnet*, and *Norden*, the role of the vocal melody is particularly important in *Näcken*, where the modal (Dorian) centers are melodic and scalar rather than harmonic. The rhythmical and gestural impact of rune melodies (especially phrases ending on two stressed quarter notes of the same pitch) is most evident in *Under strandens granar*. Worth noting is that Sibelius completed *Under strandens granar* and *Till Frigga*, both of which use mixed Ionian-Aeolian mode, in Lieksa in 1892, during his Karelian honeymoon and study trip.[10]

In all, the ideas Sibelius expressed in his trial lecture draft – and their subsequent application in his music – illustrate his striving towards an idiosyncratic modal approach, which uses modal scales as a basis for melodies and harmonies. Strongly independent modal melodies that can suggest melodic centers are part of that approach, as are parallel harmonic progressions, which use *Fauxbourdon* and related techniques (within the repertoire of this study, see, for example, the final closure of *Till Frigga* and passages of parallel seventh chords in *Törnet*). As Murtomäki (2008, 73) describes, "Sibelius used or invented some peculiar harmonization procedures, like connecting triads and seventh chords in parallel motion, moving them along the scale, thus causing the chords to behave non-functionally – a technique already used, of course, by Debussy and other French

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således att göra med ett non akord, som den harmoniska grundstommen för melodier af detta slag" (Sibelius 1980 [1896], 98).

[9] Murtomäki (2008, 74) points out that Sibelius was not alone in applying similar harmonization, but that it also occurs in works by, for example, Moussorgsky and Grieg. Oft-cited examples of harmonization by a compound ninth chord in Sibelius's works occur in six Finnish Folk Songs Arranged for Piano (JS 81, 1903); see, for instance, Tolonen 1976.

[10] A similar rhythmical impact is evident in *Drömmen* (Op. 13 No. 5) and *Kyssens hopp* (Op. 13 No. 2), both of which fall outside the scope of this study. *Kyssens hopp* was also completed in Lieksa in 1892.

composers." Instead of some functional logic between the harmonies themselves, parallel harmonic progressions are guided by the melodic line. Moving along the scale, the harmonies also effectively display an underlying (often diatonic) collection.[11] The idea of harmonization by a compound ninth chord is also bound to scalar issues: in Sibelius's thinking, the ninth chord derives from two pentachords on top of each other.

In light of the above considerations, Sibelius's modal syntax is emphatically melodic or scalar, deviating from classical and pan-triadic syntaxes which this study has defined by harmony as the starting point. However, modality in Sibelius's music has another side that places greater emphasis on harmonic relationships and that can be observed against a background of Russian influences in Sibelius's music.

Sibelius himself tended to downplay the importance of Russian (or any other) predecessors to his music, but the impact must have been inevitable given the lively cultural exchange between Russia – especially St. Petersburg – and the Grand Duchy of Finland towards the end of the 19th century. In her treatise *Modal structures in European Art Music (1870–1939)*, Lisa Isted (1993) mentions works by Rimsky Korsakov, Borodin, and Tchaikovsky as possible sources of inspiration for a number of Sibelius's modal practices.[12] Rimsky Korsakov and Borodin were central figures in a Nationalist movement in Russian art music, which arose in the 1850s and generated interest in the people and their musical tradition. Russian Nationalists shared an admiration of Glinka, "the father of Russian music," whom Sibelius (Sibelius 1980 [1896], 96) mentions in his trial lecture draft as a composer "permeated by the folk music of his home country."[13]

According to Isted (1993; 27–28, 45), the modal elements that Russian composers adapted from folk music include the use of various rotations of the diatonic set (i.e., the various diatonic modes), melodic repetition, modally colored tonal melodies, and stepwise movement in the melody and bass. The realm of harmonic relationships de-emphasized dominants and instead placed new emphasis on "scale degrees and their associated triadic harmony that in the Austro-Germanian tradition were considered 'nonfunctional,' and this

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[11] For insights into modal harmonizing techniques in the piano pieces *Fünf Skizzen* (Op. 114), see Murtomäki 2008.

[12] For an illuminating account of Russian influences on Sibelius's music and speculations about, for instance, the influence of Borodin and Tchaikovsky on Sibelius's symphonies, see Murtomäki 1998. For considerations of possible Tchaikovskian influences in Sibelius's First Symphony, see Kraus 1998. Regarding the matter of influence in general, Kraus (1998, 149) suggests: "If we as present-day listeners hear similarities between works, it might be unnecessary to decide whether the composer was consciously influenced. Instead, perhaps we as musicians and analysts should consider how such 'echoes' from a previous work affect our own listening experience, regardless of original intent."

[13] "Genomträngd af sitt hemlands folkmusik" (Sibelius 1980 [1896], 96).

is especially true of the mediant and submediant relationships that permeate every level of musical structure" (Isted 1993, 107). In quite similar terms, Mark DeVoto (1995, 51) defines a modal harmonic progression in 19th-century Russian music as "any progression involving a modal-degree function (III, VI, and sometimes II) without an applied dominant. Modal harmony, then, is harmony in which modal progressions are particularly prominent, and in which dominant or secondary-dominant functions are de-emphasized."

In the songs discussed in this study, the de-emphasis of the dominant function seems to be the decisive feature that distinguishes modal harmonic syntax from classical syntax. Both syntaxes utilize a diatonic framework. In classical syntax, however, chromaticized tones are a standard part of the vocabulary, involving a sharpened $\hat{7}$ in minor, chromatic alterations by secondary-dominant function, and the like. With Dorian or natural-minor closures in the songs, Sibelius typically approaches the tonic from either VII or v (a minor triad on the 5th scale degree; see, e.g., *Jägargossen* and *Marssnön*).[14] These harmonies replace the V in an expected dominant–tonic progression. The VII–i progression lacks two important features of a dominant–tonic progression, the fifth relationship between the roots of the chords and the sharpened $\hat{7}$. In the v–i progressions, the fifth relationship is present, but the sharpened $\hat{7}$ is missing. In Sibelius's songs, the appearance of a natural $\hat{7}$ in closures to a minor tonic triad is a typical indicator of modal syntax.

Another side of the de-emphasis of the dominant function is that it emphasizes the mediant function. In the definitions of modal harmony quoted above, Isted discusses triads built on "nonfunctional" scale degrees, and DeVoto discusses "modal-degree functions"; in effect, both refer primarily to chords that stand in a diatonic mediant or submediant relationship to the tonic. In the repertoire of this study, diatonic mediant relationships are especially important in relation to tonal pairing within a single diatonic set (see Section 4.2) as well as the "Sibelian 5–6/6–5 progression" and minor six-three-chord tonics (see Section 4.3).

There are evidently functions in Sibelius's modal harmony, such as chords (noted above) that typically lead to the tonic in connection with closures. In the context of this study, however, these functions generate no such fixed system that would correspond to the logic of classical syntax.[15] The question of modal functions becomes even more

[14] This study indicates classical harmonies with capitalized Roman numerals, but in modal progressions, uses lower-case Roman numerals to indicate minor triads and capital Roman numerals, major triads.

[15] Various writers have identified characteristic harmonic progressions that Sibelius uses in different modes. Skeirik (1997) emphasizes the importance of *Gegenklang* progressions (VII–i) in Dorian mode in the first movement of Sibelius's Sixth Symphony. Alesaro (2008, 10) favors a more systematic approach:

complex when one considers that modal and classical elements typically intermingle in Sibelius's music (the v–i progression in a natural minor is but one example), a feature noted by several authors. Erik Tawaststjerna (1988, 639), for instance, describes a synthesis of modal and tonal elements, whereas Kaleel Skeirik (1997, 1) describes the first movement of the Sixth Symphony as "a fusion of traditional tonal syntax and the composer's own contemporary incorporation of medieval and renaissance modal syntax." Murtomäki (2008, 76) points out that the "extent and degree" to which Sibelius's compositions mix modal and tonal elements "varies widely" and notes that "Sibelius rarely employs the pure form of major or minor tonality, and the same is true for pure modality." Moreover, as noted above, Sibelius's modal practice includes a multifaceted selection of elements which draw from different sources and from both scalar and harmonic realms. Besides the frequent obscurity of the boundary between modal and classical syntaxes, modal syntax can also overlap with pan-triadic syntax (I will return to this issue in the end of Section 4.3).

Not all of the three syntaxes – classical, pan-triadic, and modal – need be present in a single composition. In each particular case, the syntaxes involved stand in a particular hierarchical relationship to each other.[16] Typically, in a section based on classical syntax, the vocal melody may be "modally colored" (with, e.g., a Dorian sixth) or the harmonies "modally inflected" (with, e.g., occasional natural $\hat{7}$s in minor). The background of a composition can also be guided by modal syntax, to which other syntaxes appear subordinate. Sometimes, one can plausibly interpret the modal background as based on the modal prolongation of a single tonic where either VII or v replace the structural V of a

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"In each mode – save Locrian – there are characteristic harmonic progressions (*X*–I and I–*X*) that include the *finalis* chord (I) and a characteristic chord (*X*), including one of those degrees that make the mode different from the corresponding major or minor one. In the Lydian mode, for instance, the characteristic chords (in this case II, IV or VII) include the Lydian 'raised' fourth degree. Sibelius generally uses in Lydian mode the progression I–II$^{\text{added 2}}$–I." Alesaro (2008, 10–11) also differentiates between Aeolian mode and the natural minor based on the characteristic harmonic progressions in each of them; the same applies to Ionian mode and major.

[16] Väisälä (2008) approaches Sibelius's Fourth Symphony from the viewpoint of three different syntactic dimensions. When analyzing the third movement of the Symphony (*Il tempo largo*), Väisälä (2008, 141) discusses the coordination of "tonality (in the traditional sense), modernism (involving extreme chromaticism), and modality," which he refers to as three facets of Sibelius's style. In Väisälä's reading of the structure of the movement, the modal and modernistic features are subordinate to an underlying Schenkerian *Ursatz*. He stresses, however, that in different works, the hierarchical relationships between the three "facets" could be shaped differently. Väisälä's "modernistic" viewpoint emphasizes surface-level chromaticism and motivic relationships, and therefore differs from the pan-triadic viewpoint that emphasizes the relationships between consonant triads. In the songs discussed in this study, a common element between surface-level chromaticism and modal syntax is the segment of three adjacent whole tones inherent in the Lydian and Phrygian pentachords (see *Romans* and *Kaiutar*).

standard Schenkerian fundamental structure. This study counts such structures, as well as structures that otherwise show a commitment to a single diatonic mode, as monotonal.[17] The modal phenomena discussed in the following sections – tonal pairing within a single diatonic set, the Sibelian 5–6/6–5 progression, and minor six-three-chord tonics – can operate on a deeper level and contribute to non-monotonal structures.

4.2 Tonal Pairing within a Single Diatonic Set

Each diatonic pitch set can yield seven different scalar rotations, each with a different tonic pitch and representing a different diatonic mode. Like Alesaro (2008, 9), I use the term "scalarly associated modes" for modes that are based on different tonic pitches but share the same diatonic pitch collection. Scalar association enables fluent changes from one mode to another. Exploiting the kinship a bit further, scalarly associated modes can alternate fluently within a shorter passage of music or on the scale of an entire composition. Because scalarly associated modes derive melodic and harmonic material from one and the same source (i.e., operate within a unified diatonic framework), the borderlines between them may become obscure. Consequently, the close relationship between scalarly associated modes may evoke tonal pairing. This study uses the expression "tonal pairing within a single diatonic set" for structures based on alternation between two scalarly associated modes. In Sibelius' songs, tonal pairing within a single diatonic set is a thorough principle in *Marssnön* (Op. 36 No. 5) and *Törnet* (Op. 88 No. 5), and a more local phenomenon in *Soluppgång* (Op. 37 No. 3) and *Hundra vägar har min tanke* (Op. 72 No. 6; see Chapter 8, "Tonal Pairing Within a Single Diatonic Set)." In *Marssnön*, *Soluppgång* and *Hundra vägar har min tanke*, the paired modes are E natural minor and G major, and in *Törnet*, E♭ Dorian and D♭ major. Due to the application of other fully diatonic modes in addition

[17] Several songs that include prominent modal features fall outside the scope of this study. The most thoroughly modal of Sibelius's songs, *Se'n har jag ej frågat mera* (Op. 17 No. 1), features D-Dorian mode throughout, with *b* flattened to *b*♭ in the end. For other songs that include prominent modal features and commit themselves to a single harmonic center, see, for example, *Hertig Magnus* (Op. 57 No. 6) as well as *I natten* (Op. 38 No. 3), where the final closure represents the characteristic II$^{\text{added 2}}$–I progression in F-Lydian mode (described by Alesaro 2008, 10).

to major, I treat tonal pairing within a single diatonic set in this study as a modal phenomenon.

In *Marssnön*, *Soluppgång*, and *Hundra vägar har min tanke*, the modes paired within a single diatonic set represent major and its relative natural minor. In a classical environment, the relationship between relative keys is also close-knit: the fact that relative major and minor share many pitches and harmonies encourages modulation between these keys. As noted in Section 2.2, structures based on tonal pairing or directional tonality often involve relative keys. In his music, Sibelius uses the close relationship between relative keys in many ways, some of them classical and others more idiosyncratic (see the discussion about the "Sibelian 5–6/6–5 progression" in Section 4.3).[18] Sibelius's use of scalarly associated major and natural minor takes the close relationship between relative keys one step further. In a classical environment, the sharpened $\hat{7}$ in minor differentiates the relative keys from each other, but the modal environment provided by scalarly associated modes lacks any chromatic differentiation between the modes. Scalar association may also involve pairs of modes other than major and natural minor, because in the modal environment, the composer has at his or her disposal seven different diatonic modes instead of two. In *Törnet*, Sibelius combines major with its scalarly associated Dorian mode.[19]

As noted in Section 4.1, Sibelius may have received inspiration regarding tonal pairing within a single diatonic set from 19th-century Russian music. Tendencies towards a more thorough use of the close relationship between relative keys, however, also occurred elsewhere. William Rothstein (2008, 49) notes how in 19th-century Italy, opera composers exploited the common diatonic basis of relative major and minor "when they wanted to combine tonal mobility with simplicity of melodic surface, as they often did."[20] Charles Rosen (1988 [1980], 368–69) describes how the Romantics tended to "integrate the music in a general tonal area, rather than in a clearly defined and specific tonality." According to Rosen, this practice especially concerned especially the relative keys. Within minor-mode compositions in sonata form, Rosen argues, new means for key contrast were needed, because works modulating from minor to its relative major "are not going anywhere at all,

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[18] Combining relative keys is a significant feature in, for example, the first movement of Sibelius's First Symphony. Kraus (1998, 149–150) refers to a "pairing of E minor and G major" and an "e–G conflict" in the movement (despite the choice of words that associates this phenomenon with non-monotonal structures, Kraus views G major as subordinate to E minor in the voice-leading structure).

[19] A similar combination of modes occurs in Sibelius's Sixth Symphony, where, according to Howell (2001, 38), the kinship of D-Dorian and C-major scales serves as a source of ambiguity.

[20] Rothstein (2008, 49) sees this practice as "contravening the idea [...] that the dissolution of classical tonality is causally bound to increasing chromaticism and enharmonicism."

and no modulation and consequently no polarization takes place." Along the same lines, but referring to scalarly associated major and natural minor in 19th-century Russian music, DeVoto (1995, 48) describes the two modes as "merging into a single superkey with two tonics." The idea of a key with two tonics is conceptually problematic, and a little more guardedly, Isted (1993; xiii, 241, 151) discusses "association" or "confluence" of keys [modes], and of keys that do not actually "move to each other," because their "twin potentials exist simultaneously within the single set."[21]

An evident kinship exists between the idea of the double-tonic complex – an abstract union of two tonics or tonalities – and the ideas of Rosen and Isted discussed above.[22] As noted in Section 2.2, Bailey (quoted in Lewis 1984, 4) explains that the two tonalities involved in the double-tonic complex "are not really set in opposition to each other like the contrasting keys found in earlier practice," but may instead be described as "co-existent." It should be pointed out that in the basic case, the modes involved in the double-tonic complex are not scalarly associated, and, consequently, each of the two tonics is the center of its own diatonic framework. This study applies the concept of the double-tonic complex to the modal context of tonal pairing within a single diatonic set. In this special case, the music alternately gravitates towards two different points in the single diatonic framework, resulting in shifts of emphasis within the complex. The concept of the double-tonic complex allows one to treat the paired modes as closely associated yet separate elements of the structure. In *Törnet*, where the other center is melodic rather than harmonic, the double-tonic complex must be considered an association of two keys/modes rather than of two tonic chords.

The close and even coexistent relationship between scalarly associated modes leads to ambiguous moments on the chord-to-chord level: because the paired modes derive melodic and harmonic material from the same diatonic set, to which mode the material

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[21] Isted's last-mentioned description refers to C major and A minor in the beginning of Sibelius's Third Symphony. Rosen's examples include compositions that have also been approached from the viewpoint of alternatives to monotonality, among them Chopin's Fantasy, Second Scherzo, and Second Ballade. Schachter (1999, 139) critiques the idea of a key with two alternative tonics: "I am not going to address myself here to the question of whether any of these pieces [Chopin's Fantasy, Second Scherzo, Second Ballade, etc.] has only one primary tonic; but I should like to suggest that the problem can't be explained away by asserting that for Chopin a relative major and minor form a single extended key. Since when does the notion of 'key' involve two tonics of equal rank?"

[22] As explained in Section 2.2, in a double-tonic complex, both tonics (or harmonic centers) represent the complex, and one tonic at a time dominates at the surface of the music. Ultimately, one of the tonics appears as primary, yet is not the subject of an overarching prolongation. Rather than a single triad, the referential unit is the entire complex, and the idea of the double-tonic complex is incompatible with the Schenkerian idea of monotonality.

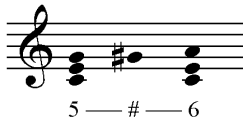
belongs may remain unclear. The circumstances permit a thorough exploitation of *ambiguous or common harmonic functions* (Lewis's point 2; see Section 2.2). This does not mean, however, that the material would be thoroughly "neutral" in terms of mode or harmonic center. Cadential progressions, for example, typically clearly indicate either of the two tonics as the local harmonic center (and in *Törnet*, the vocal melody suggests a melodic center of E♭ Dorian). As noted above, the paired modes in *Marssnön*, *Soluppgång*, *Hundra vägar har min tanke*, and *Törnet* include major and either natural minor or Dorian. An important aspect that the analyses will highlight is that, in each of the four songs, the two modes relate to different syntaxes: major to classical syntax, and natural minor or Dorian to modal syntax. In all, ambiguity and coexistence strike a delicate balance between the modes on the one hand and differentiation between the modes on the other.

4.3 The Sibelian 5–6/6–5 Progression and Minor Six-Three-Chord Tonics

The previous section mentioned Sibelian 5–6/6–5 progressions as a frequent feature of Sibelius's music in which the composer employs the diatonic mediant relationship between two triads. With the Sibelian 5–6/6–5 progression, Sibelius places the five-three and six-three chords above a retained common tone in the bass while frequently chromaticizing the 5–6/6–5 motion. In probably the most common form of the progression, a root-position major chord proceeds to a minor six-three chord through a chromatic passing motion (5–♯5–6) in one of the upper voices (Example 4.2). Such a contrapuntal combination allows the music to retain two tones between the consonant triads. Often, only the bass tone is actually retained, and the chromatic passing tone is harmonized with some form of a VII[7] in relation to the minor triad. The reversed version of the chromaticized progression would involve a 6–♭6–5 motion in an upper voice.[23]

[23] For a 5–♯5–6–♭6–5 progression, see, for example, Sibelius's First Symphony, movement IV, b. 163ff. The previous literature uses several names to refer to the idiosyncratic 5–6/6–5 progression and the six-three chord involved; Murtomäki (1990, 36), for example, uses the expression "Sibelian minor six-three chord" ("sibeliaaninen mollisekstisointu").

Example 4.2 Chromaticized Sibelian 5–6 progression.



Sibelius used the characteristic 5–6/6–5 progression already in his early compositions. Erik Tawaststjerna (1992, 110) suggests that the progression occurred for the first time in Sibelius's Prelude of the Suite in A major for violin, viola and violoncello (JS 186), composed in 1889. As Tawaststjerna describes it, "[t]his harmonic progression forms an element that creates color and mood throughout Sibelius's entire oeuvre, for example in the First Symphony. The 'Sibelian' pedal point lends a mild sadness to the music and wreathes it in crepuscular light." Tawaststjerna also speculates about the origin of the progression. He points out similar progressions in Balakirev's *Islamey* and Borodin's *Furst Igor*, but doubts whether Sibelius knew these works in 1889 and ends up suggesting that the progression is probably "bound to the essence of Late Romanticism" and "surfaces in different places" (Tawaststjerna 1992, 110).[24] In any case, Sibelius was probably influenced by 19th-century Russian music, where a similar progression appears so frequently that DeVoto (1995, 48) refers to it as the "Russian sixth." Murtomäki (1998, 156) suggests that the Russians, in turn, adopted the progression from German Romantic music.[25]

Within classical syntax, a 5–6 or 6–5 progression above a stationary bass conventionally suggests that the root-position chord is hierarchically primary. In the chromaticized form of the 5–6 progression (5–♯5–6), the root of the minor chord is approached from its (possibly harmonized) leading tone. However, this typically means nothing more than a fleeting tonicization of the minor chord. If such tonicizations are frequent, and if the context otherwise emphasizes the minor chord, the music may appear to alternate between two harmonic centers: the tonics of relative major and minor. Sibelius

[24] For a comparison of chromaticized 5–6–5 progressions in Sibelius's First Symphony and Tchaikovsky's Sixth Symphony, see Kraus 1998 (143–145). "Denna harmoniföljd bildar ett färg- och stämningsskapande element i hela Sibelius produktion, exempelvis i första symfonin. Den 'sibelianska' orgelpunkten förlänar tonspråket ett milt vemod och sveper in det i ett ljusdunkel."; "förbunden med senromantikens väsen"; "bryter fram på olika håll" (Tawaststjerna 1992, 110).

[25] Murtomäki (1998, 156) suggests that the music of Schumann would have influenced Balakirev, for instance, pointing out an early example of a 5–♯5–6 progression in Schumann's *Davidsbündlertänze*, No. XVII.

often lets the focus of the music alternate from major to minor above a pedal point, so that major appears to be in constant danger of collapsing into minor (hence Tawaststjerna's "mild sadness"). A familiar example is in the solo song *Demanten på marssnön* (Op. 36 No. 6), where the main key of B♭ major repeatedly leans towards G minor via 5–♯5–6 progressions above a *B♭* pedal point. Despite the emphasis falling on G minor, *Demanten på marssnön* counts as monotonal. Sometimes, however, Sibelius plays with the roles of the chords involved in the 5–6/6–5 progression by treating the minor six-three chord as another harmonic center of equal or even greater importance than the root-position major chord. Such a juxtaposition of two harmonic centers may result in a non-monotonal sructure.

Characteristic 5–6/6–5 progressions, and especially the minor six-three-chord tonics involved, play an important role in a number of songs discussed in this study (see Chapter 9, "Non-Monotonal Structures Involving Six-Three Chords"). The structures of these songs fall into roughly two groups. Firstly, in *Im Feld ein Mädchen singt* (Op. 50 No. 3) and *Vitsippan* (Op. 88 No. 3), the six-three-chord tonics, on a chord-to-chord level, relate to 5–♯5–6 progressions above a pedal point. In *Im Feld ein Mädchen singt*, the 5–♯5–6 progressions frequently juxtapose the minor six-three-chord tonics onto root-position tonics of the relative major (cf. Lewis's point 1, *juxtaposition of musical fragments implying the two tonics in succession or alternation*). In *Vitsippan*, the 5–♯5–6 progressions appear in truncated ♯5–6 form, thereby eliding the root-position major chords. Both songs categorically avoid root-position V–I progressions; however, in a number of cadences in *Vitsippan*, minor six-three-chord tonics substitute for expected root-position major tonics. Secondly, *Soluppgång* (Op. 37 No. 3) and *Norden* (Op. 90 No. 1) apply the idea of a Sibelian 5–6/6–5 progression in a more abstract manner as a background organizing principle. The structures of both *Soluppgång* and *Norden* are based on a large 6–5 relationship between the initial harmonic center (a minor six-three-chord tonic) and the final harmonic center (the root-position tonic of the relative major). Within the broad frame provided by the 6–5 relationship, the interaction between the harmonic centers in both songs is rich.[26]

Im Feld ein Mädchen singt, *Vitsippan*, *Soluppgång*, and *Norden* all involve a double-tonic complex formed by the tonics of minor and its relative major (B♭ minor/D♭ major in *Im*

[26] In *Norden*, the initial "minor six-three-chord tonic" is actually a simplification of a complex vertical situation, and the modal vocal melody significantly contributes to the establishing of the initial center. *Soluppgång*, in turn, also features tonal pairing within a single diatonic set. Also mentioned in Chapter 9 are *Aus banger brust* (Op. 50 No. 4) and *Jag är ett träd* (Op. 57 No. 5). In both songs, a 5–6 relationship between a root-position minor chord and a major six-three chord (another type of a diatonic mediant relationship) is exploited in a monotonal surroundings. *Lastu lainehilla*, discussed in Sections 7.4 and 9.3, includes 5–6 progressions of a local nature.

Feld ein Mädchen singt and *Vitsippan*, E natural minor/G major in *Soluppgång*, and A minor/C major in *Norden*). In all these songs, the minor tonic predominately appears as a six-three chord, which is less stable than a root-position tonic. Moreover, the bass tone of the minor six-three-chord tonic associates with the bass tone of a root-position tonic of the relative major. Thus, the minor six-three-chord tonic may embody elements of both of the tonics that form the underlying double-tonic complex: the pitch content of the minor six-three-chord tonic is that of the minor tonic, but the bass tone – a factor of utmost importance, at least from the perspective of classical syntax – points towards the major tonic.[27] Similarly to tonal pairing within a diatonic set, the minor six-three-chord tonics suggest a degree of coexistency – at least on the level of association – between the paired tonics.

Because the Sibelian 5–6/6–5 progressions and the minor six-three-chord tonics involved so emphatically utilize diatonic mediant relationships, this study has discussed them as primarily modal phenomena. However, Sibelian 5–6/6–5 progressions can also be fruitfully approached from the pan-triadic viewpoint. Modal and pan-triadic syntaxes – one diatonic and the other chromatic – both downplay dominant–tonic relationships, which suits the fact that by definition, minor six-three-chord tonics resist root-position V–I progressions. Even more important is the pan-triadic focus on the voice-leading content of diatonic 5–6/6–5 relationships. In a root-position major chord and a minor six-three chord, two tones are retained and one voice moves by a whole tone (an **R** relation); in a root-position minor chord and a major six-three chord, two tones are retained and one voice moves by a semitone (an **L** relation). In those of Sibelius's songs that involve a minor six-three-chord tonic, smooth voice leading is an essential factor that justifies the use of an inverted tonic chord, which from the classical viewpoint is unstable.

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[27] The situation differs, however, from Lewis's (1984, 6) idea of the *use of tonic chords created by conflation of the two tonic triads* (Lewis's point 3; see Section 2.2) as one possible way of exposing the underlying double-tonic complex. Significantly, the minor six-three-chord tonic is a consonant triad, whereas Lewis (1984, 6) explains: "The tonic sonority created by conflation of two triads is normally a tetrad, taking the form either of a triad with added seventh or of a triad with added sixth. Use of a less compatible pair of modes creates a more complex sonority, and a clearer sense of the identity of each of the two tonics."

II ANALYSIS

5 DIRECTIONAL STRUCTURES GUIDED BY A COMMON TONE

This chapter discusses songs whose structures conform to two characteristics. Firstly, the structures feature a directional motion from an initial harmonic center to a final harmonic center other than the initial one. Secondly, the initial and final harmonic centers, as well as other structurally significant harmonies, share at least one pitch in common. In other words, the structurally significant triads belong to the neighborhood of that particular pitch (for a discussion of the term "neighborhood," see Section 3.1). As the structures unfold, the retained pitch serves as a unifying thread that guides the directional path from the beginning to the end. Both in the background and nearer the surface, the structures take advantage of a double syntax that combines classical and pan-triadic harmonic progressions (see Section 3.2).

Five of Sibelius's songs can be fruitfully approached from the viewpoint of directional structures guided by a common tone. These songs are, in chronological order, *Jägargossen* (Op. 13 No. 7), *Till Frigga* (Op. 13 No. 6), *Svarta rosor* (Op. 36 No. 1), *Höstkväll* (Op. 38 No. 1), and *I systrar, I bröder, I älskande par!* (Op. 86 No. 6). Sections 5.1–5.3 include detailed analyses of *Jägargossen*, *Svarta rosor*, and *Höstkväll*. The discussion in Section 5.4 summarizes the detailed analyses as well as provides analytical glances of the remaining two songs, *Till Frigga* and *I systrar, I bröder, I älskande par!*

A general structural feature provided a criterion for dividing the five songs into two groups: while the structures of the songs analyzed in detail (*Jägargossen*, *Svarta rosor*, and *Höstkväll*) are based on single overarching directional progressions, the structures of *Till Frigga* and *I systrar, I bröder, I älskande par!* include several (two and three, respectively)

reiterated directional progressions. *Jägargossen*, *Svarta rosor*, and *Höstkväll* show three illuminatingly different ways in which Sibelius uses a retained pitch as a structural thread. *Till Frigga* and *I systrar, I bröder, I älskande par!* complement the topic of this chapter.[1]

In each analytical chapter, the detailed analyses proceed in a similar manner. Each begins with an overview of the song's form, harmonic (or melodic) centers, and main harmonic events. A more detailed look at the song's harmonic structure follows, and finally, I discuss the background structure of the song from the viewpoints of non-monotonal harmonic organization and different syntaxes. Schenkerian middleground voice-leading graphs, *Tonnetz* representations, and reductions on a staff illustrate the analyses. Reflections on the relationship between music and text (titled *Aspects of text*) conclude each analysis. The discussion section at the end of each analytical chapter summarizes the detailed analyses as well as provides brief complementary instances under the heading *Remarks on related structural phenomena in other songs*.

5.1 *Jägargossen* (Op. 13 No. 7)

Sibelius completed *Jägargossen* in August 1891 at the summer house of his former composition teacher Martin Wegelius (1846–1906) in Pohja (Tawaststjerna 1992, 189). Together with *Till Frigga* Op. 13 No. 6, completed in 1892 and briefly discussed in Section 5.4, *Jägargossen* demonstrates Sibelius's use of directional and pitch-retention ideas already early in his career.[2]

Figure 5.1 shows an overview of the formal sections of *Jägargossen*, the harmonic centers that govern each section, and the main harmonic events. From a thematic perspective, the form of the song is **ABA'** preceded by a piano introduction and followed

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[1] Section 9.2 will also address the questions of directional tonality and pitch retention in connection with the analysis of *Norden* (Op. 90 No. 1).

[2] *Jägargossen* was first performed by Adolfine Leander (later Adée Flodin; 1873–1935), sopran, and William Humphrey Dayas (1864–1903), piano, on 22 February 1893 at Solemnity Hall at the University of Helsinki (then the Imperial Alexander University in Finland). Nylands Nation (a students' association at the University) published *Jägargossen* separately in 1891; Otava published the collection *Seven Songs to Texts by Johan Ludvig Runeberg* (later assigned opus number 13) in 1892. Section 1.1 cites a number of critiques of Op. 13 songs.

by a piano postlude. In addition, a piano "bridge" falls between the **B** and **A'** sections. The piano introduction (bb. 1–6) immediately juxtaposes the triads of E♭ minor and G minor, which later prove to be the song's two important harmonic centers. The **A** section (bb. 7–23) begins and closes in modally inflected G minor. The **B** section (bb. 24–39) introduces contrasting melodic material and, beginning in E♭ major, also contrasts in terms of mode with the preceding minor-mode music. An attempted return to G minor closes the **B** section in b. 39; the dominant of G minor, however, does not resolve to a tonic. Its beginning overlapping with the closure, the piano bridge (bb. 39–42) ends on the dominant of E♭ minor. After a fermata on the bar line between bb. 42 and 43, the **A'** section (bb. 43–60) returns to the material of the **A** section, now transposed down from the initial G minor to the level of E♭ minor and slightly altered in terms of harmony and thematic content. The **A'** section closes with a V–I cadence in E♭ minor, and the piano postlude extends the E♭-minor chord. In its entirety, then, *Jägargossen* proceeds from a stable G minor (bb. 7–23) to an unstable E♭ major (bb. 24–42) and then to a stable E♭ minor (bb. 43–64).

Figure 5.1 Form, harmonic centers, and main harmonic events in *Jägargossen*. Here and in all corresponding figures below, lower-case letters indicate minor triads or keys, and capital letters, major. Dashes (–) appear between chords that are directly adjacent on the surface or are part of a larger-scale prolongational progression; arrows (→) indicate intervening material not specified in the figure.

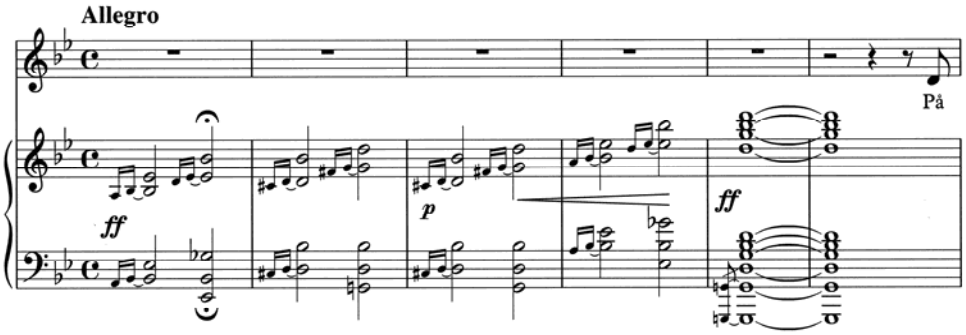
BB.	1–6	7–23	24–39	39–42	43–60	61–64
SECTION	Piano intr.	**A**	**B**	Piano bridge	**A'**	Piano postlude
HARMONIC CENTER	e♭/g?	g	E♭ (g)	e♭	e♭	e♭
HARMONIC EVENTS		g: I–III–V–I	E♭: I → g: V–(I)	→ e♭: V^4_2	e♭:I–III–V–I	

In the piano introduction (bb. 1–6), the triads of E♭ minor and G minor alternate with no clear clue about their mutual hierarchy (Example 5.1a). The fermata highlights the initial E♭-minor chord, but the emphatic arrival of the G-minor chord in b. 5 suggests that G minor is the primary of the two. Only when the **A** section begins unequivocally in G minor

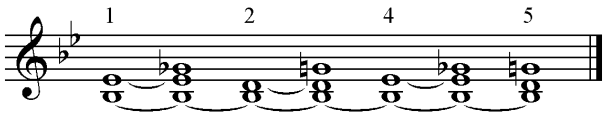
is the initial harmonic center of *Jägargossen* is confirmed to be G minor. The first vertical entity is not a triad, but a dyad (*B♭-E♭*). Example 5.1b shows (under idealized voice leading) how *G♭* completes the initial dyad *B♭-E♭* to an E♭-minor triad; in b. 2, *G♮* completes *B♭-D* to a G-minor triad.[3] The pitch *G♭* is not only the third of the E♭-minor chord, but also, when interpreted enharmonically as *F♯*, as the leading tone to *G* (see the grace notes in the second halves of bb. 2 and 3 in Example 5.1a). In bb. 4–5, the E♭-minor and G-minor triads become directly juxtaposed, and *G♭* proceeds upwards to *G*, exposing the incompatibility of the pitch collections of G minor and E♭ minor; the unstable leading tone of G minor is enharmonically equivalent to the stable $\hat{3}$ of E♭ minor.

Example 5.1 Piano introduction (bb. 1–6) of *Jägargossen*, score (a) and reduction (b).
Jean Sibelius Works Vol. VIII/2 (1998); © by Breitkopf & Härtel, Wiesbaden.

a)



b)



[3] The dyads briefly open up multiple associations: the first dyad might find completion in an E♭-major triad, and the second one in e♭: V[6].

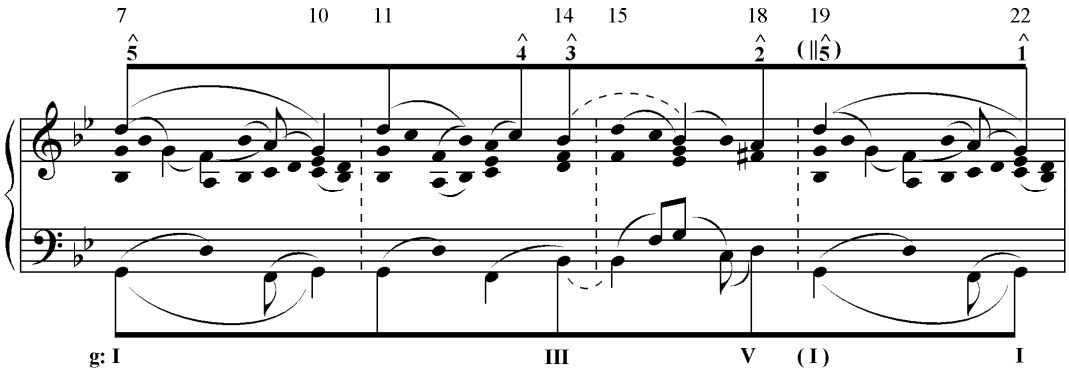
In tandem with the essentially regular phrase structure and clearly defined sections, frequent melodic and harmonic closures serve to establish and confirm harmonic centers in *Jägargossen*. The **A** section (bb. 7–23) comprises three four-bar phrases and one five-bar phrase; in Example 5.2a, a voice-leading graph of the **A** section, broken bar lines distinguish the phrases. The first phrase (bb. 7–10) establishes G minor through a modal bass progression, with a stepwise approach to *G* from *F* (the natural $\hat{7}$) below.[4] The second phrase (bb. 11–14) begins similarly to the first, but ends with a V–I cadence in B♭ major. The second phrase thus modulates, in a traditional manner, to the relative major of G minor. Beginning from the B♭-major chord, the third phrase (bb. 15–18) ends with a half cadence in G minor. The fourth phrase (bb. 19–23) essentially corresponds to the first, restoring G minor and closing with a similar modal closure.

The **A** section is a closed entity firmly within the realm of G minor. In Schenkerian terms, the section prolongs the tonic of G minor through a I–III–V–I progression. An interruption occurs after the descent of the upper voice reaches $\hat{2}$ and the harmony reaches V in b. 18. In b. 19, I returns, and $\hat{1}$ in b. 22 completes the descent of the upper voice. The local modal prolongations of I in the first and fourth phrases distinguish the structure from a standard classical prolongation. Example 5.2b shows the most significant harmonies in the **A** section on the *Tonnetz*. With the exception of the F-major triad – the "natural VII" of G minor and V of B♭ major – the triads belong to the neighborhood of *D*. These triads include G minor, B♭ major, and D major, all of which take part in the structural progression (in fact, any diatonic I–III–V progression retains a pitch), but also D minor, the minor-mode dominant of G minor, which ends two-bar passages in bb. 8, 12, and 20, and flashes by on the last beat of bb. 9 and 21.

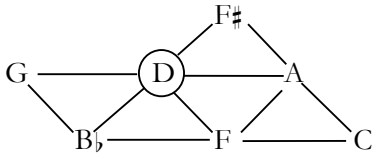
[4] The piano part, however, introduces *F*♯ as part of the figuration in b. 10 just before the initial G-minor tonic of the next phrase, simultaneously with the upbeat to the next phrase in the voice part.

Example 5.2 Voice-leading graph (a) and *Tonnetz* representation (b) of the harmonies in the **A** section of *Jägargossen*. Here and in the subsequent illustrations of neighborhoods, the pitch in the center of the neighborhood is circled.

a)



b)

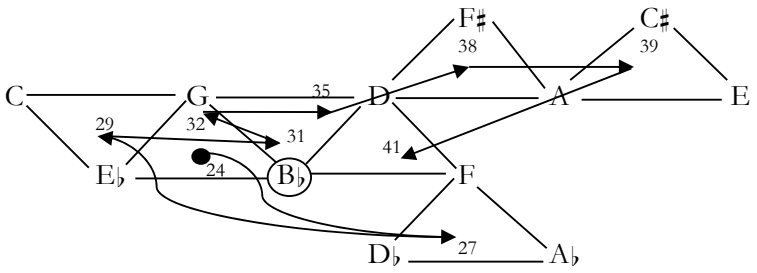


Compared to the more stable **A** section, the **B** section (bb. 24–39) is harmonically more adventurous. Example 5.3 illustrates on the *Tonnetz* the harmonic progressions in the **B** section and the piano bridge. The harmonic center E♭, implied in the piano introduction but dormant throughout the **A** section, enters in its major-mode form. The first phrase (bb. 24–27) begins directly with an E♭-major chord (b. 24), but instead of closing in that key, ends on a D♭-major chord (b. 27). The second phrase (bb. 28–31) implies C minor as a local center and ends with a G-minor chord (b. 31). The third phrase (bb. 32–35) begins similarly to the first, but introduces chromatic alterations with which the phrase ends on a G-minor six-three chord (b. 35). The fourth phrase (bb. 36–39) appears as an attempt to restore G minor. The dominant harmony in b. 38 implies a V–I cadence in G minor, but the expectations fail: although the vocal melody descends to g^1 and the bass leaps from *D* to *G*, a dominant four-two chord on *G* (b. 39; shown as an A-major triad in the Example)

substitutes for the expected tonic harmony.[5] The bridge (bb. 39–42) overlaps with the end of the **B** section. In b. 41, the four-two chord on *G* is transposed upwards by one semitone (**T**$_1$) to a dominant four-two chord on *A*♭ (V^4_2 of E♭, shown as a B♭-major triad in the Example).

Although the appropriate triads are present, the **B** section is not organized as a I–III–V progression in E♭ major, but rather emphasizes the indeterminacy between E♭ major and G minor. From the classical viewpoint, the chords avoid binding themselves to a single harmonic center in a functional or prolongational manner. From the pan-triadic viewpoint (see Example 5.3), the overall impression is also roaming, but significantly, the section begins and ends in the neighborhood of *B*♭. The end of the second phrase (b. 31) deserves closer scrutiny. Because of the implied C-minor context, a G-major chord (c: V) could appear in the place of the G-minor chord; instead of $b\natural^1$, however, the 4–3 suspension in the piano part proceeds from c^2 to $b\flat^1$. With the G-*minor* triad, the music returns to the neighborhood of *B*♭, which is established by the subsequent motion to E♭-major and G-minor triads in the third and fourth phrases and, finally, by the B♭-major chord (with seventh) that ends the piano bridge. The emphatic dominant of G minor (a D-major chord) in b. 38 appears both as a failed attempt to return the focus to the initial neighborhood of *D* (shown in Example 5.2b) and as a failed attempt to confirm the G minor through a V–I motion.

Example 5.3 Harmonic progressions in the **B** section and the piano bridge of *Jägargossen* on the *Tonnetz*, with bar numbers indicated. Here and in the subsequent illustrations of harmonic progressions on the *Tonnetz*, arrows depict motion from one triad to another.

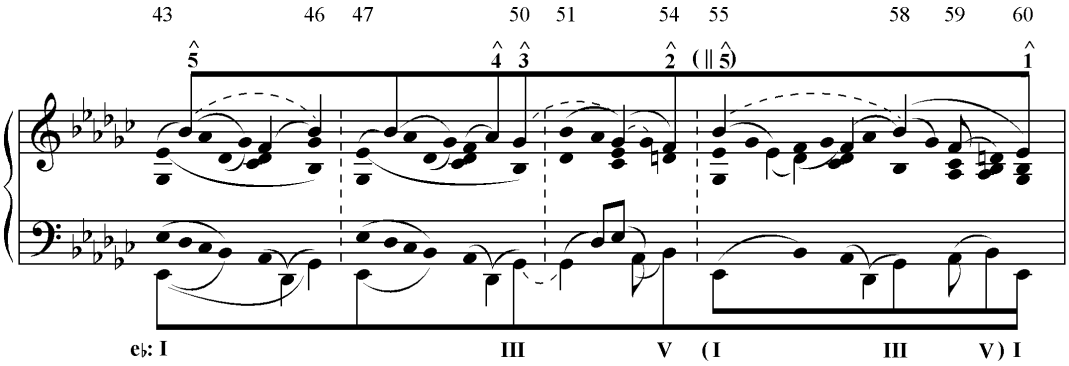


[5] For the reduction of seventh-chords to their triadic subsets in a pan-triadic context, see Cohn 2012 (142). The reduced representation of the four-three chord on *G* on the two-dimensional *Tonnetz* fails to show the tone *G*, important in both the bass and the melodic line.

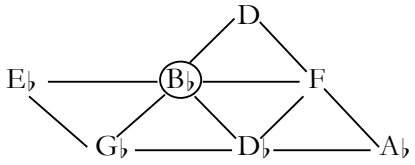
The **A'** section (bb. 43–60) begins with the material from the **A** section transposed to E♭ minor; also, the key signature changes from two to six flats. Example 5.4a shows the voice leading in the **A'** section. The first phrase (bb. 43–46) ends on a tonicized III of E♭ minor with the upper voice still on $\hat{5}$. In the second phrase (bb. 47–50), a similar tonicization of e♭: III accompanies a $\hat{4}$–$\hat{3}$ descent in the upper voice. The third phrase (bb. 51–54) ends with an interruption dominant and $\hat{2}$ in the upper voice. The fourth phrase (bb. 55–60) includes a I–III–V–I progression of its own, which first proceeds as the first phrase, tonicizing III in b. 58, but, lengthened to a six-bar phrase, ends with a V–I cadence and $\hat{1}$ in the upper voice. The structure of the **A'** section thus resembles that of the **A** section with a large I–III–V–I progression and interruption. However, the approach is more thoroughly classical in the **A'** section, and E♭ minor is confirmed with an emphatic cadence in the end (worth noting is that no V–I progressions appear in G minor). The piano postlude (bb. 61–64) gesturally echoes the piano introduction and serves to extend the tonic of the E♭ minor: *B♭*-*E♭* dyads appear in bb. 62–63, and an E♭-minor triad in bb. 64–65. As Example 5.4b shows, the collection of significant harmonies in the **A'** section is similar to the corresponding collection in the **A** section (Example 5.2b), but is based on the neighborhood of *B♭* instead of the **A** section's neighborhood of *D*. Unlike in the **A** section, the minor-mode dominant (B♭-minor chord) plays a rather insignificant role in the **A'** section, where modal closures are absent, appearing only in b. 56.

Example 5.4 Voice-leading graph (a) and *Tonnetz* representation (b) of the harmonies in the **A'** section of *Jägargossen*.

a)



b)



The harmonic structure of *Jägargossen* appears determinedly directional. Once the piano introduction has introduced the G-minor and E♭-minor triads, the **A** section confirms G minor as the initial harmonic center. In the **B** section, the music expresses doubt about the continuation; it both introduces E♭ major and tries to hold onto, or to return to, G minor. The attempt to restore G minor fails, however, and the following piano bridge ends on the dominant of E♭ (minor). The fermata on the bar line between the piano bridge and the **A'** section is a rhetoric gesture that creates the sense that the music faces a choice: Is a return to G minor possible or is E♭ major/minor the only way? When the **A'** section begins as a transposed reiteration of the **A** section, the decision is clear, and traces of G minor are absent from the **A'** section and the piano postlude.

Jägargossen involves three different syntaxes. The **A** and **A'** sections unfold as prolongations of their respective tonics through I–III–V–I progressions and follow classical syntactical principles at that level. Modal harmonic progressions appear nearer the surface in the **A** section, while the **A'** section is thoroughly classical. Although the chords

corresponding to I, III and V in E♭ major are present in the **B** section, the harmonically adventurous and unsettled structure suggests no overarching prolongation, and one could more conveniently describe the **B** section along pan-triadic lines.

The overall structure of *Jägargossen* seems puzzling from the viewpoint of classical tonality. The G-minor triad could represent a chromatic mediant of E♭ minor, and the V and I of the E♭ minor are also available, but these building blocks do not combine in an overarching prolongation of a single tonic. Because the **A** and **A'** sections are independent and closed prolongational entities sharing a transpositional (**T**$_4$) relationship, the G-minor and E♭-minor triads appear as equal counterparts representing their own diatonic collections rather than as a chromatic mediant and tonic fundamentally derived from the same diatonic collection.[6]

One could more conveniently approach the overall structure of *Jägargossen* from a pan-triadic perspective, with a focus on retained tones and neighborhoods. From this viewpoint, the directional motion from G minor to E♭ minor is accompanied with a motion from the neighborhood of *D* (**A** section) to the neighborhood of *B♭* (**A'** section). The shift to the neighborhood of *B♭* is confirmed in the **B** section after a moment of hesitation. In the context of the entire song, *B♭* is the most significant common tone. The song exhausts all six consonant triads that include *B♭*: G minor (g: I and c: v), E♭ major, E♭ minor, B♭ major (g: III and E♭/e♭: V), B♭ minor (e♭: v), and G♭ major (e♭: III).[7] The dominant in the final cadence (e♭: V), a B♭-major chord, plays a role in both the classical and pan-triadic schemes by providing a stable classical confirmation of the final tonic and belonging to the essential neighborhood of *B♭*.

Example 5.5 shows G-minor, E♭-major and E♭-minor triads – the harmonic centers of the **A**, **B**, and **A'** sections – under idealized voice-leading. The motion between adjacent triads is maximally smooth: only one voice moves at a time by semitone, corresponding to the transformations **L** and **P** (see Section 3.1). These transformations maximize the number of common tones (2) between adjacent triads and retain *B♭* throughout the progression. From the pan-triadic viewpoint, E♭ major serves as a logical and essential intermediate point between G minor and E♭ minor, standing in a similarly close relationship to both of them. Thus, at the deepest level, *Jägargossen* follows a pan-triadic logic.

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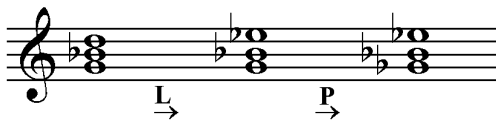
[6] Transposition is an important structural device in a number of Sibelius's songs; see Chapters 6 and 7.

[7] Despite the central roles of the common tones *D* and especially *B♭*, Sibelius has not particularly highlighted them as melodic tones – something he has done very purposefully in *Svarta rosor* (Section 5.2).

Example 5.5 The three harmonic centers of *Jägargossen* under idealized voice leading.



Aspects of text [8]

Johan Ludvig Runeberg's poem *Jägargossen* ("The Young Huntsman") belongs to his second anthology of lyrical poems, first published in the summer of 1833.[9] The anthology includes several "role poems," which Lauri Viljanen (1944, 305) describes as "lyrical confessions" of young people. The poems' descriptions of ordinary people, often situated in the Finnish wilderness, may reflect Runeberg's experiences as a tutor in Saarijärvi in central Finland in the early 1820s.[10]

Jägargossen pictures the speaker of the poem – a young huntsman – wandering in the forest. In the first of six strophes, the boy regrets that he has been unable to catch anything, because the birds are difficult to spot in the vegetation (Runeberg, who was a devoted huntsman, sprinkles his text with knowing annotations about game birds and their behavior). In the second, third, and fourth strophes, the boy wishes that winter would come and expose the hiding birds, yet in the same breath laments that, in any case, he will not see the one he would most like to see – apparently, his sweetheart. The fifth strophe describes a game of hide and seek: the poem's speaker sees or imagines his desired one, but she keeps vanishing. The sixth strophe closes the poem with the lines "Between us are lakes and mountains, and heath with fir trees; between us are day and evening, and perhaps night too" ("Emellan oss är sjö, är fjäll, är mo med furu på, emellan oss är dag och kväll och kanske natt också"). Day, evening, and night can be understood as metaphors for the various stages of human life – adulthood, old age, and death, and luck in hunting represents the boy's attempts to succeed in love. Michel Ekman (2004, 67) points out that in

[8] For the original poetic texts of all songs analyzed in detail, and their English translations, see the Appendix at the end of this study.

[9] Sibelius likely used as his text source a later edition which appeared in print in 1882 as part of *Johan Ludvig Runebergs samlade skrifter* [I] (Tiilikainen 1998b, 200).

[10] In 1832, Runeberg published a socially aware newspaper essay about his experiences in Saarijärvi and donated the profits from his second anthology of poems to the benefit of the inland people who suffered years of crop failure.

Jägargossen, hunting luck is not directly linked to real survival – of finding food – but serves merely as an erotic metaphor.[11]

The literature has referred to Sibelius's setting of *Jägargossen* as especially Schubertian, perhaps because of the lively piano texture and the hunting topic.[12] Due to the even phrase structure, uncomplicated melodies, and modal features, the song also attains something of the simplicity of a folk song. Sibelius has set the poem's six strophes to music so that strophes 1 and 2 occur within the **A** section, strophes 3 and 4 within the **B** section, and strophes 5 and 6 within the **A'** section. The lively G-minor music in the **A** section suggests that the speaker of the poem is upbeat despite of the unsuccessful hunt. When the **B** section begins in E♭ major with energetic rhythms, the boy's optimism grows, as he imagines how he will succeed in the winter hunt. The harmonic adventures may relate to the boy's mind wandering from the actual hunt to his sweetheart. On the other hand, the instability of E♭ major seems to cast a shadow of doubt on his fantasies: the music almost returns to G minor, as if reminding the poem's speaker of the present reality or as a sign of his disbelief in his own daydreams.

The lines "but she whom I would most like to glimpse, still I shall not see" ("men den, som helst jag ville se, skall jag ej se ändå") in the end of the fourth strophe are significant in terms of both the text and the music. In the poem, hunting becomes a metaphor for the boy's desire to find his sweetheart. In the music, these lines appear with the attempted closure to G minor in bb. 36–39 towards the end of the **B** section. Emphatic in the context of this song, the attempted closure associates with the idea of failure and underscores the unobtainable nature of the boy's daydreams. The subsequent piano bridge allows the speaker of the poem to reflect upon the previous thought for a while, and when the **A'** section begins in E♭ minor, the unstable optimism associated with E♭ major in the **B** section crumbles to bleak prospects. The overall directional progression and the large-scale downward shift from G minor to E♭ minor accompany the change from the slight unease caused by the poor hunt to a darker and more profoundly disappointed mood. Sibelius emphasizes the last line of the poem, "and perhaps night too" ("och kanske natt också"),

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[11] According to Ekman (2004, 66–67), the majority of Runeberg's poems features a harmonious relationship between man and nature. The transience of life, a recurrent theme, "appears as an abstract threat, with no connection to the task of surviving in and of the surrounding nature" ("framstår som ett abstrakt hot, utan förbindelse med uppgiften att överleva i och av den omgivande naturen").

[12] The first to mention the Schubertian character of *Jägargossen* was probably Tawaststjerna (1992, 243), according to whom "[t]he rhythmic profile of the melody and the 16th-note figures in the piano part remind one of Schubert's wandering songs" ("Melodins rytmiska profil och klaverets sextondelsfigurer […] för tanken till Schuberts vandringslieder").

by repeating it during the final E♭-minor cadence. Given that the open fifths and fourths in the piano introduction and postlude resemble funeral bells, Sibelius apparently had an eye for the melodramatic dimensions of the youngster's worries.

5.2 *Svarta rosor* (Op. 36 No. 1)

Composed in 1899, *Svarta rosor* has become one of the most popular and widely performed of Sibelius's solo songs.[13] From the perspective of retained tones, *Svarta rosor* is unique among Sibelius's songs. All prominent harmonies – not only the structural ones – include the tone *E*; moreover, *E* very clearly serves as a focal melodic pitch throughout the song.

Figure 5.2 provides an overview of the formal sections of *Svarta rosor*, the harmonic centers that govern each section, and the main harmonic events. The song consists of three essentially similar sections (**A**, **A'**, and **A"**); the **A** section begins with an introductory bar in the piano part. The **A** and **A'** sections (bb. 1–12 and 13–23) both feature a harmonic progression that begins and ends on a C-major chord. The material between the framing C-major chords is based on retaining the tone *E* and on a bass progression that outlines the augmented triad *C–E–G♯* and divides the octave *C-C* equally into major thirds. Within the frame formed by the C-major chords, the **A'** section introduces an intervening chromatic passage. The **A"** section (bb. 24–33) begins similarly to the previous two; the chromatic passage also reappears, and the last two bars close the song with an emphatic V–I cadence in A minor. Thus the overall progression is a motion from the initial harmonic center (C major) to the final harmonic center (A minor).

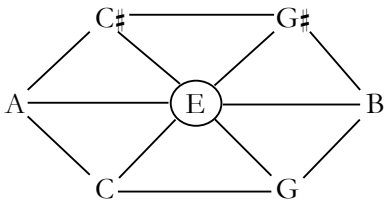
[13] *Svarta rosor* was first performed by Ida Ekman (1875–1942), soprano, and Karl Ekman (1869–1947), piano, on 21 September 1899 at Solemnity Hall at the University of Helsinki and published by Helsingfors Nya Musikhandel Fazer & Westerlund in 1900.

Figure 5.2 Form, harmonic centers, and main harmonic events in *Svarta rosor*. In the "harmonic events" paragraph here and in the subsequent figures, chords with no evident classical function appear with chordal roots (capital letters for major chords and lower-case letters for minor chords); inversions have been indicated with ^{6}, $^{6}_{4}$, etc.

BB.	1–12	13–23	24–33
SECTION	**A**	**A'**	**A"**
HARMONIC CENTER	C	C	C → a
HARMONIC EVENTS	C–(E–C–e–c♯$^{6}_{4}$)–C	C–(e–a$^{6}_{4}$ [chromatic passage] –c♯$^{6}_{4}$)–C	C–(e–a$^{6}_{4}$ [chromatic passage] –c♯$^{6}_{4}$) → a: V–I

Example 5.6 illustrates the complete neighborhood of *E* that embraces all the significant harmonies in *Svarta rosor*: the triads of C major, A minor, A major, C♯ minor, E major, and E minor.[14]

Example 5.6 The neighborhood of *E* with the harmonies of *Svarta rosor*.



Example 5.7 provides a more detailed view of the structure of the **A** section (bb. 1–12). Between the framing C-major chords, the bass outlines an augmented triad (*C–E* in bb. 1–5 and *C–E–G♯–C* in bb. 6–12). The bass line provides a framework for a harmonic progression that includes the triads of C major, A minor, E major, E minor, and C♯ minor. Bound together by the retained pitch *E*, the harmonies form a consistent bridge between the framing C-major chords. The progression is not classically functional or diatonic; there

[14] The A-major triad is a reduction of the A dominant-seventh chord of bb. 20 and 31 to a consonant triad.

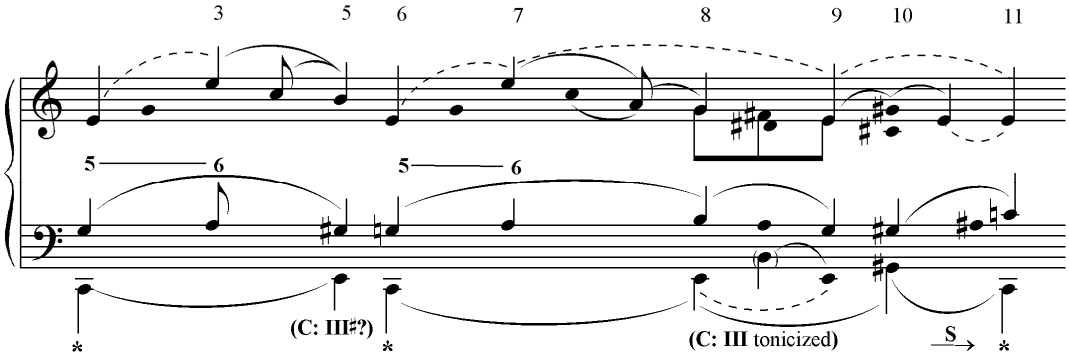
is no prevailing key of C major. The C-major chord is not prolonged in a Schenkerian sense, but does serve as the harmonic center in its role as both the starting point and goal of the organized harmonic motion. The impression of the C-major chord as a structural point of reference, however, much resembles the impression created by a prolongation. In Examples 5.7–5.9, the status of the C-major chords as structural reference points appears with asterisks.

Example 5.7 also illustrates the central role of *E* as an upper-voice tone. The harmonies that support *E* imply classical syntax on a local level. In b. 3, the initial C-major chord leads to an A-minor six-three chord through the 5–6 motion, and the arrival on an E-major chord in b. 5 completes the motion that associates with a I–III♯ progression in C major. In addition, the E-minor chord in b. 9 is preceded by its own dominant over an *E* pedal point and suggests a transient tonicization of C: III. These progressions do not, however, directly serve to establish C major as the harmonic center, and when the bass reaches *G♯* in b. 10, the music takes a definite pan-triadic turn. The bass progression divides the octave equally into major thirds and rules out a diatonic framework, an aspect highlighted by the middle-voice whole-tone progression *g♯–a♯–c′* in bb. 10–11. *G♯* supports a C♯-minor six-four chord, distant from the viewpoint of a key of C major but, as a member of the neighborhood of *E*, logical from the pan-triadic viewpoint. The direct move from a C-major chord to a C♯-minor chord is alien to classical syntax and, from the pan-triadic viewpoint, represents an **S** transformation that preserves only one of the three chord tones.[15] The augmented triad outlined by the bass provides a linear logic for the lowest voice and serves as a mobile counterpart for the stable *E* in the uppermost voice.[16]

[15] The "alien" C♯-minor chord resists functional interpretation. However, its role as a contrasting element that precedes the returning C-major chord resembles – at least on an associative level – the role of a dominant in a C: I–III–V–I progression.

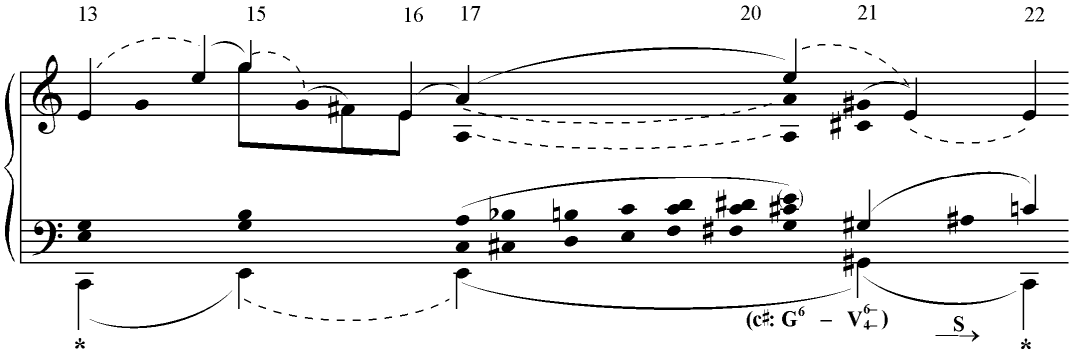
[16] The augmented triad appears only as a linear structure and nowhere in the song as a vertical harmony; moreover, the middleground consonant triads do not derive from the augmented triad by prolongation.

Example 5.7 Middleground voice leading in the **A** section (bb. 2–12) of *Svarta rosor*.



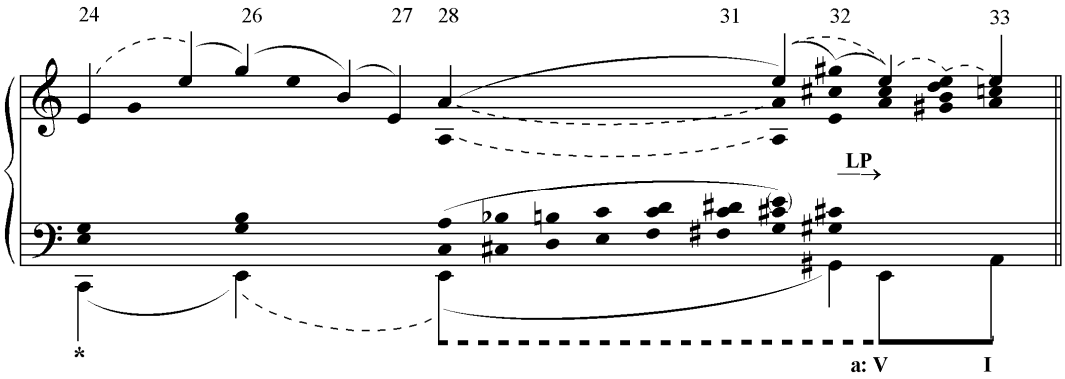
A related harmonic progression starting and ending with a C-major chord appears in the **A'** section (bb. 13–23; see Example 5.8). The bass now outlines the tones *C–E–G♯–C*. The initial C-major chord proceeds directly to the bass tone *E* and an E-minor chord in b. 15, while *G♯* and the C♯-minor six-four chord appear in b. 21. The most significant difference from the **A** section is an intervening chromatic passage in bb. 17–20. This passage is based on the prolongation of an A-minor six-four chord. *E*, placed in a lower register than the lowest line of the chromatic ascent (*c–c♯–d–e–f–f♯–g*), is the actual bass tone in bb. 17–20, and the passage ends with an (inverted) A dominant-seventh chord, a chromatic-contrapuntal alteration of the A-minor chord. The motion from the A dominant-seventh chord to the C♯-minor six-four chord in b. 21 creates a strong association with the characteristic classical progression from a German sixth chord (enharmonically equivalent to the A dominant-seventh chord) to a cadential six-four chord in C♯ minor. Instead of further hints of a key of C♯ minor, however, the C♯-minor six-four chord proceeds to the C-major chord through an **S** transformation, as in the **A** section. From the pan-triadic viewpoint, the A dominant-seventh chord in b. 20, reduced to a triad, completes the neighborhood of *E* (see Example 5.6).

Example 5.8 Middleground voice leading in the **A'** section (bb. 13–23) of *Svarta rosor*.



The **A"** section (bb. 24–33) begins with another departure from a C-major chord (see Example 5.9). The music unfolds similarly as it did in the **A'** section until the penultimate bar (b. 32), which acts as a pivotal point: the C♯-minor six-four chord now proceeds to a cadential six-four chord in A minor, which resolves via a dominant seventh chord to the final A-minor tonic. The shift from a C♯-minor chord to an A-minor chord involves the total motion of only two semitones under idealized voice leading (an **LP** transformation), but Sibelius has scored the progression contrapuntally abruptly, as if to force the shift between the six-four chords. In this respect, the final cadence seems detached from the music preceding it. Simultaneously, however, a connection arises between the A-minor six-four chord prolonged by the chromatic passage in bb. 28–31 and the cadential six-four chord in b. 32 (broken beam in Example 5.9). From this viewpoint, the C♯-minor chord represents a digression within a dominant prolongation, a "false ending" that is quickly "corrected" by the subsequent cadential six-four chord. Thus, the relation of the final cadence to the preceding structure appears to be both detached and integrated. A minor is unequivocally confirmed as the final harmonic center, and the vocal melody retains the focal pitch to the end, sounding e^2 above the final tonic.

Example 5.9 Middleground voice leading in the **A"** section (bb. 24–33) of *Svarta rosor*.



The selection of harmonies provided by a single neighborhood offers potential for both pan-triadic and classical harmonic progressions. Sibelius takes advantage of both dimensions in *Svarta rosor* and saves for the final cadence the neighborhood's only available chord combination that creates a dominant–tonic progression. Because C major is established as a harmonic center along pan-triadic lines (without the help of a functional progression), *Svarta rosor* begins not "in C major," but "in C." The final harmonic center A minor, instead, is provided with a local key context of A minor; although short, the V–I cadence that confirms A minor represents the strongest key-defining progression in classical syntax. Thus, the overall progression is from the initial harmonic center C major and pan-triadic realm to the final harmonic center A minor and classical realm. The global impact of the final A-minor cadence arises from its rhetorical weight as well as its "sudden" appearance in the place where, in the first two sections, the C♯-minor chord proceeded to a C-major chord. A balancing factor is that in terms of duration, C major acquires much more proportional weight in the overall directional structure.

It is worth noting that the ground for A minor as the goal of the harmonic structure is laid already earlier in the song. Local 5–6 progressions produce A-minor six-three chords in bb. 3 and 7, and the chromatic passages in bb. 17–20 and 28–31 point towards A minor by prolonging an A-minor six-four chord. Moreover, the latter of these prolongations may be linked to the cadential six-four chord in the final cadence. The hints towards A minor grow stronger but become suppressed by the prevailing harmonic center C major, until the final cadence gives in to the demands and slips into A minor.

A monotonal interpretation of *Svarta rosor* would probably read the structure as a large auxiliary cadence, an overarching III–V–I progression in A minor. Such a reading would suppose prolongation of the C-major chord and also otherwise ignore the interplay between pan-triadic and classical elements. In my reading, the final A-minor tonic does not control the entire structure. In the pan-triadic universe of the neighborhood of *E*, the A-minor triad is just one member of the group, whose status is locally elevated in the end of *Svarta rosor* by the V–I progression derived from classical syntax. The key to understanding *Svarta rosor* is the notion of the focal pitch *E* as a unifying thread throughout the harmonic structure and as a complementary referential unit beside the bass tones *C* and *A*. This viewpoint challenges the primarily bass-oriented approaches to harmony and promotes a pan-triadic view of triads with a focus on their voice-leading and common-tone properties rather than on their acoustic properties, which rest on the notion of a root. In my reading, the two referential options – the directional progression from C major to A minor and the focal pitch *E* – coexist and complement each other.

Aspects of text

Swedish artist and poet Ernst Josephson's poem *Svarta rosor* ("Black Roses") was published in his first anthology of poems, also called *Svarta rosor*, in 1888.[17] By that time, Josephson had achieved some fame as a painter, but because his paintings encountered some unfavorable reception, he decided to try his hand at poetry. Perhaps due to strain, Josephson's mentally unstable tendencies culminated in psychosis in the summer of 1888 (Brummer 2001, 178). The illness influenced Josephson's art. His visionary and exceptional poetry apparently fascinated Sibelius, who composed ten songs to Josephson's texts.

The poem *Svarta rosor* ("Black roses") is a strong symbolist depiction of mental instability, with black roses serving as a metaphor for mental illness, perhaps depression. The first of three strophes begins with the question "Tell me, why are you so sad this day, you who are always so happy and bright?" ("Säg, varför är du så ledsen i dag, du som alltid är så lustig och glad?"). Apparently having repeated a question originally asked by someone else, the speaker of the poem continues: "I am no sadder on this day than when you thought me happy and bright" ("Och inte är jag mera ledsen i dag än när du tyckes mig lustig och glad"). The first strophe ends with the motto "for sorrow's roses are black as night" ("ty sorgen har nattsvarta rosor").

[17] According to Tiilikainen (1998b, 209), Sibelius probably used the first edition as his text source.

In the second strophe, the speaker of the poem describes how a rose tree grows inside him (or her) and causes him agony; in the end of the strophe, the motto returns. The description of the nightmarish rose tree continues in the third strophe and culminates in the lines "It grows and it grows. I think I shall die, the roots of my heart's tree are pulled and wrenched" ("Det växer och växer. Jag tror jag förgår, i hjärtträdets rötter det rycker och slår"). The poem ends with a third iteration of the motto. The words "when you thought me happy and bright" in the first strophe are crucial: they reveal that the poem's speaker previously managed to hide his depression from the outside world, but now the façade is failing. He may also purposely expose his depressive thoughts – given that he is describing the "heart's tree" to someone other than himself, which we cannot know. Regardless, it is the question posed in the beginning of the poem that triggers the troubled confession.

I link the directional harmonic structure in Sibelius's setting of *Svarta rosor* to the idea of the speaker of the poem struggling between concealing or exposing his depressive thoughts. In my interpretation, the initial harmonic center, the C-major chord, represents the seemingly happy "day side" of the poem's speaker, while the final harmonic center A minor represents his true, depressed state. The three sections in the music (**A**, **A'**, and **A"**) coincide with the three strophes of the poem. In the **A** section, the C-major harmonic center reigns, and A minor is barely present; the music manages to return to the C-major chord through the major-third bass progression, and the poem's speaker manages to contain himself. In the second strophe and **A'** section, the pressure mounts. The chromatic passage brings A minor closer than before, but again the music is pulled back to the C-major chord. The third strophe and **A"** section build both narrative and music into a climax. By the end of the song, the music almost manages to return to the C-major chord, but suddenly slips from the C♯-minor chord to the final cadence, and the motto becomes a scream in the high register and *fortissimo*. The abrupt and almost violent arrival of the A minor associates with the idea of a hidden depression that finally grows intolerably strong and erupts.

The motto "for sorrow's roses are black as night" always appears during the characteristic C♯-minor chord, which contrasts with the C-major chord, but is justified by the focal pitch *E*.[18] The idea of concealed depression is most delicately present in the focal melodic pitch *E* and the varying harmonies that support it. Cohn (1997, 44–45) notes that

[18] The strong association between the C♯-minor chord and the particular line in the poem could count as an instance of what Bailey (1977, 51) calls "associative use of tonality."

similar structures, "with their implication of inner action or turmoil beneath a placid and harmonious surface, were well suited to symbolize nineteenth-century notions about the relationship of the inner and outer worlds."[19] The insistent *E* also associates with the poem's speaker's obsessive focus on the pain. Importantly, the interplay between pan-triadic and classical elements reflects central ideas in the text. The pan-triadic harmonic progressions that serve to establish C major as a harmonic center provide the speaker of the poem with means to escape from reality. Due to the lack of cadential confirmation of C major, however, the C-major façade remains frail; it cannot stand when the final bars reimpose the harsh reality in the form of a classical V–I cadence in A minor. The tone *G♯*, which in the major-third bass progressions served to detach the music from a diatonic background, reveals its alternate nature in the final cadence and functions as the leading tone to *A*.

5.3 *Höstkväll* (Op. 38 No. 1)

Sibelius completed *Höstkväll* by August 1903 and dedicated it to Aino Ackté.[20] *Höstkväll* stands out as one of the most large-scale and dramatic of Sibelius's solo songs. The directional harmonic structure of the song develops from the restless wanderings of the beginning to a crystallization of B minor in the end. The retained tone *F♯* acts as a thread throughout the entire structure.

Figure 5.3 shows an overview of the formal sections of *Höstkväll*, the harmonic centers that govern each section, and the main harmonic events. The phrase structure leaves largely a capricious impression, and caesuras and fermatas are typical between phrases. The four larger formal sections are labeled **A**, **A'**, **B** and **C**. The thematic, textural, and harmonic material of the **A** section (bb. 1–19) reappears in the **A'** section (bb. 20–37). In terms of harmony, the **A** and **A'** sections both follow a progression from the initial

[19] Cohn (1997) talks specifically about "LPR loops," which also maximize voice-leading parsimony, but the idea is generalizable to any triadic progressions within a particular neighborhood.

[20] *Höstkväll* was first performed by Aino Ackté (1876–1944), soprano, and Oskar Merikanto (1868–1924), piano, on 12 September 1903 at the Finnish National Theatre, Helsinki, and published by Helsingfors Nya Musikhandel Fazer & Westerlund in September 1903.

harmonic center D♯ minor to a plagal closure in F♯ major. As the most prominent difference between the sections, the A section includes a brief tonicization of a G♯-minor chord (bb. 10–13), while the **A'** section includes an intermediate stop at an F♯-minor chord (bb. 24–27). The beginning of the large **B** section (bb. 38–71) is distinguished by an outright change in the piano texture and the introduction of new melodic material; in addition, the key signature changes from six to two sharps. The **B** section begins in B minor, but leans constantly towards F♯ minor and closes on an F♯-minor chord.[21] The **C** section (bb. 72–77), a distinct closing episode in the key of B minor, contrasts with the more restless previous material in terms of texture, character, and a firm commitment to a single key. *Höstkväll* thus features a directional progression from the initial harmonic center (D♯ minor) to the final harmonic center (B minor), mediated by the arrivals on F♯-major chords towards the end of the **A** and **A'** sections.

Figure 5.3 Form, harmonic centers, and main harmonic events in *Höstkväll*.

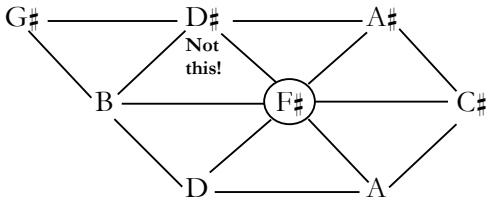
BB.	1–19	20–37	38–71	72–77
SECTION	**A**	**A'**	**B**	**C**
HARMONIC CENTER	d♯ → g♯ → F♯	d♯ → f♯ → F♯	b → f♯	b
HARMONIC EVENTS	d♯ → F♯: I–IV$^{\flat 6}_{4}$–I	d♯ → F♯: I–IV$^{\flat 6}_{4}$–I	b → f♯–G♯–f♯	b: I–V–I

In the harmonic structure of *Höstkväll*, Sibelius exploits the retained tone *F♯* in various ways. Example 5.10 illustrates the structurally significant harmonies of *Höstkväll*. Except for the G♯-minor chord, briefly tonicized in the **A** section, the harmonies belong in the neighborhood of *F♯* and include the initial harmonic center (D♯ minor), the final harmonic center (B minor), and the mediating harmonic centers (F♯ major and minor). In addition, a D-major (dominant-seventh) chord emphatically sounds in the **B** section (see below).

[21] Especially from the perspective of texture, the large **B** section includes several phases and can also be divided into smaller parts; bars 67–71 in particular could form a short independent section. Here, however, I have discussed bb. 38–71 as a single entity.

Notably, however, Sibelius completely avoids B major, the major variant of the final harmonic center.

Example 5.10 The structurally significant harmonies of *Höstkväll*.



Examples 5.11a and 5.11b show reductions of the harmonic structure in the **A** (bb. 1–19) and **A'** (bb. 20–37) sections, respectively. The initial and final harmonic centers in both sections – D♯ minor and F♯ major – are highlighted with open note heads, and retained bass tones appear with broken slurs; otherwise, the reductions take no stand on the relationships between the harmonies. Many of the harmonies pictured in the reductions appear in the music as long sustained chords in the piano part separated from each other by rests and changes in register. While these chord changes downplay the contrapuntal aspect, a more continuous approach towards voice leading is evident in the plagal closures towards the end of both sections.

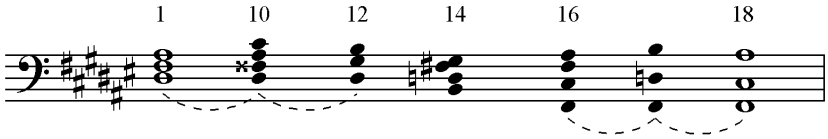
The D♯-minor chord that begins the **A** section (Example 5.11a) is established as a harmonic center based on its duration (it is sustained in bb. 1–4), rhetorical weight (a massive chord in *fortissimo*), its role as an initiator of harmonic motion, and, retrospectively, its return in the beginning of the **A'** section. Moreover, the vocal melody introduces $c\sharp^2$, the leading tone to $D\sharp$, and even implies the key of D♯ minor. In light of the continuation, however, D♯ minor appears more as a pan-triadic center than as the tonic of a key. In bb. 6–9, the widely ranging, unaccompanied vocal melody outlines parallel minor chords descending by a semitone (D minor–C♯ minor; not shown in the example). The piano re-enters in b. 10 with a D♯ dominant-seventh chord that proceeds to a G♯-minor chord in b. 12. The tonicization of G♯ minor, however, remains transient as the bass retains a $D\sharp$. The B-minor chord with added ♯6 that is extended in bb. 14–15 and the F♯-major chord in b. 16 serve as the subdominant and tonic in F♯ major (in the piano figuration that embellishes

the former chord, the leading tone *E♯* also flashes by). A plagal closure ($IV^{\sharp 6}_{4}$–I) in bb. 17–18 confirms F♯ as the final harmonic center of the **A** section. Notably, the vocal melody begins on *f♯²* and ends with (*e♯¹*–)*f♯¹*.[22]

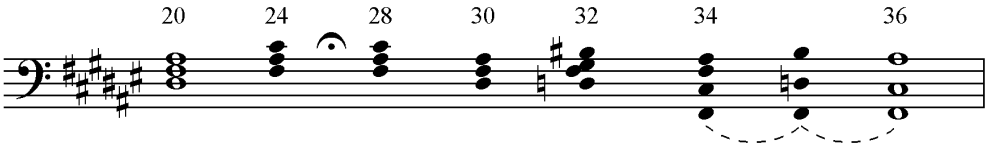
The **A'** section (Example 5.11b) begins similarly to the **A** section, with a sustained D♯-minor chord in the piano part and a declamatory vocal melody above it, but without the unaccompanied melody heard in bb. 6–9. Instead, bars 24–27 show a sustained F♯-minor chord in the piano part and a vocal melody that outlines the same triad. A fermata on the bar line between bb. 27 and 28 marks a significant rhetorical stop. In b. 28, the harmony continues from the F♯-minor chord and shifts downwards to a D♯-minor chord in b. 30 (the latter is connected to the initial D♯-minor chord on an associative level and not by prolongation). Neighboring major triads related to the extended chord by a major second extend the F♯-minor and D♯-minor chords (these local non-functional progressions do not appear in the Example). An augmented four-three chord (French four-three chord) on *D♮* – a chromaticized and inverted version of the added-sixth chord of b. 14 – appears in b. 32 and proceeds to an F♯-major chord in b. 34. The plagal closure in bb. 35–36 resembles the one in the end of the **A** section.

Example 5.11 Harmonic structure in the **A** (a) and **A'** (b) sections of *Höstkväll*.

a)



b)



[22] A number of melodic phrases in *Höstkväll* draw from the idea of a pentachord extended upwards by two scale steps, described by Sibelius in his trial lecture of 1896 and discussed in Section 4.1 (see, e.g., bb. 4–5, 8–9, and 16–18).

Example 5.12 shows an overview of the harmonic structure of the **B** (bb. 38–71) and **C** (bb. 72–77) sections. The uppermost staff represents the vocal melody, and the two lower staves, the piano part. The example also illustrates the frequent occurrences of the common tone *F♯* (highlighted with asterisks). In the **A** and **A'** sections, the chords of D♯ minor, F♯ major, and F♯ minor shared *F♯*, which also served as a temporary reference tone. The new texture introduced in the beginning of the **B** section, a 32nd-note tremolo on *f♯*^{1}-*f♯*^{2}, shifts the focus towards the single pitch *F♯* (see the middle staff).[23] Against the incessant tremolo that continues up to b. 57, the vocal melody suggests B minor as the harmonic center, but also introduces F♯ minor as another alternative. Melodic closures on *f♯*^{1} occur in bb. 42, 46, and 50. After the highest point in the melodic line, a long *b*^{2} in *fortissimo* in b. 53, the melody takes a new turn as it introduces *c♮*^{2} in b. 55. In b. 56, the tremolo still continues in the right-hand part, and a D dominant-seventh chord enters in the left-hand part. As mentioned above, the D dominant-seventh chord – thus far unheard in *Höstkväll* – adds yet another member to the neighborhood of *F♯*.

The tremolo slows down to triplets and eighth notes in b. 58 and becomes a syncopated repetition of *f♯*^{1} for bb. 59–62, all above the sustained D dominant-seventh chord. Suggested by preceding hints towards F♯ minor as well as by the melodic line in bb. 59–62 (especially the enharmonic interpretation of *c♮*^{2} as *b♯*^{2} in b. 60), the D dominant-seventh chord appears to represent a German sixth-chord in F♯ minor. The apparent resolution of the chord as a dominant to a G-major chord, arpeggiated in bb. 63–64, does not undermine this impression, especially as an arpeggiated C♯-major chord that associates with the V of F♯ minor enters in b. 65. Notably, *F♯* remains as a dissonant tone through the arpeggiated G-major chord (both as a whole note and as part of the arpeggiation), but is displaced by the C♯-major chord. A series of emphatic block chords closes the **B** section. First, a neighboring C♯-major chord extends a B-minor chord in b. 67 (cf. the neighboring major-second-related harmonies in the **A'** section), and in bb. 68–71, a neighboring G♯-major chord extends an F♯-minor chord. This F♯-minor chord closes the **B** section and appears, despite the dominant of F♯ minor sounded earlier (in bb. 65–66), as a pan-triadic center rather than as the tonic of F♯ major. The tone *F♯*, reintroduced by the B-minor chord in b. 67, regains its position as a local reference tone. Also, the vocal melody in bb. 67–71 emphasizes *F♯* by beginning on *f♯*^{2} and closing on *f♯*^{1}.

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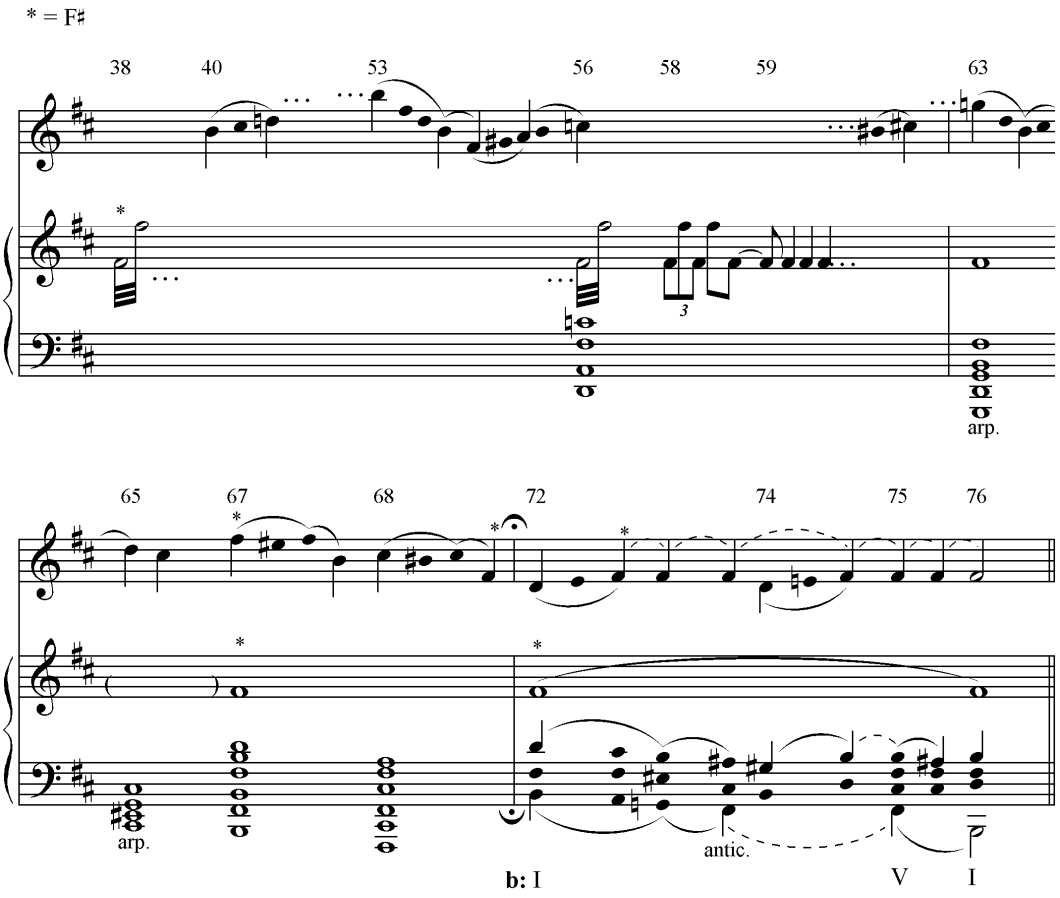
[23] Sibelius used a similar tremolo texture in *Jubal* (Op. 35 No. 1).

The **C** section begins after a fermata on the bar line between bb. 71 and 72. A tonally closed entity, the section features a prolongation of the tonic of B minor. The piano adopts a choral texture, and the harmonic progressions are thoroughly classical. In bb. 72–73, the bass and middle voices descend stepwise from the initial tonic to a dominant harmony on the third beat of b. 73. An accented arrival of the middle voices on *B-g♯* above an *F♯* pedal on the last beat of b. 73 and the extension of that situation through b. 74, however, postpones the arrival of the dominant proper to b. 75; therefore, the bass tone *F♯* in b. 73 appears to be an anticipation. An emphatic and clear-cut V–I cadence closes the song in bb. 75–76.[24] The vocal melody in the **C** section is indisputably dominated by the tone *f♯¹*, which is approached twice via a *d¹–e¹–f♯¹* progression and emphasized through repetition. The vocal melody also closes on *f♯¹*, which remains the uppermost tone in the final tonic. The uppermost voice in the piano part shows an *f♯¹* that continues over the entire **C** section.

[24] In Example 5.12, the register of the lowest voice is an octave higher than in the score (where octave doublings appear); Sibelius's use of the lowermost register of the piano resembles his early *Hjärtats morgon* (Op. 13 No. 3).

Example 5.12 Reduction of the **B** section (bb. 38–71) and middleground voice leading in the **C** section (bb. 72–77) of *Höstkväll*.



The overall harmonic structure of *Höstkväll* may be considered directional. Within the overarching progression from the initial harmonic center (D♯ minor) to the final harmonic center (B minor), the structure proceeds in phases (Example 5.13). Two shorter directional progressions – from D♯-minor to F♯-major chords – take place during the **A** and **A'** sections. B minor is introduced as a possible harmonic center as late as in the beginning of the **B** section; before that, there are no hints towards B minor. The impression of B minor as a possible harmonic center in the beginning of the **B** section results from melodic figures that outline a B-minor chord, but no harmonic or melodic closures confirm B minor. By the end of the **B** section, B minor is overridden by F♯ minor, the harmonic

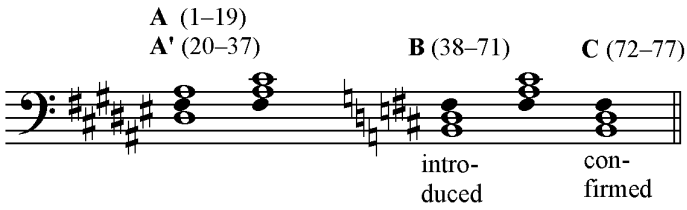
center that was touched on in the middle of the **A'** section, too. The distinct **C** section, with the prolongation of the B-minor chord, confirms B minor as the final harmonic center.

A monotonal interpretation of the structure of *Höstkväll* would probably suggest a prolongation of the B-minor tonic through a large auxiliary ♯III$^{♯5}$–V–I progression. It would be imprudent to nullify the relevance of a III–V–I background progression in *Höstkväll*, but the role of such a scheme is strongly alienated, because the double syntax deliberately downplays and replaces functional or prolongational associations between harmonic centers. In the **A** and **A'** sections, the D♯-minor and F♯-major harmonic centers theoretically represent tonics of relative keys, but are connected to each other through harmonic progressions that resist broader functional interpretation. Even the local classical implications – the tonicization of G♯ minor in the **A** section and the plagal F♯-major closures of both sections – retain a particular tone and thus also connect to pan-triadic syntax. Further, although the F♯-major chords in the end of the **A** and **A'** sections may be retrospectively labeled dominants of B minor, their relationship to the B-minor chord introduced in the **B** section, or to the F♯-minor chord in the end of the **B** section, remains indirect.

The only prolongational passage in *Höstkväll* is the **C** section. The B-minor tonic prolonged here does not relate by prolongation to the material in the **A**, **A'**, or **B** sections, but rhetorically, the final cadence provides a satisfactory ending for the entire structure. From the viewpoint of character, the sedate **C** section creates a closed world far from the restless wanderings of the **A** and **A'** sections or from the expressive outbursts of the **B** section.

The harmonic background structure of *Höstkväll* is guided by a pan-triadic logic that rests on the retention of the tone *F♯* (see blackened note heads in Example 5.13). In the **A** and **A'** sections, the tone *F♯* is, first, the third of the D♯-minor chord and then becomes tonicized by the F♯-major closures. The retained tone mediates between the **A'** and **B** sections and appears in the **B** section first as the fifth of a B-minor chord and then as the root of an F♯-minor chord. In the **C** section, *F♯* settles as the fifth of the B-minor tonic. Sibelius's consistent highlighting of *F♯* in the vocal melody and in the right-hand piano part supports my underlining of the importance of the retained tone *F♯*. The melodic importance of the tone *F♯* builds throughout the song, culminating in the **C** section.

Example 5.13 Overview of the harmonic structure of *Höstkväll*.



With clearly distinct sections, the overall structure of *Höstkväll* has also an episodic character, and the restless **A** and **A'** sections resemble wandering structures; these features of *Höstkväll* will be discussed in Chapter 7.

Aspects of text

Viktor Rydberg (1828–1899) wrote the poem *Höstkväll* ("Autumn Evening") in 1881, and in 1882, it was published in his first anthology of poems.[25] In addition to a poet, Rydberg was also a philosopher of religion, and his poems reveal his interest in big themes such as mortality and eternity (also evident in his poem *På verandan vid havet*, discussed in Section 6.1).

Höstkväll is a dramatic depiction of an autumn evening in the wilderness. The first of four strophes describes how the sun sets, clouds "wander in a woeful mood" ("vandra med vefullt sinne"), seagulls screech, and a falcon seeks shelter for the night. In the second strophe, the sun has set and the rocky forest landscape darkens; the western sky is sallow, as the "day's whispering farewell fades sadly […] away" ("dagens viskande avsked tonar sorgset […] bort"). Rydberg's powerful poetic images create both visual and audible associations with nature. In the third strophe, the audible dimension intensifies: the gurgle of the rain and roaring waves become associated with sad tales and the "course of gloomy fortunes" ("dunkla ödens gång"); finally, horrifying cries of pain emanate deep in the forest. The fourth strophe positions a small human being in the mighty, desolate autumnal scene: a lonely wanderer, who is "enchanted" ("förtrollad") by the drama. The poem ends with two rhetorical questions that suggest an explanation for the spectator's raptness: "Does his soul feel the harmony with the song that is raised by the starless night? Does his grief die

[25] According to Tiilikainen (1998b, 217), Sibelius used the 1899 edition *Skrifter af Viktor Rydberg*[.] *I Dikter, tredje upplagan* as his text source.

like a gentle [tone] in the mighty autumnal lament?" ("Känner hans själ en samklang med sången, som höjes av stjärnlös natt? Dör hans ve som en sakta ton i höstens väldiga sorgedikt?").

In Sibelius's setting of *Höstkväll*, the first and second strophes of the poem coincide with the **A** and **A'** sections, respectively. The third strophe corresponds to musical material from the beginning of the **B** section to b. 56. The fourth strophe involves the remainder of the **B** section (bb. 59–71) and the **C** section. The beginnings of the first and second strophes, and of the **A** and **A'** sections, both appear parallel. A similar sustained D♯-minor chord and a similar descending melody accompany the lines "the sun sets" ("solen går ner"; first strophe, **A** section) and "the sun set" ("solen gick ner"; second strophe, **A'** section). In the beginning of the **B** section and the third strophe, the *f♯¹-f♯²* tremolo in the piano part associates with the "falling rain" described in the poem. The third strophe ends with an important turn in the music: the appearance of the D dominant-seventh chord in the piano part (b. 56). In b. 59, the voice takes up the fourth strophe – and brings about the spectator – during the extension of the same D dominant-seventh chord. The word "förtrollad" ("enchanted") falls on the D dominant-seventh chord's resolution to the G-major chord in b. 63. The first of the two questions appears on the extended B-minor and F♯-minor block chords in the end of the **B** section. The latter question, which ends the poem, provides the text for the **C** section.

The falling melodic figure that associates with sunset, the tremolo's association with rain, and the word "ropa" ("cry") that falls on a long *fortissimo b²* in bb. 53–54, represent direct tone painting, which is relatively rare in Sibelius's songs. The relationship between the last lines of the poem and the **C** section involves tone painting, too, but also provides the key to a more comprehensive understanding of *Höstkväll*. The wanderer's grief that dies "like a gentle tone in the mighty autumnal lament" associates with the quietly repeated melodic tone *f♯¹* that merges with the harmonic structure. Moreover, the sustained *f♯¹* in the right-hand piano part literally dies off towards the end. From a more global viewpoint, both the poem and the music turn one's attention from the general to the individual in the end of the song. In the poem, the manifestations of grief in nature condense to the notion of the grief of a single human being, the poem's speaker. Simultaneously, the music focuses on the single tone *F♯*, and the closed and controlled **C** section shuts out the unpredictable forces of nature and turns to an inner world. The individual, then, explains the general: the apparent manifestations of grief in nature are reflections of the grief of a single human being, and the tone *F♯* acts as a unifying thread throughout the song's harmonic structure.

Finally, the experience of insignificance offers the poem's speaker comfort and peace of mind.

5.4 Discussion

The harmonic structures of *Jägargossen*, *Svarta rosor*, and *Höstkväll* proceed from an initial harmonic center to a different final harmonic center and thereby represent directional tonality. Retained tones are an important structural device in the three songs: the initial and final harmonic centers share at least one tone in common, and that common tone is typically retained in intermediate harmonic centers also. In other words, the structurally important harmonies belong to the neighborhood of one particular pitch. The retained tones provide continuity and coherence to the directional processes. Besides being chord tones, the retained tones are often highlighted as melodic elements in both the vocal and piano parts. While such highlighting appears more moderate in *Jägargossen*, in *Svarta rosor*, the retained tone serves as a focal melodic pitch throughout the structure, and in *Höstkväll*, the piano texture and the vocal melody underscore the retained tone with increasing intensity towards the end of the song.

Despite the mutual structural departure point of directional tonality and retained tones, the three songs follow individual compositional plans. In the **ABA'** form of *Jägargossen*, the respective harmonic centers are G minor, E♭ major, and E♭ minor; the **A'** section is a transposed version of the **A** section. E♭ major attains an important position as a "mediating" harmonic center, and each center belongs in the neighborhood of *B♭* (nearer the surface, a shift occurs from the neighborhood of *D* to the neighborhood of *B♭*). In *Svarta rosor*, the directional harmonic structure combines with a strophic form where all three sections (**AA'A"**) begin similarly, and the decisive turn towards the final harmonic center takes place at the very end of the third section. The initial C-major chord and concluding A-minor chord belong to a collection of six triads that exhaust the neighborhood of *E*, and all of which appear prominently in the song. In *Höstkväll*, the first two sections (**A** and **A'**) both proceed in a wandering manner from a D♯-minor chord to an

F♯-major chord. Carried by the common tone *F♯*, the latter two sections (**B** and **C**) introduce and confirm a B minor as the final harmonic center.

The way in which the final harmonic center is introduced and established also varies between the three songs. In *Jägargossen*, the initial and final harmonic centers (G minor and E♭ minor) are literally juxtaposed in the piano introduction, but after that, E♭ minor reappears only in the final **A'** section. The shift to E♭ minor occurs by transposing the entire **A** section (a $\mathbf{T}_4$ relationship), and the final cadence confirms a tonic already established through prolongation. *Svarta rosor* hints at A minor relatively early in the song, but only the final V–I cadence provides the decisive move towards A minor and its confirmation. In *Höstkväll*, B minor as a center is entirely absent from the **A** and **A'** sections, is introduced (but not established) in the **B** section, and is established through tonic prolongation in the **C** section. As in *Jägargossen*, the final cadence serves only to confirm the tonic already established through prolongation.

The structures of *Jägargossen*, *Svarta rosor*, and *Höstkväll* all create associations with, or draw from, III–V–I background models and may thus inspire readings as large auxiliary cadences (in effect, III is the only diatonic triad that shares a tone with both V and I, which excludes the possibility of, say, a II–V–I background within a single neighborhood).[26] In these songs, however, the final tonics scarcely provide "exhaustive explanations" of all the preceding elements, because non-prolongational aspects that guide the background harmonic structure come to the fore. A pan-triadic rather than classical syntax, with a focus on the retention of a particular pitch, appears to guide the background structures. In *Jägargossen*, each member in the succession of harmonic centers (G minor–E♭ major–E♭ minor) preserves two tones in relation to the adjacent one(s). In *Svarta rosor*, all harmonies and harmonic progressions derive from a single neighborhood, and a single retained tone also guides the large-scale organization of *Höstkväll*. Nearer the surface of the music, *Jägargossen*, *Svarta rosor*, and *Höstkväll* all combine classical and pan-triadic harmonic progressions, thus exemplifying double syntax. Typically, local instances of classical syntax combine in a pan-triadic middleground; as an exception, "closed" tonic prolongations and purely classical syntax appear in the **A** and **A'** sections of *Jägargossen* and in the **C** section of *Höstkväll*. The **A** section of *Jägargossen* also includes modal harmonic progressions that include the natural $\hat{\flat}7$ in minor. *Svarta rosor* serves well to illustrate the ability of neighborhoods to support both classical and pan-triadic harmonic progressions: harmonies

[26] It is notable that only in *Svarta rosor* do the centers correspond to the tonics of relative major and minor, and even then, the C-major chords do not represent "tonics," because there is no key of C major.

from the neighborhood of *E* establish C major as the initial harmonic center in a pan-triadic manner; the final A-minor V–I cadence also occurs within that same neighborhood.

Regarding the relationship between the music and the text, directional structures naturally suggest some kind of a narrative, some progression that may either be dramatic (resemble a plot) or take place inside somebody's mind. In *Jägargossen*, the directional progression accompanies the change of the poem's speaker's mood from brisk and optimistic to heavy-hearted and pessimistic. In *Svarta rosor*, the emphasis on the retained tone in the vocal melody associates with the poem's speaker's manic concentration on the pain. His hidden depressive state is violently revealed at the end of the song, when the suppressed tonal goal emerges. Also in *Höstkväll*, the retained pitch appears significant to the content of the poem. In the end of the song, the common tone *F*♯ literally "dies like a gentle tone" into the harmonic structure and, as a focal point, focuses attention on the personal grief of the poem's speaker. The progression from a restless starting point to the final, controlled tonic prolongation associates with the speaker's achievment of peace of mind.

Remarks on related structural phenomena in other songs

I now take a brief look at two other of Sibelius's songs that feature directional tonality and retained tones: *Till Frigga* (Op. 13 No. 6, 1892) and *I systrar, I bröder, I älskande par!* (Op. 86 No. 6, 1918; referred to here as *I systrar*). The basic difference from the three songs analyzed in detail above is that in *Till Frigga* and *I systrar*, the directional progression from the initial harmonic center to another harmonic center occurs several times instead of just once (twice in *Till Frigga* and thrice in *I systrar*). Restating the entire directional progression and reaching the final harmonic center multiple times leads to alternations between the initial and final harmonic centers rather than to a single, goal-oriented motion towards the final harmonic center.[27]

The form of *Till Frigga* can be described as **AB A'CD AB**. In the essentially ternary design, two similar directional progressions from B♭ minor to G minor occupy the **AB** entities (bb. 1–19 and 46–63), while the **A'CD** entity (bb. 20–45) forms a contrasting

[27] Another song that deserves mention in this chapter is *Älven och snigeln* (Op. 57 No. 1). The song begins on a C-minor chord and ends on a C-major chord. No prolongation of either of these triads underlies the structure, but *Älven och snigeln* can be interpreted as falling thoroughly "in C" and classified as a special case of monotonal song. The structure takes considerable advantage of the neighborhood of *C*. Important harmonies include the triads of C minor, A minor, F minor, A♭ major, and C major (which is saved to the end), as well as E minor from the neighborhood of *E*. The tone *C* also forms a "two-fold pedal point" $C\text{-}c^2$ in the piano part (cf. the $c^1\text{-}c^2$ frame in *Norden*, Section 9.2).

middle section that begins on a B♭-major chord and ends on an extended dominant of B♭ minor. That the song begins on a B♭-minor chord and ends on a G-minor chord is a directional feature, but the entirety is strongly structured by the return of the **A** material and the initial harmonic center in b. 46 (note that in *Jägargossen*, the return of the initial thematic material was transposed). Similarly to the songs discussed above, the harmonic structure of *Till Frigga* creates associations with III–V–I background models (more specifically, with a large III♭–V–I progression), but the structure does not follow a prolongational logic. Approaching *Till Frigga* from a pan-triadic viewpoint, the harmonic structure dwells on the overlapping neighborhoods of *D* and *B♭* (notably, III♭, V, and I share no common tone). The neighborhood of *B♭* is the more important as it includes the initial and final harmonic centers (B♭ minor and G minor) as well as B♭ major, which begins the contrasting middle section. The role of the retained tones is perhaps less evident than in the other songs discussed in this chapter, but the tone *B♭* provides a valid pan-triadic link between the initial B♭-minor chord and the final G-minor chord.[28]

On a chord-to-chord level, both **AB** entities involve a pan-triadic harmonic progression from the initial B♭-minor chord to an extended D-major chord, the hexatonic pole of B♭ minor (see Section 3.1). The function of the widely extended D-major chord is initially ambiguous; it also associates with the tonic of D Ionian–Aeolian mode, but at the end of the **B** sections, the chord acts as a dominant and resolves to the tonic of G minor (with G minor with a Dorian sixth).[29] Thus, in the **AB** entities, the progression from B♭ minor to G minor begins within the pan-triadic realm, hesitates with the ambiguous D-major chord, and ends with a modally inflected classical closure on the G-minor chord. The middle section (**A'CD**) begins along pan-triadic lines, but ends in a classical manner, on an extended dominant of B♭ minor in the **D** section. Compared to its contemporary, *Jägargossen*, *Till Frigga* more comprehensively resists prolongational interpretation at the middleground level also; notably, however, both songs contain modal features.

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[28] Somewhat indefinitely, Jeffrey Kallberg (2004, 123) describes *Till Frigga* as containing "four contrasting themes organised around a mobile set of tonal centres." According to Kallberg, "B♭ major/minor, D major/minor[?], and G minor function as tonics at different times: while the song sounds most stable when focused around B♭ or D, it unpredictably and unsteadily closes on G minor."

[29] The D Ionian-Aeolian scale combines a lower D-Ionian pentachord with an upper D-Aeolian tetrachord (*D–E–F♯–G–A–B♭–C*; see Section 4.1). Within the extended D-major chords, the modes of "G minor with Dorian sixth" and D Ionian-Aeolian combine in a way that suggests tonal pairing within a single set (the set is not diatonic, however; cf. Chapter 8). I deliberately denote "G minor with a Dorian sixth" instead of "G Dorian," because the V–I cadences belong to classical syntax.

I systrar consists of three essentially similar sections (**AA'A**), of which the first (bb. 1–15) and third (bb. 31–45) are identical, and the second (bb. 16–30) is mildly contrasting; a two-bar piano introduction or bridge precedes each section and is included in the above bar numbers. All three sections proceed from the key of G♯ minor to the tonicization of an E-major chord, which, after turning into a minor chord, leads to closure on a B-major chord.[30] The **A'** section differs from the outer sections in terms of leaning towards B major before the tonicization of the E-major chord.[31] Despite the clear three-fold organization and the fact that classical harmonic progressions dominate at the surface, the B-major chord at the end of each section acts as a source of ambiguity. Locally, the B-major chord represents the V of E major (or E major/minor), but on a deeper level, also III of G♯ minor; in addition, from a pan-triadic viewpoint, the B-major chord is just another member of the neighborhood of *B*, which also includes the G♯-minor, E-major, and E-minor triads – and of the neighborhood of *D♯*, which also includes the G♯-minor and B-major triads. The background structure of the song can be approached from both classical (prolongational) and pan-triadic viewpoints.

From the prolongational (and monotonal) viewpoint, the structure is based on rotation around a I–III–V–I progression in G♯ minor. Within the broader G♯-minor context, a local key area of E major (or E major/minor) appears in the end of each section. The underlying I–III–V–I rotation begins on V, and each section – and the entire song – ends on III.[32] The "open" ending appears to suggest that the song could perfectly well continue for a few more rounds; it is as if the structure were a subsection of an unending I–III–V–I loop. A pan-triadic reading of the harmonic structure allows one to observe the structure with no functional associations. The B-major chords serve as endpoints for three separate and one overarching directional progressions and stand out as self-sufficient sonorities whose local or global key context (here E major/minor or G♯ minor) is of secondary importance.[33] From the pan-triadic viewpoint, the B-major chord is just one

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[30] The key combination in *I systrar* (G♯ minor and E major/minor) corresponds to that in *Jägargossen* (G minor and E♭ major/minor), although the overall structure and nature of the final cadence differ.

[31] B major, however, never becomes confirmed due to the obstinate middle-voice *g♯* that maintains a link to the initial harmonic center (G♯ minor) and prevents the attempted B-major V–I closure in bb. 21–22 from ending on a root-position tonic. The constellation even suggests an underlying double-tonic complex of G♯ minor/B major.

[32] Closing on III resembles a Schenkerian third-divider (Schenker 2001 [1935], 113–114, Fig. 131), a I–III progression that features an interruption and serves to prolong the I. Schenker assumes, however, that the music continues after the III and the interruption, which is not the case in *I systrar*.

[33] Other songs which end on chords that play a double role as local dominants and endpoints of harmonic motion include *Vårtagen* (Section 6.3) and *Marssnön* (Section 8.1).

member of the neighborhoods of *B* (the vocal melody adequately ends on b^1) and *D*♯. The prolongational and pan-triadic readings of the structure complement each other and serve to highlight different aspects of the ambiguous B-major chords.

6 DIRECTIONAL STRUCTURES GUIDED BY TRANSPOSITION OPERATION

The songs discussed in this chapter take advantage of the transposition of larger passages as a structural element. The focus is specifically on *På verandan vid havet* (Op. 38 No. 2), *Näcken* (Op. 57 No. 8), and *Vårtagen* (Op. 61 No. 8). In these three songs, the transposed passages give rise to directional background structures that proceed from an initial harmonic center to a different final harmonic center through processes resembling large-scale sequences. I approach these large-scale sequences with the help of the concept of transposition operation, which refers to the exact (as opposed to diatonically adjusted) transposition of a passage by some interval other than the perfect fifth or fourth. As explained in Section 3.1, exact transpositions result in the juxtaposition of diatonic scales that are relatively distant from each other and render the underlying framework chromatic rather than diatonic.

Example 6.1 illustrates the transpositions in *På verandan vid havet*, *Näcken*, and *Vårtagen* by showing the beginning of the melodic line in each of the three stages of transposition in each song. The transpositions in *På verandan vid havet* and *Näcken* are based on an ascent by a semitone ($\mathbf{T}_1$), and in *Vårtagen*, on an ascent by a whole tone ($\mathbf{T}_2$). The following section will discuss how Sibelius does not execute the transpositions in a mechanical way, but varies parameters such as the piano texture and rhythm of the vocal melody. In *På verandan vid havet*, the way in which the material is divided between the vocal and piano parts also varies.

Example 6.1 Beginning of the melodic line in each stage of transposition in *På verandan vid havet*, *Näcken*, and *Vårtagen*.

Sections 6.1–6.3 include detailed analyses of *På verandan vid havet*, *Näcken*, and *Vårtagen*. The discussion in Section 6.4 summarizes the analyses and also complements the picture by briefly exploring Sibelius's other songs where transposition operation serves as an important device: *Jag ville, jag vore* (Op. 38 No. 5), *Die stille Stadt* (Op. 50 No. 5), *Romans* (Op. 61 No. 5), and *Kaiutar* (Op. 72 No. 4). From the viewpoint of monotonality, *Jag ville, jag vore*, *Die stille Stadt*, and *Romans* represent borderline cases. In their structures, the same harmonic center governs both the beginning and end, but the material in between is fundamentally chromatic, thereby challenging the monotonal idea of an overarching tonic prolongation. The overall structure of *Kaiutar* more clearly deviates from monotonality by featuring D♭ major and B♭ minor as the initial and final harmonic centers, respectively.

6.1 *På verandan vid havet* (Op. 38 No. 2)

Sibelius completed *På verandan vid havet* in September 1903, shortly after completing *Höstkväll* (see Section 5.3).[1] Of the songs analyzed in this study, *På verandan vid havet* stands out as the most thoroughly chromatic.

Figure 6.1 shows the formal sections, the harmonic centers that govern each section, and the main harmonic events in *På verandan vid havet*. The form comprises three sections: **A** (bb. 1–18), **A'** (bb. 18–31) and **A"** (bb. 31–50). The **A'** and **A"** sections are transposed variants of the **A** section, such that each section takes the material one semitone higher (a $\mathbf{T_1}$ relationship). Regarding harmonic events, each section consists of two parts (hence the broken lines in the Figure). The first part of each section (bb. 1–7, 18–24, and 31–37) consists of a chromatic opening phrase that leads to an extended diminished-third chord, spelled *E-G♭-B♭-D♭* in bb. 3–7, *F-G-B-D* in bb. 20–24, and *F♯-A♭-C-E♭* in bb. 33–37. These enharmonically multifaceted sonorities are ambiguous with regard to the harmonic center, especially when heard against the chromatic opening phrases. In the **A** section in particular, where preceding events provide no reference point, the harmonic center is clarified as B♭ minor only when the diminished-third chord resolves to a B♭-minor six-four chord in b. 8. Similarly to the **A'** and **A"** sections, the six-four chords in bb. 25 and 38 clarify the harmonic centers (B minor and C minor, respectively). In the **A** and **A'** sections, the sustained six-four chords turn into root-position chords when the bass drops a fifth (bb. 15 and 30). When the bass drops a fifth in the **A"** section (b. 47), an A♭-major six-three chord replaces the expected root-position C-minor chord.

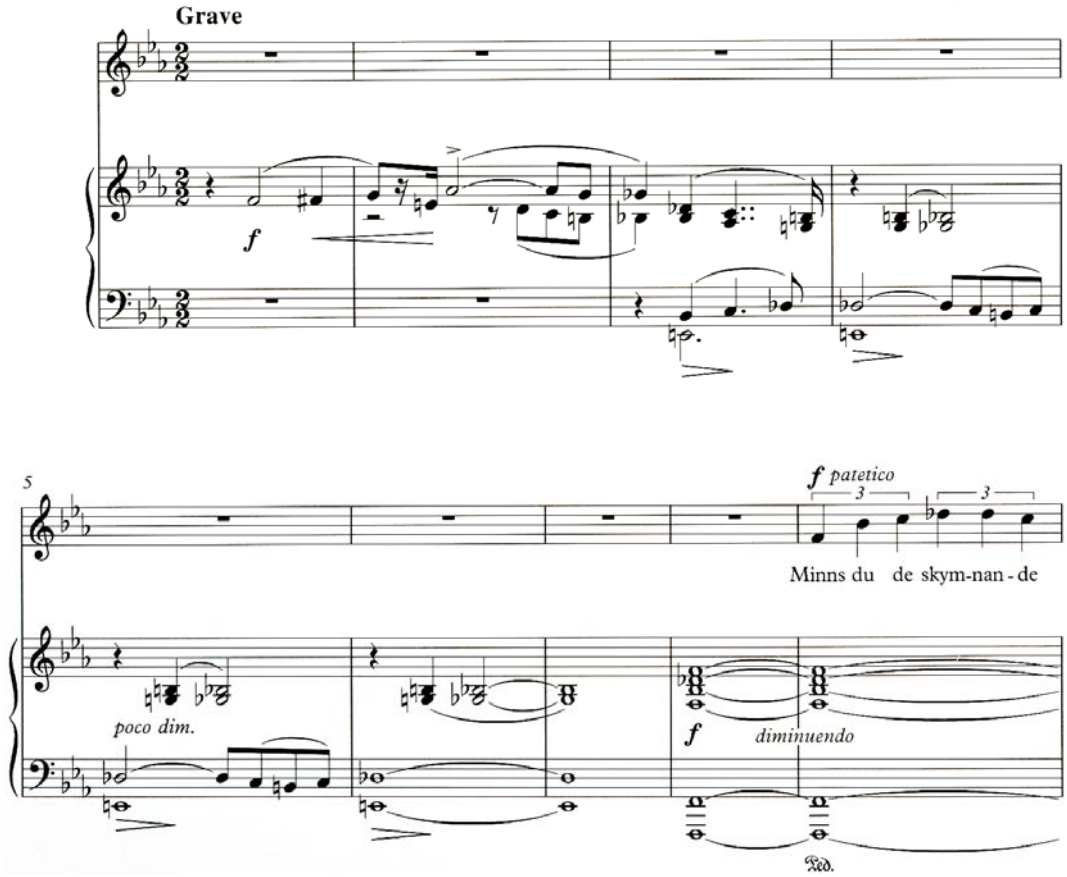
[1] *På verandan vid havet* was published by Helsingfors Nya Musikhandel Fazer & Westerlund in September 1903 – concurrently with *Höstkväll* – and first performed by Ida Ekman (1875–1942), soprano, and Karl Ekman (1869–1947), piano, on 16 October 1903 at Solemnity Hall at the University of Helsinki.

Figure 6.1 Form, harmonic centers, and main harmonic events in *På verandan vid havet*.

BB.	1–7	8–18	18–24	25–31	31–37	38–50
SECTION	**A**		**A'**		**A"**	
HAR-MONIC CENTER	---	b♭	---	b♮	---	c
HAR-MONIC EVENTS	chromatic passage → *E-G♭-B♭-D♭*	b♭ $\frac{6}{4}$ sustained –b♭ $\frac{5}{3}$ sustained	chromatic passage → *F-G-B-D*	b♮ $\frac{6}{4}$ sustained –b♮ $\frac{5}{3}$ sustained	chromatic passage → *F♯-A♭-C-E♭*	c $\frac{6}{4}$ sustained –A♭ $\frac{6}{3}$ sustained

Example 6.2 shows the beginning (bb. 1–9) of *På verandan vid havet*. The chromatic opening phrase (bb. 1–3) and the extension of the diminished-third chord (bb. 3–7) are, apart from the transposition, almost literally reiterated in the **A'** and **A"** sections; the variation concerns mostly rhythm and dynamics. Significantly, in bb. 18–21 of the **A'** section (corresponding to bb. 1–4), the voice doubles the uppermost line of the piano. Example 6.2 also shows the beginning (bb. 8–9) of the latter part of the **A** section (bb. 8–18), with the sustained B♭-minor six-four chord in the piano part and the declamatory vocal melody. While the latter part of the **A'** section (bb. 25–31) essentially resembles its counterpart in the **A** section, the latter part of the **A"** section (bb. 38–50) leads to changes in the vocal melody and introduces a rhythmically more active texture in the left-hand piano part.

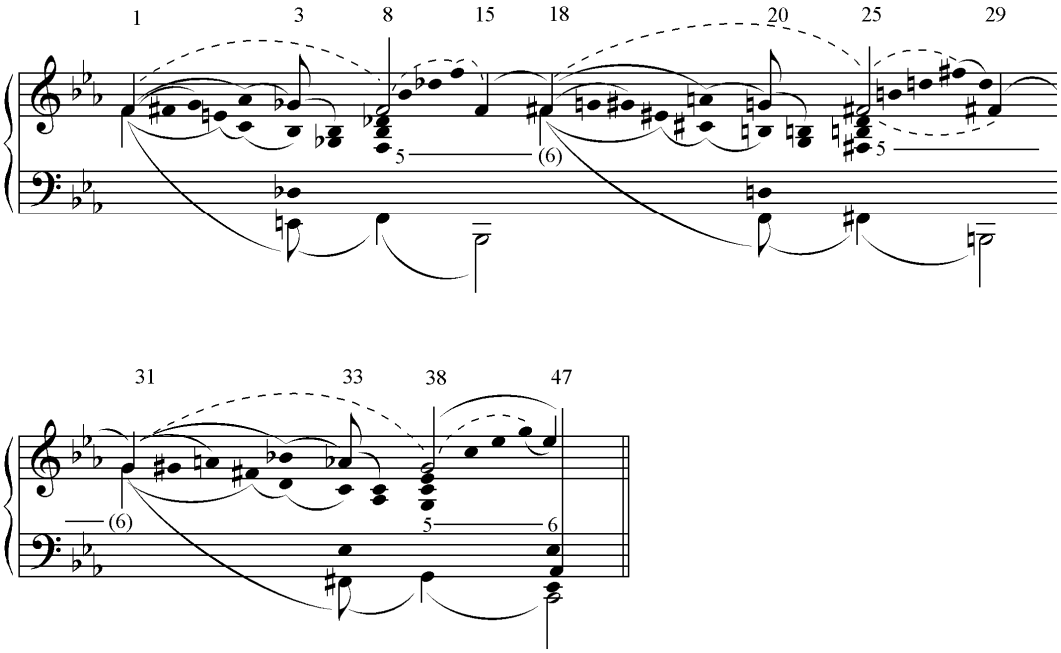
Example 6.2 Beginning (bb. 1–9) of *På verandan vid havet*.
Jean Sibelius Works Vol. VIII/2 (1998); © by Breitkopf & Härtel, Wiesbaden.



Example 6.3 provides a more detailed view of the harmonic structure of *På verandan vid havet*. The B♭-minor, B-minor, and C-minor six-four chords appearing in bb. 8, 25, and 38 via the neighboring diminished-third chords are emphatically expanded in the foreground, but structurally subordinate to the root-position minor chords generated by the bass leaping down a fifth in bb. 15, 29, and 47 (the following paragraph will discuss the transformation of the last chord into a six-three chord). The harmonic structure is thus based on a progression of three adjacent minor triads: B♭ minor, B minor, and C minor. These structural triads are connected to each other by a chromatic 5–6 motion, a nearly concealed contrapuntal "justification" of the parallel motion revealed by the overlap of the sections in bb. 18 and 31, where the bass tones *B♭* and *B* extend below the initial upper-voice tones of the following sections. With its first two occurrences, the 5–6 progression seems to be merely an unrealized potential (hence the parentheses around the 6s in the example): instead of a G♭-major six-three chord in b. 18 or a G-major six-three chord in b.

31, only intervals of a sixth are present (*B♭–G♭* in b. 18 and *B–G* in b. 31). The potential of a 5–6 progression is realized in b. 47, where the premature continuation of the ascending 5–6 pattern in an inner voice produces an A♭-major six-three chord in the place of an expected root-position C-minor chord. On the deepest background level, the final A♭-major six-three chord is subordinate to the root-position C-minor chord that it replaces.[2]

Example 6.3 Middleground voice-leading of *På verandan vid havet*.



Chromaticism penetrates every level of the structure of *På verandan vid havet*; note that the first three notes of the upper voice (*f¹–f♯¹–g¹*) reflect the broad chromatic upper-voice ascent as well as the bass tones of the six-four chords. Surface-level chromatic progressions and the background structure based on a semitone transposition both derive from an underlying chromatic (twelve-tone) system. The structural B♭-minor, B-minor, and C-minor triads are all indispensable parts of the structure, and against the symmetrical twelve-tone system, can be treated as hierarchically equal (instead of reading the B-minor chord as a passing element between the other two). Within the underlying chromatic system, the

[2] Timothy L. Jackson (1998, 254) interprets the 5–6 progression as occurring within a monotonal framework based on the large-scale auxiliary progression of IV–V–I in C minor.

passages with the sustained minor chords and the declamatory vocal melody evoke the diatonic subsets of B♭ minor, B minor, and C minor.

The harmonic progressions create associations with classical syntax, but seem alienated or weakened, as with the six-four chords proceeding directly to the root-position minor chords, with no interfering dominants. Also, the mediating 5–6 progression is an operation derived from classical counterpoint; deviating from classical usage, however, the sequence stands alone, unanchored to any single underlying diatonic framework. Timothy L. Jackson (1998) has aptly described *På verandan vid havet* as fundamentally elliptical, referring to the potential of the 5–6 sequence to extend indefinitely in both directions, beyond the music we hear. The sequence shows a glimpse of the boundless chromatic universe from where it comes and to where it disappears. Contrary to the other two songs discussed in this Chapter, *På verandan vid havet* ends not with a classical cadential closure, but with a concluding gesture; with the "premature" six-three chord, a change occurs, but the motion continues.

Aspects of text

Viktor Rydberg's (1828–1899) poem *På verandan vid havet* ("On a balcony by the sea") was published in his second anthology of poems (*Dikter – andra samlingen*) in 1891.[3] Despite the shortness of the poem, its contents are both physically and mentally extensive, reflecting Rydberg's penchant for profound and religious subjects. The speaker of the poem evokes a memory of an impressive vision of waves and stars mourning their ongoing mortal existence: "Do you recall the sigh of the shimmering waves that in the end they've reached but an earthly coast, not the eternal shore? Do you recall a mournful glow from the heav'nly stars, so pure?" ("Minns du de skymnande böljornas suck, att vid målet de hunnit endast en jordisk kust, icke det evigas strand? Minns du ett vemodsken från himlens ovanskliga stjärnor?") The vision culminates in a moment wherein "the shores and sky and sea" ("stränder och himmel och hav"), in their longing for eternity, fall into silence "as if sensing God" ("som i aning om Gud"). The poem's speaker posits these recollections as three questions to somebody who apparently shared the experience with him. The speaker scarcely awaits a reply, but seems to seek confirmation of his interpretation of the moment when the great elements – earth, sea, and sky – appeared to be under the control of an even greater power. The basic idea of a human being attaining a pantheistic connection

[3] According to Tiilikainen (1998, 219), Sibelius probably used the 1899 edition *Skrifter af Viktor Rydberg[.] I Dikter, tredje upplagan* as his text source.

with nature resembles *Höstkväll* (see Section 5.3). The human observer may seem insignificant next to the powers that be, yet he is capable of interpreting the scene.

In his setting of *På verandan vid havet*, Sibelius has captured the mighty inner proportions of Rydberg's short poem. Just as the speaker of the poem glimpses a greater power or something beyond normal perception, so the music reveals a slice of the infinite chromatic background system. Each of the speaker's three questions appears on a different transposition level. Intensified by the upward transposition and, in the latter part of the **A"** section, by the more active piano texture and overall *crescendo*, the directional structure seeks the climax at the end of the song. Finally, the A♭-major six-three chord on the last word "God" surprisingly replaces the root-position C-minor chord. The musical drive towards this "moment of revelation" – to borrow Jackson's (1998, 258) expression – is comparable to the poetic idea that all beings seek a timeless existence. The overall chromaticism, the sighing gestures, and the anguished recitation in the vocal melody reflect a constant longing left unfulfilled at the open end.[4] The song remains on its journey across the infinite chromatic universe.

6.2 *Näcken* (Op. 57 No. 8)

Sibelius completed the eight songs of Opus 57 in Berlin in the spring of 1909. *Näcken* is the last number in the collection, which is often considered a cycle. With its capricious and fragmentary vocal melody and sparse, constantly changing piano textures, the song has an impulsive and complex overall character.

The form of *Näcken* can be described as **AA'A"B**, where the **A'** and **A"** sections are transposed variants of the **A** section, and **B** is a distinct closing section (see Figure 6.2). A semitone transposition pattern ($\mathbf{T}_1$) unfolds during the **A**, **A'**, and **A"** sections. The transposition pattern is evident in the vocal melody (cf. Example 6.1), but appears less straightforward from the viewpoint of the piano part. Firstly, the piano texture varies between the **A**, **A'**, and **A"** sections. Secondly, the approach in the piano part is more scalar

[4] Jackson (1998, 258) describes the ending as leaving "both God and the essential existential questions [...] inscrutable and unanswered[.]"

than harmonic. Rather than clearly articulated harmonic centers, the piano part typically suggests a particular underlying pitch collection, or scale; see the "underlying scale" row in Figure 6.2. In bb. 1–8 of the **A** section (bb. 1–10), the underlying scale is C Dorian (with raised $\hat{7}$). The **A** section ends on an E-major chord, the first block chord in the piano part. The beginning of the **A'** section (bb. 11–18) implies C♯ Dorian as the underlying scale; however, the implication is more vague than in the **A** section. Also, the F-major chord at the end of the **A'** section is implied rather than explicitly stated. The **A"** section (bb. 19–29) completes the upward semitone transposition by suggesting an underlying scale of D Dorian, this time with a special harmonization (discussed below). A cadence – the first in the song – to an F♯-major chord ends the **A"** section. For the **B** section (bb. 30–33), a distinct closing section, the F♯-major chord becomes reinterpreted as the dominant of B minor, and the section is based on a prolongation of the B-minor tonic through a V–I progression.

The tonics of the three Dorian modes (C-minor, C♯-minor, and D-minor chords) are only implied in the piano texture and are therefore not considered harmonic centers. In Figure 6.2, the implied Dorian tonic chords appear in parentheses in the "harmonic events" row, as does the implied F-major chord at the end of the **A'** section. The F♯-major chord in the end of the **A"** section, confirmed with a cadence, and the B-minor chord in the **B** section are the only real harmonic centers in the song. Notably, in the **A**, **A'**, and **A"** sections, the implied Dorian tonic chords and the concluding harmonies of each section form three pairs of chords that are each other's hexatonic poles (see Section 3.1): C minor/E major, C♯ minor/F major, and D minor/F♯ major.

Figure 6.2 Form, underlying scales, harmonic centers, and main harmonic events in *Näcken*. Implied harmonies appear in parentheses.

BB.	1–10	11–18	19–29	30–33
SECTION	**A**	**A'**	**A"**	**B**
UNDERLYING SCALE	C Dorian	C♯ Dorian	D Dorian	
HARMONIC CENTER			F♯	b
HARMONIC EVENTS	(c) → E	(c♯) → (F)	(d) → F♯: I^6–V^7–I	b: V–I

Example 6.4 provides a more detailed look at the structure of *Näcken*. The structure of the **A**, **A'** and **A"** sections is based on a rising pattern of thirds/tenths (*c*^{1}-*e*♭^{1}, *c*♯^{1}-*e*^{1}, *d*-*f*^{1}; see the open note heads in the example). The sparse appearance of the **A**, **A'**, and **A"** sections in the example, with only a few vertical harmonies, is in line with the predominantly linear piano textures, which often only imply the harmonies. "**H**" and an arrow mark the hexatonic-pole relationship between the (implied) Dorian tonics and the final chords in the **A**, **A'**, and **A"** sections.

In bb. 1–8 of the **A** section (bb. 1–10), the piano's scalar fragments outline the pitch collection *b*♮–*c*^{1}–*d*^{1}–*e*♭^{1}–*f*^{1}–*g*^{1} and imply, together with the vocal melody that also contains *a*♮^{1}, the underlying scale of C Dorian (with raised $\hat{7}$). The scalar fragments begin on the tone *b*♮, which becomes emphasized. The section below will discuss the role of *b*♮ in the context of the **A** section, however, *b*♮ serves as a neighboring tone to *c*^{1}, which the resolution from *b*♮-*f*^{1} to *c*^{1}-*e*♭^{1} in b. 5 clarifies. The outermost voices move in contrary motion, with a rising direction (based on the arpeggiation *e*♭^{1}–*g*^{1}–*c*^{2}) in the vocal melody and a descending direction (based on the stepwise descent *c*^{1}–*b*♭–*a*♮) in the left hand of the piano part. In bb. 9–10, the **A** section culminates on the E-major chord, which stands out as the first block chord in the piano part.

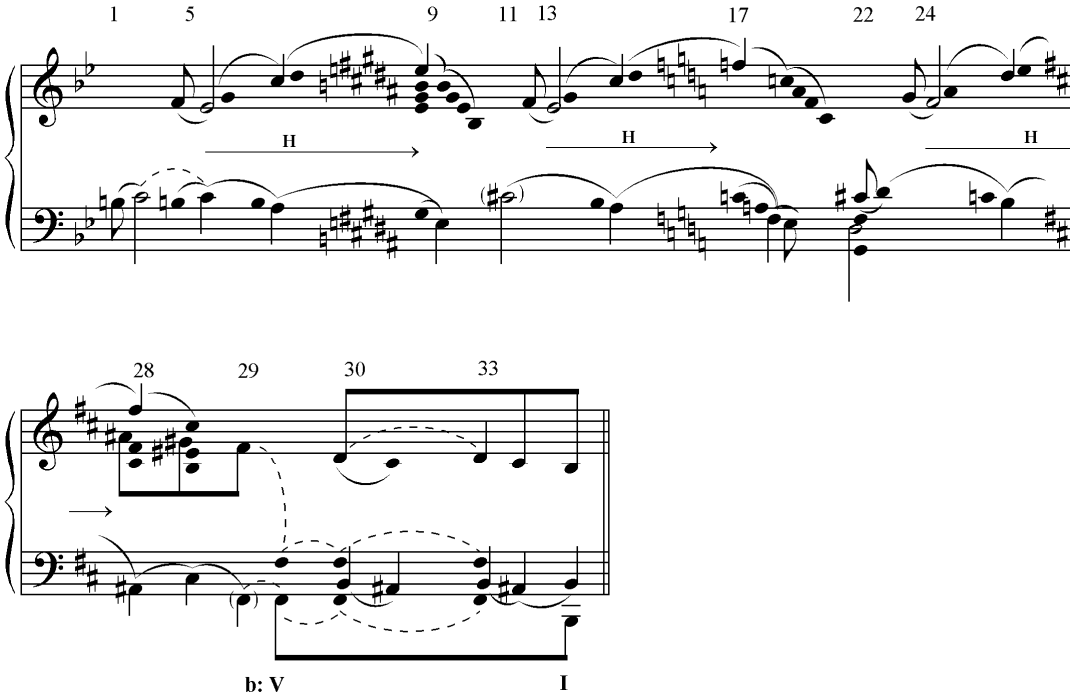
As noted above, the piano part features a different texture in each of the **A**, **A'**, and **A"** sections, while the capricious vocal melody varies only slightly. In the beginning of the **A'** section (bb. 11–18), the low chromatic murmur in the piano part barely implies any underlying scale or harmonic center. The vocal melody that enters in b. 13, the scalar

fragments in bb. 15–16, and a comparison with the preceding **A** section, however, justify the idea of an underlying C♯-Dorian scale. The beginning of the vocal melody emphasizes the tone *e*′, but the *c*♯′ in the piano part is only implied and therefore appears in parentheses in the example. In bb. 17–18, both the vocal melody and the piano part outline an arpeggiation of an F-major chord and thus imply F major as the final harmony of the section, although in the piano part, a neighboring *e* swiftly displaces the bass tone *f*.

The **A"** section (bb. 19–29) shows a harmonized version of the scalar piano texture of the **A** section. The harmonization follows the idea that Sibelius expressed in his trial lecture of 1896, a D-Dorian melodic pentachord above the bass tone *G*, itself a fifth lower in relation to the D-Dorian tonic. As Section 4.1 explained, such a harmonization results in a "compound ninth chord" (to borrow Juhani Alesaro's, 2008, term), which is a layered vertical situation. In *Näcken*, the "compound ninth chord" occurs eight times in bb. 22–26. The second lowest tone, *d*, is the most important lower-voice tone in the compound ninth chord. In general, the third *d*-*f* contributes to the impression of the chord as representing the tonic of D Dorian and clarifies the role of the *c*♯′s in the piano part as neighboring tones to *d*′. The F♯-major harmony in the end of the **A"** section is first approached as a six-three chord in b. 28. A C♯-major dominant-seventh chord in the same bar leads to the vocal melody's single *f*♯′ in b. 29, implying a V^7–I cadence in F♯ major. The cadence – the first in the song – is rhetorically emphatic, yet at the same time ends in an intentionally weak manner on a single tone instead of an entire chord.

On the upbeat to b. 30, the tone *F*♯ re-enters in the piano part (as the octave *F*♯–*f*♯) and serves as a bridge from the **A"** section to the closing **B** section (bb. 30–33), where it becomes the dominant tone of B minor. The closing section focuses entirely on the resolution of V to I in B minor, prolonging the B-minor tonic through an auxiliary V–I progression. Based on the octave *F*♯–*f*♯ retained in the piano part over bb. 30–33, the root-position B-minor chords on the first beat of bb. 30, 31, 32, and 33 appear within the prolongation of the dominant. Not until *B* replaces *F*♯–*f*♯ on the third quarter beat of b. 33 does the dominant resolve to the tonic. Above the V–I progression, the vocal melody follows a $\hat{3}$–$\hat{2}$–$\hat{1}$ descent.

Example 6.4 Middleground voice-leading of *Näcken*.



The harmonic structure of *Näcken* is fundamentally binary. The entity formed by the **A**, **A'**, and **A"** sections on one hand, and the closing **B** section on the other, form individual parts of the structure, which the pivoting *F♯* connects like a thread. The directional structure in the **A**, **A'**, and **A"** sections, based on a semitone transposition (**T**$_1$), requires a chromatic background system (another **T**$_1$ relationship exists between the tonics of the initial C Dorian and the final B minor). From the viewpoint of different syntaxes, the **A**, **A'**, and **A"** sections show a combination of modal and pan-triadic syntaxes. Modal features include the use of Dorian mode and, in general, the scalar approach rather than a harmonic one, while the juxtaposition of the (implied) C-minor, C♯-minor and D-minor tonics with their respective hexatonic poles is a pan-triadic feature. The **H**-related harmonies promote chromaticism nearer the surface of the music also, as does the thoroughly chromatic piano part in the beginning of the **A'** section. Classical syntax does not enter until the closing cadence of the **A"** section, where *F♯* is first tonicized and then re-evaluated in the **B** section as the dominant of B minor. The closing **B** section, then, appears firmly committed to

classical syntax. B minor, the key of the **B** section, represents a diatonic subset of the underlying chromatic system.

A connection exists between the final B-minor tonic and the tone *B* in the beginning of the song (which in its local context was a neighboring tone to *C*). This connection appears associative rather than structural, however, and is definitely insufficient to provide *Näcken* with a monotonal framework. Interestingly, the song that precedes *Näcken* in the Opus 57 cycle – *Vänskapens blomma* (Op. 57 No. 7) – is in D major, but ends in a situation that implies the V of B minor. Any expectations of a B-minor tonic in the beginning of *Näcken* fail, but whether the b: V at the end of *Vänskapens blomma* could somehow, in the context of the entire cycle, relate to the concluding B-minor tonic of *Näcken* is another question. The scope of this analysis, however, is limited to *Näcken*, where a fundamentally chromatic directional structure seeks its way towards a diatonic harbor a half step below its starting point.

Aspects of text

Ernst Josephson's poem *Näcken* ("The Watersprite") was published in his second anthology of poems, titled *Gula rosor*, in 1896.[5] Josephson wrote the poem already in 1872 during a trip to Norway, where he was impressed by the fells and rapids (Brummer 2001, 77 and 265). As noted in Section 5.2, Josephson was also a painter. "Näcken" or "strömkarlen" – the mythical water deity with roots in folklore and exploited by the Romantics – became a core motive in both his painting and poetry.

The poem *Näcken* resembles a feverish dream. The first of four strophes paints a wooded rapid landscape where "firs and stones cast shadows in the foaming silver and gold" ("furor och stenar, de kasta skuggor hän, i skummande silver och gull"). The second strophe pictures a pale young boy who plays his fiddle beside a brook. When "the Watersprite's golden harp strikes up a dance" ("Näckens gullharpa spelar opp en dans") in the third strophe, "the fiddle joins in and loses his mind because of the elf-king with his silver-beard" ("gigan går efter och mister all sin sans för älvkung med silver i skägg"). In the fourth strophe, the dream is over, and the poem's speaker states rather bluntly: "The lad was just my fantasy, – the sprite was the waterfall, tumbling past, which splashed my cheek with its spray" ("Gossen var blott min egen fantasi, – näcken var forsen, som brusade förbi och stänkte sitt skum på min kind.")

[5] According to Tiilikainen (2000, 195), Sibelius probably used this edition as his text source.

The identities of the characters in Josephson's poem – the boy, the watersprite, and the elf-king – seem somewhat obscure. The way in which the poem depicts the boy evokes associations with Josephson's paintings that portray the watersprite; whether the watersrprite and the elf-king are the same character also remains unclear. As Weidberg (undated) pointed out, the elf-king ("älvkungen") is identical to Goethe's Erlkönig, who symbolizes death. Weidberg (undated) also suggests that the poem describes some kind of a "contract between the artist and the devil" and speculates that "Josephson probably regards his illness as the price he must pay the water sprite for his art." Brummer (2001, 76), who chooses to interpret the poem from an autobiographical viewpoint, also suggests that Josephson identified himself with the fiddler.

In Sibelius's setting of *Näcken*, the four strophes of the poem coincide with the four sections in the music. The directional and chromatic first part of the structure (**AA'A"**) thus coincides with the dream. The upward transpositions and restless textures accompany the rise towards the climax, where the elf-king enters with the F♯-major cadence towards the end of the **A"** section. The fourth strophe and **B** section represent a change in both the poem and the music. Firmly in B minor and with a mollified texture, the speaker of the poem confesses that it was all just his imagination. The text fully motivates the contrast between the chromatic **AA'A"** part of the structure and the diatonic **B** section: while the former stands for madness and illusion, the latter restores sanity and reality, however dispiritingly (a comparison to *Svarta rosor* reveals many similarities; see Section 5.2). The note *B* in the beginning of the song is perhaps a reminder of reality, yet it must succumb to fantasy.

6.3 *Vårtagen* (Op. 61 No. 8)

Sibelius composed the eight songs of the opus 61 collection in June–July of 1910 at his home Ainola in Järvenpää. Based on Sibelius's diary entries, he began working on *Vårtagen* around 21 June and completed the entire collection by 26 July.[6]

[6] Sibelius's diary entries on 21 June and 26 July 1910; see Dahlström 2003, 46 and 49. *Vårtagen*, published by Breitkopf & Härtel in May 1911, was probably first performed by Agnes Poschner (1880–1935),

Figure 6.3 shows the formal sections, the harmonic centers that govern each section, and the main harmonic events in *Vårtagen*. The form of the song consists of a piano introduction (bb. 1–7) and three sections: **A** (bb. 8–26), **A'** (bb. 26–44), and **A"** (bb. 44–53). The **A'** section essentially reiterates the material of the **A** section, transposed a whole tone upwards (a $\mathbf{T_2}$ relationship). The **A"** section appears to begin as another transposed ($\mathbf{T_2}$) reiteration, but the vocal melody soon begins to deviate from the sequential model established earlier, and the end of the song differs from any previous material. In the piano introduction and **A** section, the harmonic center is B♭ major; in the **A'** section, C major; and in the **A"** section, D major, with G minor suggested as a local key area in the end (though the tonic chord of G minor is absent). With regard to harmonic events, the piano introduction extends a B♭-major chord through arpeggiation. The **A** section begins from a B♭-major chord and – after a pan-triadic progression explained below – ends with a V–I progression in C major. The beginning of the **A'** section overlaps with the C-major closure of the **A** section (see the dotted rectangle in Figure 6.3) and proceeds, via a pan-triadic progression similar to the one in the **A** section, to a V–I progression in D major. Instead of the expected root-position D-major chord, however, the chord that ends the **A'** section and launches the **A"** section is a D-major six-four chord. *Vårtagen* ends on a D-major chord, preceded by G-major and G-minor six-four chords on a retained bass tone *D*.

Figure 6.3 Form, harmonic centers, and main harmonic events in *Vårtagen*.

BB.	1–7	8–26	26–44	44–53
SECTION	Piano intr.	**A**	**A'**	**A"**
HARMONIC CENTER	B♭	B♭	C	D (→ g)
HARMONIC EVENTS	B♭	B♭ → C: V–I	C → D: V–(I)	D^6_4 → g: $V^{6-\flat6-5}_{4-4-3}$ (= D)

sopran, and Oskar Merikanto (1868–1924), piano, on 23 September 1911 at Solemnity Hall at the University of Helsinki.

Before proceeding to a more detailed view of the harmonic structure of *Vårtagen*, let us first take a closer look at the harmonic progression in the piano introduction (bb. 1–7) and the **A** section (bb. 8–26). An arpeggiation of a B♭-major chord extends from b. 1 to b. 10, encompassing the piano introduction and the first three bars of the **A** section. Established by its duration, the B♭-major chord stands out as a harmonic center. The harmonic progression that begins from the B♭-major chord and covers the **A** section detaches the music from possible presumptions of a key of B♭ major (Example 6.5a). The first phrase (bb. 8–15) takes advantage of the retained tones in a pan-triadic manner as the harmonies proceed from the B♭-major chord via a G♭-major six-three chord (b. 11) to an F♯-minor chord (the enharmonic equivalent of a G♭-minor chord). F♯ minor is the hexatonic pole of B♭ major and thus, from a classical perspective, is a remote point; the *Tonnetz* in Example 6.5b shows the **H** transformation, the sum of **PL** and **P**. The grey area in the *Tonnetz* representation highlights the hexatonic region that hosts the B♭-major, G♭-major, and F♯-minor triads. A possible but factitious classical reading of the harmonies in bb. 1–16 appears inside the square brackets in Example 6.5a.

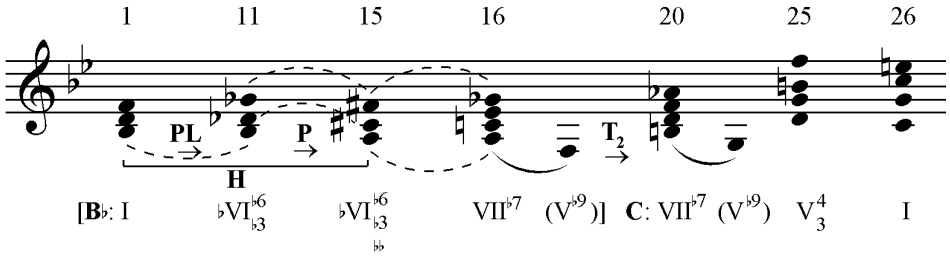
Two tones are sustained from the F♯-minor chord when the second phrase (bb. 16–26) begins on an A diminished-seventh chord, which is widely arpeggiated in the piano part. The *f*, added as the lowest tone in b. 17, transforms the chord into a dominant-type sonority (Example 6.5a).[7] Instead of acting as a dominant in B♭ major – which would render a classical reading of the preceding progression meaningful – the chord is transposed up a whole tone (a $\mathbf{T_2}$ relationship) to a B diminished-seventh chord (b. 20).[8] The latter chord turns out to really represent the dominant function in C major, and *g* is added as the lowest tone in b. 21. In b. 25, the arpeggiation of the dominant chord settles to a dominant four-three block chord. The resolution of the dominant to the C-major chord in b. 26 simultaneously ends the **A** section and begins the **A'** section. The harmonic progression in bb. 20–26, thus, follows classical syntax and prepares for the transposition level of *C* attained in b. 26 (see the function labels in Example 6.5a).

[7] Defining the inversion of – or even the pitches belonging to – an arpeggiated chord is often problematic, as the analytical solutions depend on the context. In connection with arpeggio textures, the question of inversion may also seem inessential.

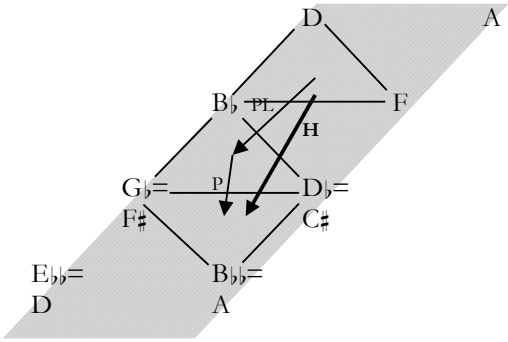
[8] The transposed diminished-seventh chord represents the idea of transposition near the surface of the music, as do transposed melodic passages in, for example, bb. 8–11 and 12–15.

Example 6.5 Harmonic progression in bb. 1–26 of *Vårtagen* (a) and *Tonnetz* representation of the progression in bb. 1–15 (b).

a)



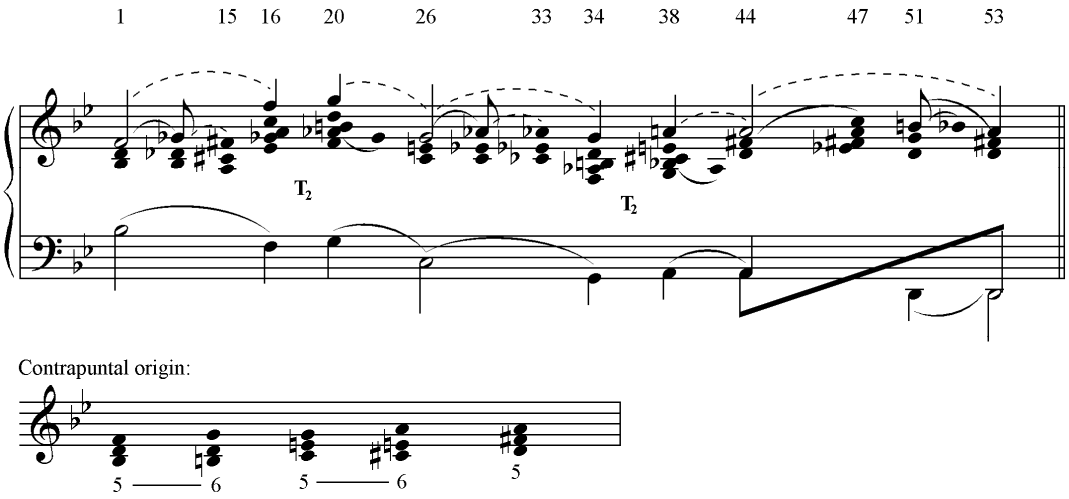
b)



Example 6.6 shows an overview of the harmonic structure of *Vårtagen*. The previous paragraph explained the harmonic progression in the **A** section (bb. 8–26), leading from the B♭-major chord to the C-major chord. The **A'** section (bb. 26–44) reiterates the same progression, this time from a C-major chord to a D-major chord. The **A"** section (bb. 44–53) must break the pattern in order to terminate the upward modulation. The upcoming changes are foreshadowed by the note *A*, which appears in the bass of the D-major chord of b. 44, instead of the expected *D*. The F♯ diminished-seventh chord in b. 47 "dominantizes" the harmony simultaneously with the vocal melody's culmination on a sustained a^2. The diminished-seventh chord, extended in bb. 47–50, proceeds in b. 51 to a G-major six-four chord. In b. 52, the chord becomes a G-minor six-four chord and proceeds to a root-position D-major chord in b. 53, thereby closing the song.

The harmonic structure of *Vårtagen* is based on three adjacent major triads ascending in whole steps: B♭ major, C major, and D major (see the open note heads in Example 6.6). As in *På verandan vid havet* (see Section 6.1), the three structural triads are indispensable parts of the structure and are hierarchically equal. In *Vårtagen*, intervening dominants mediate the motion between the parallel major triads, and the structure's contrapuntal origin is a rising chromatic 5–6 progression (shown on the lower system in Example 6.6). The end of the structural ascent approaches gradually: the upper voice reaches a^1 in b. 44, but the bass note *D* is delayed until the final cadence.

Example 6.6 Middleground voice-leading of *Vårtagen*.



The directional harmonic structure of *Vårtagen* features a progression from the initial harmonic center (B♭ major) via C major to the final harmonic center (D major). Based on adjacent major triads and transposition operation, the structure is chromatic on the deepest level. On the surface, *Vårtagen* features both classical and pan-triadic harmonic progressions. As explained above, the harmonic progression that in the first phrase of the **A** section leads from the B♭-major chord to its hexatonic pole F♯ minor is pan-triadic and detaches the music from a diatonic background. While B♭ major is never a key in a classical sense, the dominant preparation for the C-major chord towards the end of the **A** section

represents classical syntax and allows the C-major triad of b. 26 to function as a local tonic of C major. The continuation in the **A'** section, however, is again pan-triadic.

The D-major chord reached at the end of the **A'** section (b. 44) sees a dominant preparation similar to that of the C-major chord at the end of the previous section. However, the fact that *A* remains as the bass tone of the D-major chord postpones the actual arrival of a root-position D-major chord in the final bar (b. 53). The harmonic progressions between bb. 44 and 53 – the "resolution" of the F♯ diminished-seventh chord to the G-major/minor six-four chord in particular – imply classical syntax and suggest a local G-minor context for the end of the song. From that local classical viewpoint, the final closure represents a half cadence in G minor. The final D-major chord thus plays a double role: overall, it represents the final harmonic center in the directional structure (fulfilling the expectations evoked by the dominant of D major in the end of the **A'** section), but locally, it represents the dominant of G minor.[9] The local G-minor area towards the end of *Vårtagen* highlights one diatonic subset of the chromatic system that underlies the overall directional structure.[10]

Aspects of text

Bertel Gripenberg's poem *Vårtagen* ("The Spell of Springtide") was published in his first anthology of poems, titled *Dikter*, in 1903.[11] The speaker of the poem describes, in the first person, the intoxicating effect the lovely season of spring has on him. The first of five strophes describes the surrounding nature: the air is clear, "the scent of resin wafts from the pines" ("kådiga barrträd ånga"), and the evenings are long and "yearning" ("trånande"). In the second strophe, the speaker of the poem tells of having been transformed so much that he no longer knows himself; he cannot decide whether he will live or die, laugh or cry ("jag ville leva, jag ville dö, jag ville skratta och gråta"). These dualities continue into the third and fourth strophes. The speaker of the poem fantasizes, in a somewhat frenetic manner, of being a knight riding into battle or a sentimental poet, a passionate lover or a chaste admirer. In the beginning of the fifth strophe, nature intervenes: "the sun sets, the silence falls" ("solen sjunker och allt blir tyst"), and the speaker wakes from his fantasies

[9] Within the repertoire of this study, *I systrar, I bröder, I älskande par!* (see Section 5.4) and *Marssnön* (Section 8.1) feature final harmonies with similar multiple or ambiguous functions.

[10] The G minor of the last bars (as well as the key signature with two flats) could encourage an alternative monotonal interpretation of the entire song with B♭ major, C major and D major as the III, IV♮, and V degrees of G minor. Due to the absence of any hint of G minor before the **A"** section, however, such an interpretation is unconvincing.

[11] According to Tiilikainen (2000, 200), Sibelius probably used this edition as his text source.

and listens to the "springtime brooks" ("vårliga bäckar"). He then summarizes: "my soul grows sad, my soul grows glad in yearning evenings that lengthen" ("min själ blir sorgsen, min själ blir glad i trånande kvällar ljusa").

Sibelius's setting of *Vårtagen* captures the speaker of the poem losing his self-control: as if driven by an outside force, the music rushes forward without settling on any harmonic center, intensified by the upward transpositions. The **A** section involves the first and second strophes of the poem, the **A'** section, the third and fourth strophes, and the **A"** section, the fifth strophe. The music and poem proceed in parallel. The **A** section as well as the first and second strophes introduce the essential material, and the **A'** section along with the third and fourth strophes continue to handle the same material: the music features a transposed restatement of the **A** section, and the poem elaborates on the idea of duality introduced in the second strophe. The **A"** section and the fifth strophe both continue the previous ideas and bring about a change. The music begins as another transposed restatement of the preceding sections, but deviates immediately from the pattern. Substituting the D-major six-four chord for the expected root-position D-major chord in b. 44 postpones the solution and maintains tension. In the poem, the sun sets and ends the intoxicating day, and the speaker of the poem stops fantasizing and listens to the sounds of nature. In Sibelius's *Vårtagen*, the poem's speaker simply cannot calm down so quickly: despite the *dolce* instruction in b. 44, the music continues the drive towards a melodic climax, a sustained a^2 in the vocal part in b. 47. Only the last three bars (bb. 51–53), with the indication *Largamente*, a calmer texture, and the G-major and G-minor six-four chords proceeding to the D-major chord, seem to settle the frenzied imagination. Emotions still run wild, however. The expressive juxtaposing of major and minor six-four chords reflects the emotional duality in the line "my soul grows sad, my soul grows glad," and the final ambiguous D-major chord embodies the confused identity of the speaker of the poem: he remains in a state of yearning.

6.4 Discussion

A large-scale sequential structure consisting of three stages dominates the harmonic structure in both *På verandan vid havet*, *Näcken*, and *Vårtagen*. In each of the three songs, the third sequential stage brings about a change or a twist in order to break the transposition pattern and close the song. In *På verandan vid havet*, an underlying 5–6 progression links three adjacent minor triads rising in half steps (B♭ minor, B minor, and C minor; a $\mathbf{T}_1$ relationship). The structure appears to be a slice of an infinite 5–6 sequence, an underlying logic that is revealed in the closing gesture: the displacement of an expected root-position C-major chord by an A♭-major six-three chord. Also in *Vårtagen*, Sibelius uses the 5–6 motion as a voice-leading mediator between adjacent triads. The structure is based on major triads rising in whole steps (B♭ major, C major, D major; a $\mathbf{T}_2$ relationship). Reaching the root-position D-major chord awaits the end of the song. Operating in a local context of G minor, the final D-major chord plays a double role as the endpoint of the directional structure and as an unresolved dominant of G minor. Deviating from the other two songs, the structure of *Näcken* consists of two parts: a transpositional structure based on adjacent minor triads rising in half steps (C minor, C♯ minor, D minor; a $\mathbf{T}_1$ relationship) and a distinct closing section. The closing section consists of a V–I progression in B minor and is connected to the transpositional part of the structure through the retained tone *F♯* (a resemblance to *Höstkväll*, discussed in Section 5.3, is evident). In its entirety, the structure of *Näcken* ends a half step below its starting point.

All three songs feature different syntaxes on the level of harmonic progressions. In *På verandan vid havet*, thoroughly chromatic passages alternate with alienated or weakened classical harmonic progressions. In *Näcken*, the part of the structure based on transposition shows a combination of modal (Dorian) and pan-triadic syntaxes, and the closing section represents classical syntax. Both pan-triadic and classical harmonic progressions appear in *Vårtagen*. As a characteristic pan-triadic phenomenon, hexatonic poles play a particular role in both *Näcken* and *Vårtagen*. On the background level, the structures of *På verandan vid havet*, *Näcken*, and *Vårtagen* are chromatic. The background structures are not based on the overarching prolongation of any single tonic triad and are thus not monotonal; beginning in one harmonic center and ending in another, they may be considered to represent the

directional principle. However, they differ from the "basic" type of directional tonality where tension arises first and foremost between two harmonic centers: the initial and final ones. In the songs discussed here, the focus is on the directional process itself, and all three harmonic centers taking part in the transposition structure are essential to that process. Once the initial harmonic center and the sequential model are fixed, the process in a way predestines the final harmonic center. As noted above, however, the end of the structure in all three songs is shaped individually – in *Näcken*, by introducing a fourth harmonic center outside the transposition structure. Despite their similarities, *På verandan vid havet*, *Näcken*, and *Vårtagen* all represent unique "paths through the chromatic space," to borrow Patrick McCreless's (1996, 101) expression.

Regarding the relationship between music and text, structures based on transposition operation relate to a phenomenon that Robert Bailey (1977) has called the "'expressive' use of tonality." Bailey (1977, 51) describes the phenomenon as follows: "The repetition or recall of a passage is transposed up to underscore intensification, or shifted down to indicate relaxation. These shifts are usually made by a semitone or a whole tone." As an example, Bailey uses Tannhäuser's song to Venus (from the first act of Wagner's *Tannhäuser*), wherein each of the three strophes begins a semitone higher than the preceding one. This simple but effective device appears widely in Western art and popular music; its natural venue is vocal music, where upward transpositions test the singers' abilities. A similar expressive device may be traced through all the songs discussed in this chapter. In *På verandan vid havet*, the sublime experience of nature culminates in the last word "God" on the final A♭-major six-three chord, which adds yet another step to the intensifying ascent. In *Näcken* and *Vårtagen*, the intensification relates to a mental process of growing excitement: in the former, a dream that becomes more and more feverish, and in the latter, fantasies that become more and more elaborate. Finally, however, the excitement abates: the closing section restores reality in *Näcken*, and the final closure of *Vårtagen* embodies yearning.

Remarks on related structural phenomena in other songs

Three other of Sibelius's songs take considerable advantage of the transposition operation, yet only within structures controlled by a single harmonic center: *Jag ville, jag vore* (Op. 38 No. 5, 1904), *Die stille Stadt* (Op. 50 No. 5, 1906) and *Romans* (Op. 61 No. 5, 1910). Another song discussed here is *Kaiutar* (Op. 72 No. 4, 1915), which not only involves

transposition between shorter passages, but also relates to the common-tone ideas discussed previously in Chapter 5.[12]

Jag ville, jag vore begins and ends within the harmonic center of E major. The song consists of three sections (**AA'A"**) that, from a motivic and textural perspective, begin similarly but end differently. The **A** section (bb. 1–23) begins on an extended E-major chord and proceeds via a sequence of falling fifths to an extended D half-diminished seventh chord. The beginning of the **A'** section (bb. 24–44) extends an E♭-major chord similarly to the E-major chord in the beginning of the song. Instead of a sequence, however, the latter part of the second section shows triadic progressions that may best be viewed from either a modal or pan-triadic perspective (and evoke associations with the exotic wonders of India pictured in the text). The shorter **A"** section (bb. 45–54) continues the descending semitone transposition pattern by restating the initial material on an extended D-major chord. The harmonies proceed similarly to the previous two sections all the way to the penultimate bar 53, where an F-major six-four chord is quite unexpectedly interpreted as a Neapolitan chord in E major, followed by an emphatic V–I cadence in E major. The structure of *Jag ville, jag vore* thus features an E-major frame formed by the initial I and the final V–I. Although E major is indisputably the most significant harmonic center in the song, the material between these framing elements hardly contributes to a prolongation of the E-major tonic.[13] Therefore, from the Schenkerian viewpoint adopted in this study, *Jag ville, jag vore* is not monotonal in that all harmonic events could be related to the prolongation of a single tonic triad. The structure is based on a large descending $\mathbf{T}_1$ sequence that in the end returns to its starting point via an unforeseen maneuver.

The structure of *Die stille Stadt* is based on the bass ascent *b♭–c¹–d¹*, followed by a return to *b♭*. From a thematic viewpoint, and also motivated by the layout of the three strophes of the poem, the song comprises three sections (**AA'A"**) and a piano postlude. The **A** (bb. 1–12) and **A'** (13–24) sections relate to each other through upward whole-tone transposition ($\mathbf{T}_2$) and end on tonicized but thirdless B♭-minor and C-minor chords, respectively. The **A"** section (bb. 25–34) continues the $\mathbf{T}_2$ pattern, but ends with a modal closure on a G-minor rather than on the expected D-minor chord. The piano postlude (bb.

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[12] Shorter melodic passages that relate to each other by transposition operation also appear in *Romeo* (Op. 61 No. 4), which precedes *Romans* in the Op. 61 collection. The structure of *Romeo* does not entirely overturn the monotonal principle, but definitely challenges it; the transposed melodic passages, which suggest deeper-level chromaticism, occur within an overarching E-minor framework, where C-major chords almost always substitute for the E-minor tonics.

[13] Section 7.2 will discuss a similar structural idea – a departure from and return to a single harmonic center with no apparent prolongational connection – in connection with *Under strandens granar*.

35–41) restores the bass note *b*♭ and ends on a B♭-major triad that functions as the V of E♭ major/minor. The boundaries of the sections do not coincide with boundaries suggested by the harmonic structure: the closure of the **A** section on the thirdless B♭-minor chord (b. 12) occurs within a prolonged G♭-major six-three chord (bs. 7–15), and the closure of the **A'** section on the thirdless C-minor chord (b. 22) occurs within a prolonged A♭-major six-three chord (bs. 17–27); finally, bs. 29–33 feature a prolonged B♭-major six-three chord. On a deeper level, the three six-three chords belong to an e♭: III^6–$IV^6_{\sharp 3}$–V^6 progression and serve to prolong the B♭-major chord that is introduced, thirdless, as the song's first consonant sonority in b. 6 and then restored in the end as a full triad. Thus, in its entirety, *Die stille Stadt* prolongs a single triad. Because that triad is not a tonic but a dominant (of E♭ major/minor), from the Schenkerian viewpoint on monotonality, the structure of *Die stille Stadt* appears to be borderline case.[14]

The form of *Romans* may be described as **AA'A"BB'**. The harmonic progressions in the **A** section (bs. 1–7) diverge from and return to an F-major reference chord, revealing a combination of modal (or pan-triadic) and classical syntaxes. The vocal melody suggests two alternative pentachords above *f* ¹: a "major pentachord" *f* ¹–*g*♯ ¹–*a*♯ ¹–(*b*♭ ¹)–*c* ² and a "Phrygian pentachord" *f* ¹–*g*♭ ¹–*a*♭ ¹–(*b*♭ ¹)–*c* ². The section ends on the vocal melody's unaccompanied statement of the Phrygian pentachord. The **A'** section (bs. 8–13) reiterates the material of the **A** section, transposed upwards by a whole step (**T**$_2$) to the level of G major; as a remnant from the **A** section, *f* continues as a pedal point in the piano part. The **A"** section (bs. 14–20) begins as another whole-tone transposition of the initial material, with an A-major chord above an *F* pedal point, but later returns via a G-major chord to an F-major chord. The **B** section (bs. 21–27) proceeds first in broad melodic phrases that outline the descending scale *f*²–*e*♭²–*d*♭²–*c*²–*b*♭¹–*a*♭¹–*g*♭¹–*f*¹; in the piano part, the harmonies imply an F: V–I progression above the pedal point *F*. In the end of the section, the vocal melody's outlining of the tones *f*²–*e*♭²–*d*♭²–*c*♭² and a tritone leap from *C*♭ to *F* in the piano part emphasize the whole-tone approach; the section ends on an F-major chord. The **B'** section (bs. 28–34) reiterates the material of the **B** section with only slight variations, and the short piano postlude (bs. 34–35) ends on an F-major chord.

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[14] In his article on Schenker's concept of auxiliary cadence, Burstein (2005, 179–180) also discusses situations where a progression begins in the manner of an auxiliary cadence, but ends with a dividing dominant. Burstein calls these progressions, which establish a key "without an actual statement of its tonal center," *auxiliary dividers*. Sections of larger works or even entire works may be based on an auxiliary divider; according to Burstein, "[a]n appreciation of the auxiliary divider and its ability to create a sense of tonality merely through implication provides one of the keys to understanding a number of the compositional experiments that flourished at the turn of the twentieth century."

Romans is strongly committed to the harmonic center F major and the tone *F*. The transpositional **AA'A"** part of the structure retains the connection to F major by the *F* pedal point and by the return to the F-major chord in the end of the **A"** section; the **B** and **B'** sections serve to strengthen the status of F major as a reference harmony. Despite the occasional dominants of F major, the F-major chord appears to be not a tonic, but rather, as the key signature with five flats and the Phrygian elements suggest, the dominant of B♭ minor. That considered, the structure may be viewed as a dominant prolongation comparable to that in *Die stille Stadt*. In *Die stille Stadt*, the whole-tone transposition was integrated into a potentially monotonal framework, but *Romans* appears to have departed further from the monotonal principle: despite the possible dominant prolongation, the whole-tone aspect becomes emphasized such that it becomes independent of any classical or Phrygian framework, thereby suggesting instead an underlying chromatic framework. The relationship of the structure of *Romans* to the Schenkerian concept of monotonality, thus, remains ambiguous. The structure of *Romans* seems to point towards a more universal idea of centricity, exploited in post-tonal music as well, where the reference harmony or tone resembles a center of gravity.[15]

Kaiutar illustrates well the fact that the categories into which the songs in this study have been divided are not absolute. The overall structure of the song proceeds from one harmonic center (D♭ major) to another (B♭ minor), retaining two common tones (*D♭* and *F*). Particularly because *F* also belongs to the important mediating harmonic center, an F-major chord, the structure of *Kaiutar* resembles the "directional structures guided by a common tone" discussed previously in Chapter 5. As another important element, however, *Kaiutar* features transposition operation between rather lengthy passages (related by $\mathbf{T}_4$, $\mathbf{T}_3$, and $\mathbf{T}_2$). The form of the song is ternary (**ABA'**). In the beginning of the **A** section (bb. 1–22), B♭-minor and D♭-major triads alternate in the piano part. The vocal melody, which is based on the pentachord *d♭¹–e♭¹-f¹-g¹-a♭¹* extended upwards by *b♭¹* and *c²*, suggests a melodic center of D♭ Lydian; the arpeggiated D♭-major chord in bb. 12–14 of the piano part also introduces D♭ major as a harmonic center. From b. 14 onwards, the initial material is transposed upwards by a major third ($\mathbf{T}_4$), into F Lydian (suggesting the tonic of F Lydian, an F-major chord, as the local harmonic center). The orientation changes in b. 20, and the section ends with an E♯ half-diminished six-five chord, above which the vocal

[15] Similar features appear in the emphatically chromatic *Teodora* (Op. 35 No. 2): the retained tone *D♯*, the dominant tone of G♯ minor, serves as a center of gravity throughout the structure. For centricity in post-tonal music, see, for example, Straus (2000 [1990]), b. 112 ff.

melody outlines the whole-tone segment $e\sharp^2$–$d\sharp^2$–$c\sharp^2$–b^1. It is worth noting that segments of three adjacent whole steps are also inherent in the Lydian mode, allowing modal and fundamentally chromatic traits to intermingle (similarly, in *Romans*, the melodic whole-tone segments relate to the Phrygian mode).

Descending whole-tone segments play a motivic role in the contrasting **B** section (bb. 22–65). With regard to harmony, the **B** section is based largely on different extended half-diminished seventh chords, which avoid defining a harmonic center and suggest an underlying chromatic system. Certain passages relate to each other through transposition by a minor third or major second (**T**$_3$ and **T**$_2$); these relationships become evident when one follows the vocal melody. The end of the section (bb. 57–65) points to, vaguely but satisfactorily in the context of this song, G♯ minor as the local harmonic center (note that a G♯-minor triad shares a common tone, $G\sharp/A\flat$, with a D♭- major triad). As the first clear sign of classical syntax, the section ends on g♯: V^6. The **A'** section (bb. 66–90) begins with an arpeggiation of a D♭-major chord in the piano part. The D♭-Lydian melody heard in the beginning of the song re-enters in b. 68, first in the piano part and then in the vocal part; the transposition to F Lydian occurs already in b. 72. The piano's lone whole-tone segment a^2–g^2–f^2–$e\flat^2$ leads to extensions of half-diminished seventh chords on *A* (bb. 78–79) and *G* (bb. 80–85). In bb. 86–90, an A diminished-seventh chord resolves to a B♭-minor triad, and the vocal melody's stepwise descent from f^2 to $b\flat^1$ creates, in the context of this song, a strong sense of closure in B♭ minor.

Interestingly, *Kaiutar* both begins and ends on a B♭-minor chord, but the initial B♭-minor chord appears as a neighbor to the D♭-major chord. The song also lacks an overarching monotonal frame: although the structural D♭-major, F-major, and B♭-minor chords could combine in an underlying b♭: III–V–I progression, the music seems to downplay prolongational associations between these triads. In addition, the "directional component" – a special tension between the initial and final harmonic centers, and a sense of drive or process from the former to the latter) – seems relatively weak in *Kaiutar*. Due to its contrasting, chromatic middle section and the important role of common tones, *Kaiutar* resembles *Till Frigga* (see Section 5.4), except that *Till Frigga* already reaches the final harmonic center before the middle section. Perhaps even more closely, *Kaiutar* resembles *Soluppgång* (see Sections 8.3 and 9.3), where modal and diatonic outer sections frame a chromatic middle section. Modal and fundamentally chromatic elements dominate in *Kaiutar* at the expense of classical elements, and among Sibelius's songs in general, *Kaiutar* is among the furthest removed from classical tonality. The structures of all the songs

discussed in this chapter reflect the diminished importance of functional and prolongational ideas for large-scale harmonic organization in Sibelius's music.

7 WANDERING AND EPISODIC STRUCTURES

This chapter includes analysis and discussion of songs whose structures begin within one harmonic center and end within another, but are organized in a freer, more unpredictable manner than the directional structures discussed in Chapters 5 and 6. I describe these structures as "wandering" or "episodic." As Section 2.2 explains, wandering structures involve a stream of harmonic centers established or suggested in succession. Wandering structures typically avoid the impression of a goal-oriented "plan"; to exaggerate somewhat, wandering structures could go anywhere and end anywhere. The episodic approach relates to both form and harmonic structure. In episodic structures, the boundaries between formal entities seem particularly clear-cut, and each entity, or episode, typically involves a different harmonic center. Wandering/episodic background structures are not based on an overarching prolongational logic, but can instead take advantage of common tones and transposition operation, ideas discussed in Chapters 5 and 6 above.

As the analyses will show, the boundary between wandering, episodic, and directional structures is subtle and in some cases definitely open to discussion. The succession of harmonic centers in episodic structures often follows a wandering logic. In some wandering/episodic structures, the "directional component" – a special tension between the initial and final harmonic center, and a sense of a drive or process from the former to the latter – seems quite strong, resulting in genuine borderline cases where one could describe the structure as both episodic and directional.

Sections 7.1–7.3 include detailed analyses of *En slända* (Op. 17 No. 5), *Under strandens granar* (Op. 13 No. 1), and *Harpolekaren och hans son* (Op. 38 No. 4). *En slända* most clearly represents wandering tonality, while the other two songs may be described first and

foremost as episodic. Section 7.4 provides a more general discussion on the subject, with references to *Vilse* (Op. 17 No. 4), *Lastu lainehilla* (Op. 17 No. 7), *Kvarnhjulet* (Op. 57 No. 3) and *Höstkväll* (Op. 38 No. 1, analyzed above in Section 5.3).

7.1 *En slända* (Op. 17 No. 5)

Completed in 1904, Sibelius's *En slända* became the latest number compiled in the Opus 17 collection, the earliest numbers of which date from 1891.[1] For a discussion of two other Op. 17 songs, *Vilse* and *Lastu lainehilla*, see Section 7.4.

En slända embodies the restless characteristics of wandering tonality: transient harmonic centers follow each other, none of them strongly confirmed; moreover, the fragmentary phrase structure and transparent texture, with frequent alternation between voice and piano and many unaccompanied vocal passages, underscore the harmonically roaming effect. Figure 7.1 shows an overview of the form of *En slända*, the harmonic centers that appear in each section, and the main harmonic events.[2] In line with the other analyses in this study, I refer to the passages labeled with letter symbols as sections. Rather than distinctly separated formal units, however, the sections here represent occurrences of specific textural and thematic material. In *En slända*, I have distinguished between three basic types of such material – **A**, **B**, and **C** – all of which are reiterated in the course of the song in modified and transposed form, ultimately merging into a continuum that follows the pattern **ABCB'A'C'B"**.

The **A** section (bb. 1–21) has a recitative-like texture and is based on a succession of harmonic centers featuring a whole-tone descent: a D-major chord in b. 2, a C-minor chord in b. 7, and a B♭-major chord in b. 18. The **B** section (bb. 22–31) begins with an extended diminished-seventh chord *E-G-B♭-D♭* (bb. 22–23) that vaguely implies F minor as the harmonic center. The subsequent unaccompanied vocal passage first detaches the

[1] Published by Breitkopf & Härtel in February 1906, *En slända* was first performed by Adée Leander-Flodin (1873–1935), sopran, and Karl Flodin (1858–1925), piano, on 10 November 1904 at Solemnity Hall at the University of Helsinki.

[2] Because wandering structures tend to resist reduction, the figure as well as the entire analysis includes relatively many details; the same applies to Sections 7.2 and 7.3.

music from any diatonic background, but then suggests F♯ minor as the harmonic center; the unaccompanied closure implies a half cadence in F♯ minor. The **C** section (bb. 32–44) introduces a texture of arpeggiated chords. A major is first implied as the harmonic center, but the section ends with an unaccompanied melodic closure in A minor. The **B'** section (bb. 45–54) restates the material of the **B** section, transposed a whole step upward: the extended diminished-seventh chord *F♯-A-C-E♭* first suggests G minor as the harmonic center, and the section ends on an implied half cadence in A♭ minor.

The material of the **A** section returns to the original transposition level when the **A'** section (bb. 55–75) begins. A D-major chord appears in b. 56 (corresponding to b. 2), but the continuation deviates from the **A** section: a C-major chord appears in b. 61 instead of a C-minor chord, and the section ends with an unaccompanied melodic closure in C major. In the **C'** section (bb. 45–54), a pair of arpeggiated chords implies A♭ major as the harmonic center. The **B''** section (bb. 81–90) begins with on unaccompanied vocal melody outlining the first two thirds of the diminished-seventh chord *A♭-B-D-F* (another whole step higher than in the **B'** section), and the continuation, still unaccompanied, suggests C minor as the harmonic center. The piano re-enters for the final VII^{6}–I^{6} progression in C minor. The entire song includes not a single V–I cadence. Instead, all closures feature either the dominant or tonic (or both) in inverted form or the closure is exclusively melodic.

Figure 7.1 Form, harmonic centers, and main harmonic events in *En slända*. The most vaguely implied harmonic centers appear in parentheses.

BB.	1–21	22–31	32–44	45–54
SECTION	**A**	**B**	**C**	**B'**
HARMONIC CENTER	D → c → B♭	(f) → f♯	(A) → a	(g) → a♭
HARMONIC EVENTS	D: VII♯ $^{4}_{3}$–I^{6} → c: VII♭ $^{4}_{3}$–I^{6} → B♭: V $^{9}_{7}$–I^{6}	*E-G-B♭-D♭* extended → f♯: melodic closure implying a half cadence	A: I^{5+6}–III (with E in the bass) → a: melodic closure implying V–I	*F♯-A-C-E♭* extended → a♭: melodic closure implying a half cadence

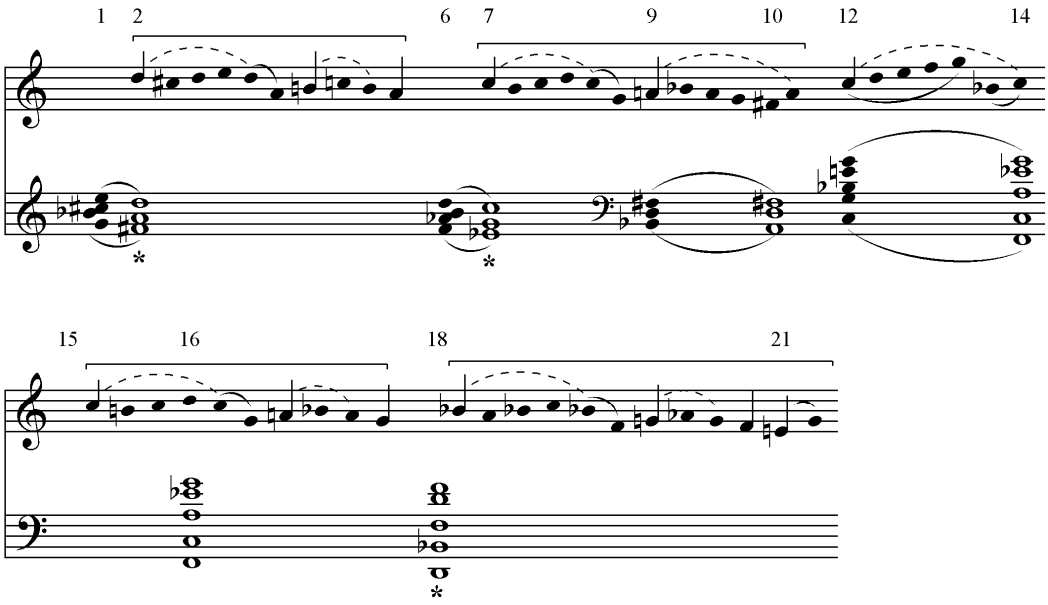
55–75	76–80	80–90
A'	**C'**	**B"**
D → C	(A♭)	c
D: VII♯ $^{4}_{3}$–I^{6} → C: VII♭ $^{4}_{3}$–I^{6} → C: melodic closure implying V–I	A♭: I $^{6}_{4}$–VI^{6}	vocal melody extending *A♭-B-D-(F)* → c: VII^{6}–I^{6}♮

Example 7.1 shows in reduced form the events in the **A** section (bb. 1–21) of *En slända* (the upper staff represents the vocal part, and the lower, the piano part). Brackets indicate the occurrences of a melodic phrase that is reiterated on different transposition levels and varies slightly. On its first appearance in bb. 2–5, the phrase begins from d^2, harmonized by a D-major six-three chord in the piano part. The next appearance of the phrase (bb. 7–10) begins a whole step lower, on c^2, harmonized by a C-minor six-three chord; the varied ending of the phrase is harmonized by a D-major six-four chord. A different melodic phrase appears in bb. 12–14, and the harmony proceeds from a C dominant-seventh chord to an F dominant-ninth chord. The bracketed melodic phrase returns in bb. 15–17, still beginning on c^2 and harmonized by the F dominant-ninth chord. With the entrance of a B♭-major chord in b. 18, the bracketed melodic phrase begins on $b♭^1$, another whole step lower. The *D* sounded on the last beat of b. 18 makes the B♭-major chord a six-three chord.

D-major, C-minor, and B♭-major six-three chords thus harmonize the beginnings of the bracketed melodic phrase in bb. 2, 7, and 18 (see asterisks in Example 7.1). A transposition pattern descending in whole steps (**T$_2$**) emerges: both the initial melodic tones

and the roots of the six-three chords outline the progression *D–C–B♭*. The whole-tone pattern acts as a backbone for the flow of harmonic events in the **A** section. Hints towards prolongational relationships between the harmonies are few. The D-major chord in b. 10 represents a return of the initial D-major chord on an associative level only; reaching the transposition level of *C* in b. 7 appears to override any prolongational relationship between the D-major chords. The C dominant-seventh, F dominant-ninth, and B♭-major chords in bb. 12–18 build a chain of fifth-related harmonies. Texture and registral placement of the chords barely underlines the functional aspect, but in the context of this song, the arrival of the B♭-major triad serves as a resolution.

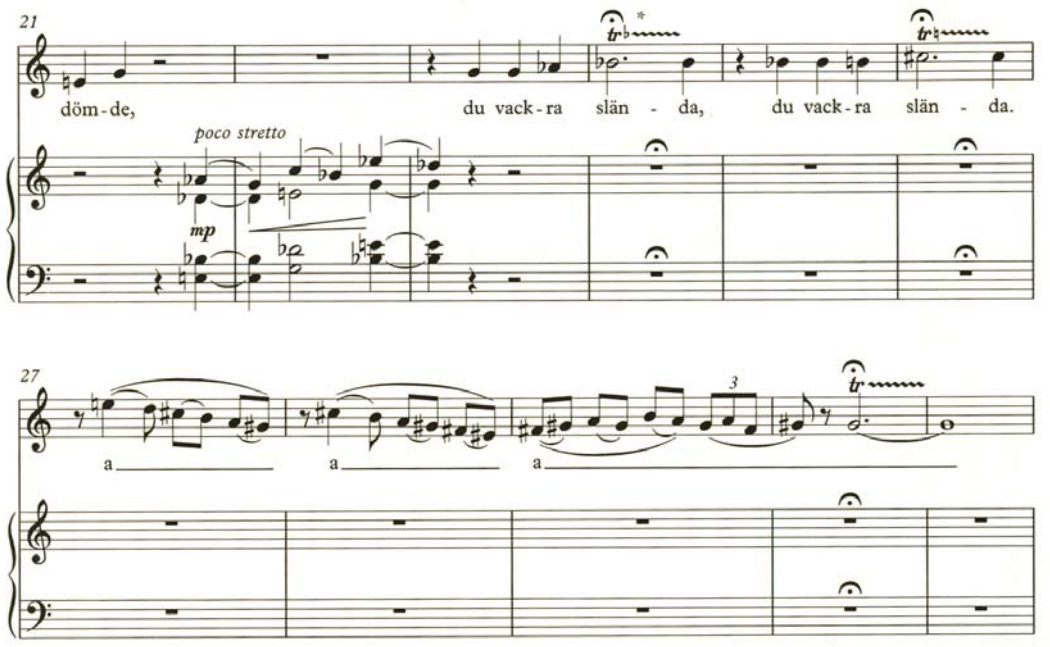
Example 7.1 Reduction of the **A** section of *En slända*.



The **B** section (bb. 22–31; Example 7.2) follows the **A** section with no distinct boundary. The last two notes of the vocal melody (*e*^{1}–*g*^{1}) at the end of the **A** section (b. 21, also visible in Example 7.2) anticipate the diminished-seventh chord *E-G-B♭-D♭* that is extended in the piano part in bb. 22–23. In bb. 23–27, the *g*^{1}–*a♭*^{1}–*b*^{1}–*b♮*^{1}–*c♯*^{2}–*e*^{2} progression of the vocal melody outlines the same chord and invokes an octatonic scale. Having reached *e*^{2} in b. 27, the unaccompanied vocal melody meanders down an F♯-minor scale and, still unaccompanied, ends on *g♯*^{1} in b. 30. The melodic closure implies a half

cadence in F♯ minor (with an implied f♯: I in b. 29 followed by an implied f♯: V in b. 30), thus suggesting F♯ minor as the local harmonic center.

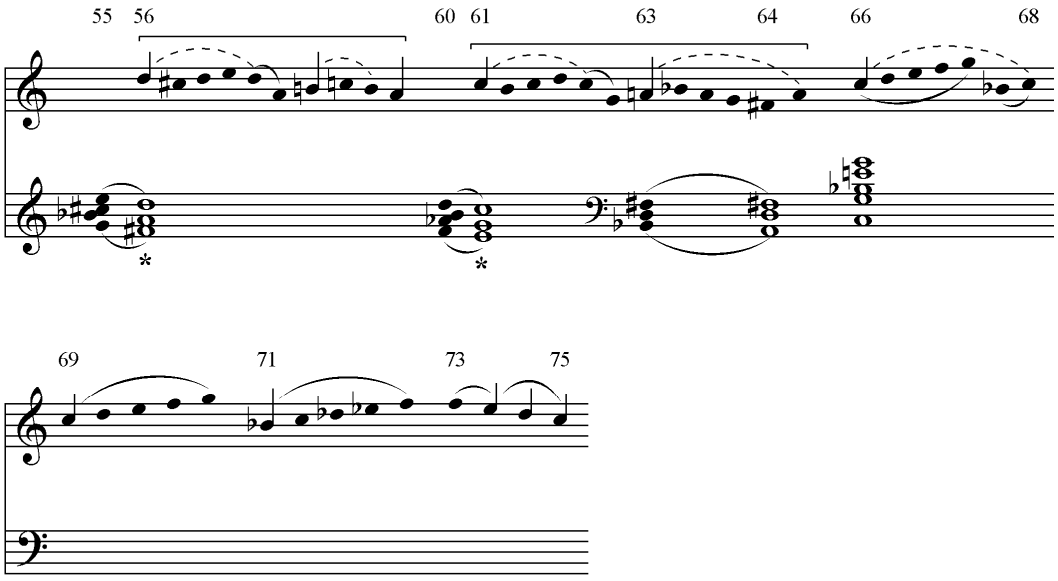
Example 7.2 Last bar of the **A** section (b. 21) and the **B** section (bb. 22–31) of *En slända*. *Jean Sibelius Works* Vol. VIII/2 (1998); © by Breitkopf & Härtel, Wiesbaden.



The **C** section (bb. 32–44) begins with a leap in the vocal melody from $c♯^2$ to $f♯^2$, as if continuing in the F♯-minor realm of the previous section. The harmony, however, points towards A major: two arpeggiated chords, an A-major added-sixth chord and a C♯-minor chord, both with *E* in the bass, alternate in the piano part in bb. 33–40. Before the suggested A major receives any confirmation, the mode changes to minor. The chord in b. 41 ($f♮^1$-a^1-e^2-a^2) appears as a predominant chord in A minor, but never resolves. However, the subsequent unaccompanied melodic closure, which ends on a^1, implies a V–I progression in A minor and closes the **C** section. The **B'** section (bb. 45–54) is essentially similar to the **B** section (see Example 7.2 above), but transposed a whole tone higher (a $\mathbf{T_2}$ relationship). The extended diminished-seventh chord is now *F♯-A-C-E♭*, the octatonic passage in the vocal melody contains the tones a^1–$b♭^1$–c^2–$d♭^2$–$e♭^2$–$g♭^2$, and the section ends with an implied half cadence in A♭ minor.

The return of the initial material in b. 55 is the most important structural landmark in *En slända*. The **A'** section (bb. 55–75) begins with a modified restatement of the first 14 bars of the **A** section.[3] Deviating from the **A** section, however, the six-three chord in b. 61 is a C-*major* chord, and no F dominant-ninth chord appears in b. 68 (Example 7.3). The continuation includes entirely new material and, alternatively, could have been treated as an independent formal section. The unaccompanied vocal melody outlines the ascending pentachords of C major (c^2–d^2–e^2–f^2–g^2) and B♭ minor ($b♭^1$–c^2–$d♭^2$–$e♭^2$–f^2) as two distinct phrases in bb. 69–70 and 71–72. An unaccompanied melodic closure, implying a V–I progression in C major, follows in bb. 73–75. The B♭-minor pentachord in bb. 71–72 may on some level be considered reflective of the transposition level of *B♭* approached in the end of the **A** section, but the closure at the end of the **A'** section, however, clearly shifts the focus to C major as the local harmonic center.

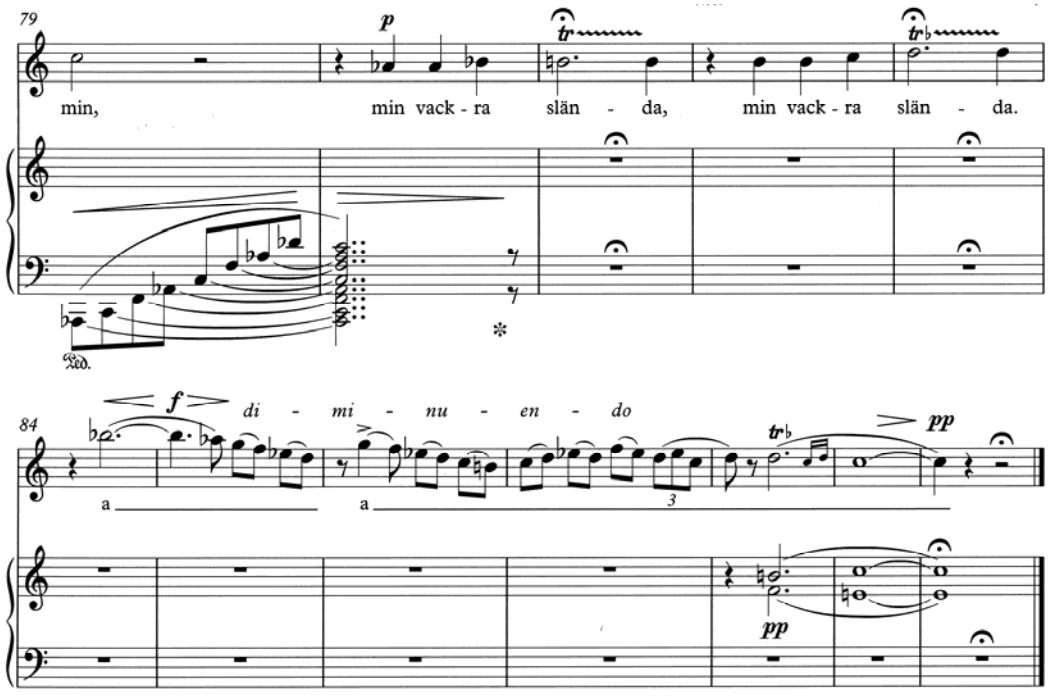
Example 7.3 The **A'** section (bb. 55–75) of *En slända*.



[3] The tone *B♭* mediates the transition from the preceding **B'** section, which ends on $b♭^1$ in the vocal melody, while the highest note in the piano part in the beginning of the **A'** section is $b♭^2$.

The **C'** section (bb. 77–80) is a short recollection of the **C** section: an A♭-major six-four chord proceeds to an F-minor six-three chord, both arpeggiated similarly to the chords in the **C** section. The chords imply A♭ major as the harmonic center (but notably their relationship to each other differs from that in the **C** section). Example 7.4 shows the last two bars of the **C'** section and the entire **B"** section. The **B"** section begins as yet another whole-tone transposition of the material of the **B** section, but without the extended diminished-seventh chord in the piano part. Beginning seamlessly on the F-minor chord that ended the **C'** section, the vocal melody sounds the progression $a\flat^1$–$b\flat^1$–$b\natural^1$–c^2–d^2 in bb. 80–83. Notably, this progression is not octatonic, but implies an underlying pitch collection of C minor, the center that then seems to govern until the end of the song. In b. 84, the vocal melody leaps to $b\flat^2$ and meanders down a C-minor scale (instead of a B♭-minor scale, as the transposition pattern established in the **B** and **B'** sections would suggest). Deviating from the previous occurrences of the **B** material, the piano joins in the closure, and a VII^6–I$^6\natural$ progression in C minor appears in bb. 88–90, closing the song on a C-major six-three chord.

Example 7.4 End of the **C'** section and the **B"** section (bb. 79–90) of *En slända*.
Jean Sibelius Works Vol. VIII/2 (1998); © by Breitkopf & Härtel, Wiesbaden.

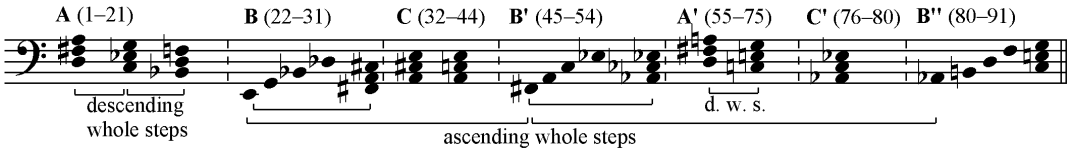


The harmonic structure of *En slända* is truly wandering. Harmonic events on the musical surface – the weak functional closures and melodic closures implying functional harmony – frequently draw associations to classical syntax. The closures are not, however, strong enough to establish key areas; perhaps indicative of this, Sibelius wrote the entire song with no key signature, using only temporary accidentals. Instead of relating to each other by prolongation, the transient harmonic centers combine to form a fundamentally chromatic background structure. Example 7.5 illustrates the logic of that harmonic structure, with harmonic centers appearing as root-position triads and the diminished-seventh chords in the **B**, **B'**, and **B"** sections as arpeggios. Sibelius utilizes whole-tone (**T**$_2$) relationships in two ways. Firstly, the harmonic centers in the **A** (D major, C minor, B♭ major) and **A'** (D major and C major) sections are based on a whole-tone descent; the similar melodic phrases appearing on each transposition level clarify the whole-tone connection. Secondly, the **B**, **B'**, and **B"** sections stand in an ascending whole-step relationship to each other, and the **B** and **B'** sections also *include* an ascending whole step. Notably, in the **B**, **B'**, and **B"** sections, Sibelius utilizes all three diminished-seventh chords. Together, the roots of these diminished-seventh chords (*E*, *F♯*, *A♭*) and the harmonic centers in the **A** and **A'** sections (*D*, *C*, *B♭*) combine to form a whole-tone scale; from this viewpoint, the root *A* in the **C** section is a contrasting element.

The octatonic scale fragments in the **B** and **B'** sections also detach the musical surface from a diatonic framework, while in the **B"** section, the corresponding scale fragment appears to derive from the diatonic pitch collection of C minor. This serves to prepare for the deviation of the latter part of the **B"** section from the pattern of rising whole tones established in the **B** and **B'** sections by taking the last melodic phrase to C minor instead of to the anticipated B♭ minor (C minor, of course, can be considered a whole-tone transposition of the evaded B♭ minor). The final harmonic center, introduced as I♮^{6} of C minor, appears as a C-major triad in Example 7.5. In the context of this song, an ending on a six-three chord seems not only entirely satisfactory, but also reflective of the general avoidance of strong cadences. The final C-major chord relates to none of the preceding harmonic centers through prolongation; in general, connections between recurring harmonic centers in *En slända* may best be described as associative. Thus, on an associative level, the local harmonic center C major in the end of the **A'** section lays the foundation for ending on a C-major chord. As noted above, the **B"** section provides a local

C-minor context for the last C-major chord, but in the context of the entire song, the structural compulsion for *En slända* to close on a C-major chord seems to be weak.

Example 7.5 Overview of the harmonic structure of *En slända* (with the harmonic centers shown as root-position triads).



Aspects of text

Oscar Levertin's poem *En slända* ("A Dragonfly") was published in his second anthology of poems, titled *Nya dikter*, in 1894.[4] The poem is a symbolist depiction of the fleeting nature of happiness and the transience of life's joyous moments. In the first of three strophes, the speaker of the poem (in first person) describes a dragonfly that flew into his room, where he sat with a book, sunken in heavy thoughts. The speaker tells how the dragonfly came to his soul "with all of summer" ("med hela sommarn") and made him forgot his "old sorrow" ("gammalt svårmod"). The first strophe ends with the line "O beautiful dragonfly" ("Du vackra slända"); a similar line returns like a motto towards the end of each strophe. The second strophe brings about a change: just as the poem's speaker "exulted" ("jublade") because the dragonfly was now his, it flew out the same way it had come in. The strophe ends with the motto line "O bewitching dragonfly" ("Du trolska slända"). The third strophe reveals the meaning of the dragonfly: it evokes in the speaker the memory of a lost love, likely the reason for his heavy heart. He describes a farewell scene from the past and reassures: "No bitterness was in the cup we drank clean" ("Ej beska fanns i begarn, som vi tömde"). He states that his loved one was the sun, while he was but a mere shadow, and now urges the other to move on: "Fly bright one, fly blue one, may you find the the joys of summer." ("Flyg ljus, flyg blå, än sommarlycka finn.") The motto line "My beautiful dragonfly" ("Min vackra slända") closes the poem.

[4] Sibelius used the first edition as his text source (Tiilikainen 1998b, 204).

The flow of transient harmonic centers, weak closures, and fragmentary phrase structure in Sibelius's setting of *En slända* beautifully express the central idea of the poem: the transience of happiness. Just as the speaker of the poem hopes in vain to keep the unpredictable dragonfly with him, so the wandering structure of the music attempts to hold onto harmonic centers that inevitably prove fleeting. By means of tone painting, the capricious character of the music also evokes the image of a dragonfly flying around in the room and characteristically pausing all the while. In Sibelius's setting, the first strophe of the poem involves the **A** and **B** sections, the second strophe, the **C** and **B'** sections, and the third strophe, the **A'**, **C'**, and **B"** sections. Significantly, each of these units ends with material from **B**. The three motto lines "O beautiful dragonfly" / "O bewitching dragonfly" / "My beautiful dragonfly" appear, each in turn, on the three upward octatonic scale fragments that outline the three diminished-seventh chords; the trills associate with the tremulous wings of the dragonfly. The subsequent unaccompanied, languishing minor-mode (F♯ minor / A♭ minor / C minor) melodies are sung with the vowel "a." Such vocalised passages are rare in Sibelius's vocal music.

The blooming harmonies in the **C** section accompany the happiness of the poem's speaker over the dragonfly in the beginning of the second strophe; the melodic closure on A minor in the end of the **C** section, in turn, coincides with the line where the dragonfly flies away. The **A'** section describes the farewell scene; the line "may you find the joys of summer" belongs to the unaccompanied C-major melodic closure at the end of the section. The subsequent **C'** section seems to be a reminiscence of things past regarding both the music and the poem: the blooming texture of the music and the poem's line "you blessed one, who once were mine" ("välsignade som en gång varit min") directly associate with the **C** section, where the speaker "exulted" because the dragonfly now belonged to him. The **B"** section appears to end the song in C minor, but the final chord is a C-major six-three chord. Associative connections appear between the final harmony and the preceding material in both the music and the text. By the closure at the end of the **A'** section, C major associates with the joys of summer ("sommarlycka"), and C-major pentachords in the vocal melody associate with "all the summer" ("hela sommar"; bb. 12–13), "you were the sun" ("du var sol"; b. 66), and "fly bright one" ("flyg ljus"; bb. 69–70). As a last glimpse of light, the beautiful and bright memory of the dragonfly – the final C-major chord – lightens up the melancholy mind of the speaker of the poem.

7.2 *Under strandens granar* (Op. 13 No. 1)

Sibelius completed *Under strandens granar* in the summer of 1892 during his honeymoon trip in Monola, near Lieksa in Eastern Finland.[5] As noted in Section 4.1, Sibelius also acquainted himself with Finnish rune melodies on this same trip, and particular modal characteristics, discussed in detail below, suggest that these rune melodies had an impact on *Under strandens granar*. The general character of the wide and episodic song, however, could perhaps best be described as melodramatic.

Figure 7.2 shows an overview of the formal sections of *Under strandens granar*, the harmonic centers that govern each section, and the main harmonic events. The song can be divided into seven sections, labeled **ABCA'B'DA"**. The form thus resembles a rondo, where the **A** and **B** sections return in varied forms. Cadences and other closures as well as distinctive changes in the motivic content, texture, and register separate the sections from each other. With regard to harmony, the **A**, **A'** and **A"** sections provide a stable backbone for the structure, while the other sections are more transitory. The **A** section (bb. 1–14) is based on an extension of a C♯-major chord, which first represents the tonic of C♯ Ionian-Aeolian mode.[6] However, the section closes with a V–I cadence, a gesture belonging to the classical realm of C♯ major.[7] The **B** section (bb. 15–22) begins a more roaming approach and, through similar gestures, transiently tonicizes first A♯ minor and then C♯ minor. For the **C** section (bb. 22–38), the key signature changes from three sharps to one flat. The harmonic centers of D minor and B♭ major are implied but not established, and in the end of the section, A major is established as the harmonic center by an emphatic "modified V–I cadence" (explained below).

The **A'** section (bb. 39–50) begins similarly to the **A** section, but is transposed to B♭ Ionian-Aeolian; the key signature also changes to three flats. Deviating from the **A** section

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[5] *Under strandens granar* was first performed by Abraham Ojanperä, baritone, and William Humphrey Dayas, piano, on 16 December 1892 at the Music Institute of Helsinki; see Section 1.1 for short excerpts from critiques of that first performance and of the entire Op. 13 collection. The song was first published by Otava in 1892.

[6] As explained in Section 4.1, the C♯ Ionian-Aeolian scale consists of a lower Ionian and upper Aeolian pentachord containing the tones *C♯–D♯–E♯–F♯–G♯–A–B*.

[7] The vocal melody enters on the upbeat to b. 3, after two bars of tremolo texture in the piano part; to explain the relatively complicated formal design of *Under strandens granar* in an informative manner, the analysis treats these two introductory bars, as well as the subsequent piano interludes and postlude, as integral parts of the seven sections.

that extended a single chord, the **A'** section closes with a V^7–I cadence in E♭ minor. The **B'** section (bb. 51–58) is essentially a transposed version of the **B** section, with transient tonicizations of E♭ minor and F♯ minor. In the penultimate bar of the section (b. 57), the key signature switches back to three sharps. The **D** section (bb. 59–65) is based on an extension of a D-major chord. The **A"** section (66–82) returns to the initial thematic material in the initial C♯ Ionian-Aeolian mode. In b. 76, a V^7–I cadence shifts the focus to F♯ minor. The passage in bb. 77–79 brings the vocal melody to an end and attempts to introduce B major as a possible harmonic center. In the subsequent bb. 80–82, however, the piano takes the music back to F♯ minor, interpreting the B-major chord as IV♯ and closing the song with an f♯: VII^6–I♯ progression. The song thus begins on the tonic of C♯ Ionian-Aeolian and ends, after diverse turns, on an F♯-major chord.

Figure 7.2 Form, harmonic centers, and main harmonic events in *Under strandens granar*. Implied harmonic centers appear in parentheses, and "IA" refers to Ionian-Aeolian mode.

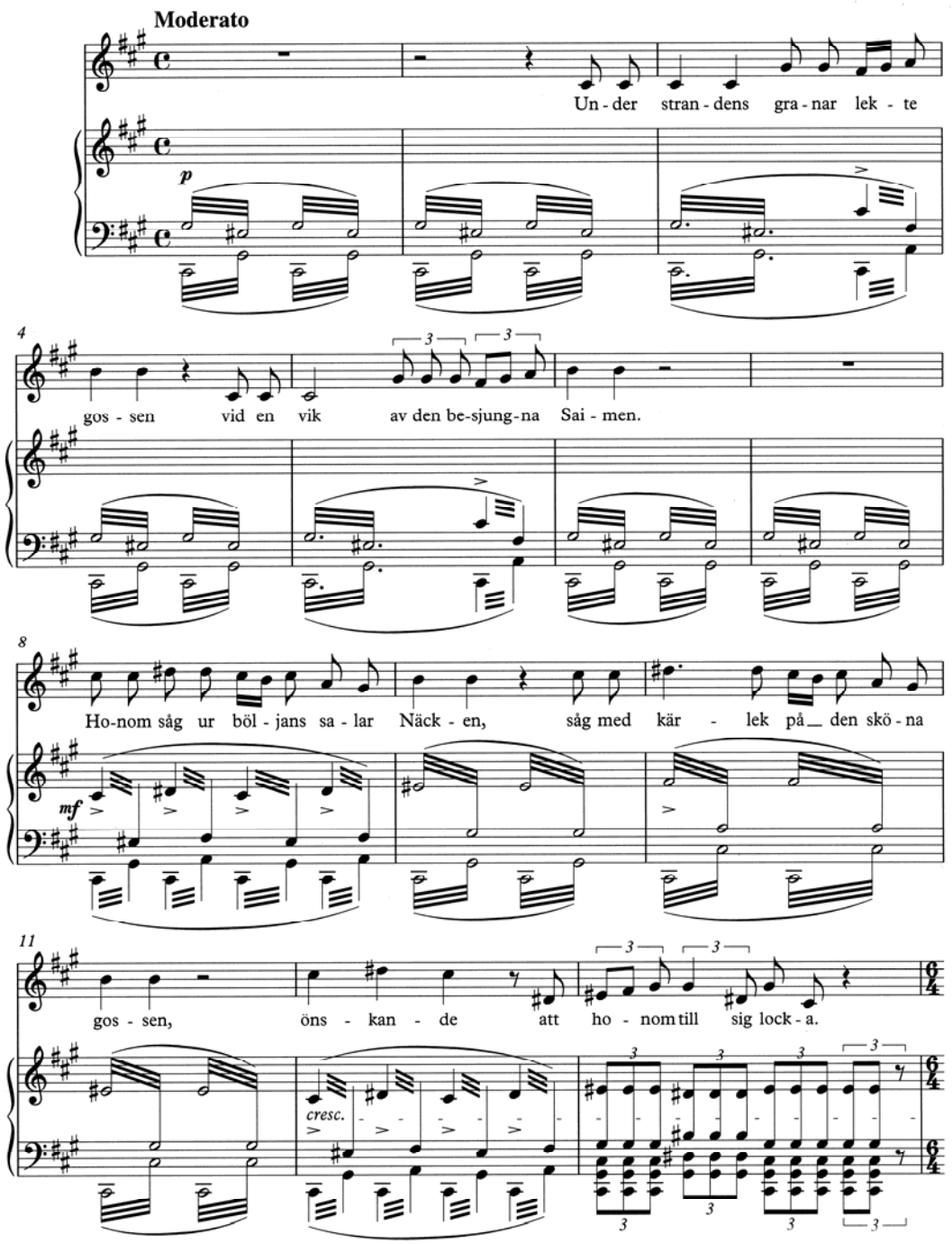
BB.	1–14	15–22	23–38
SECTION	**A**	**B**	**C**
HARMONIC CENTER	C♯	a♯–c♯	(d–B♭) → A
HARMONIC EVENTS	$C♯^{IA}$: I → C♯: V–I		→ A:"V–I"

39–50	51–58	59–65	66–82
A'	**B'**	**D**	**A"**
B♭ → e♭	e♭–f♯	D	C♯ → f♯ → (B) → f♯
$B♭^{IA}$: I → e♭: V^7–I		D: I ext.	$C♯^{IA}$: I → f♯: V^7–I → f♯: IV♯–VII^6–I♯

Example 7.6 provides a closer look at bb. 1–13 of the **A** section (bb. 1–14). After two bars of tremolo on a C♯-major chord in the piano part, the vocal melody enters on the upbeat to b. 3. In the piano part, neighboring six-four and six-four-two chords (see bb. 3, 5, 8, 10, and 12), all within the tremolo texture, extend the C♯-major chord. In bb. 4, 6, 9 and 11,

the *b*♭s in the vocal melody become emphasized by their rhythm and position as the final notes of the melodic phrases. The vertical sonority in these bars has the same pitch content as V^7 of F♯ major/minor, but here the "sevenths" (*b*♭s) show no tendency to resolve downwards, as they would in a classical context. Instead, the *b*♭s represent $\hat{7}$s in C♯ Ionian-Aeolian mode. The short melodic phrases ending on the two stressed quarter-note *b*♭s allude to rune singing and support, albeit indirectly, the modal reading. The V–I cadence in b. 13, a harmonic gesture derived from the classical realm, is separated from the preceding material in terms of texture and acts as the endpoint of the extension of the C♯-major chord. Bar 14 (not shown in Example 7.6) forms a short piano postlude for the **A** section and extends the C♯-major chord one bar further. As a characteristic gesture, the third has been omitted from the C♯-major chord for the latter half of b. 14.

Example 7.6 Bb. 1–13 of *Under strandens granar*:
Jean Sibelius Works Vol. VIII/2 (1998); © by Breitkopf & Härtel, Wiesbaden.



Example 7.7 outlines the harmonic structure of the **B** and **C** sections (bb. 15–22 and 23–38). A fermata on the bar line precedes b. 15. The **B** section consists of two similar gestures, which tonicize first A♯ minor (B♭ minor; in bb. 15–18) and then C♯ minor (in bb. 19–22). The C-minor and F dominant four-three chords that precede the A♯-minor tonic alternate in the piano's tremolo texture over bb. 15–16, but the vocal melody, which outlines the progression g^1–$e♭^1$–c^1 in the first half of b. 16 and $f♮^1$–a^1 in the second half of the same bar, supports their interpretation as adjacent block chords. The same applies to the harmonies preceding the C♯-minor tonic (see bb. 19–20). In bb. 17–18 and 21–22, the local tonics are extended by a neighboring $\hat{1}$–$♮\hat{2}$–$\hat{1}$ motion (a modal coloring element) and further confirmed by $\hat{3}$–$\hat{2}$–$\hat{1}$ progressions in the piano part.

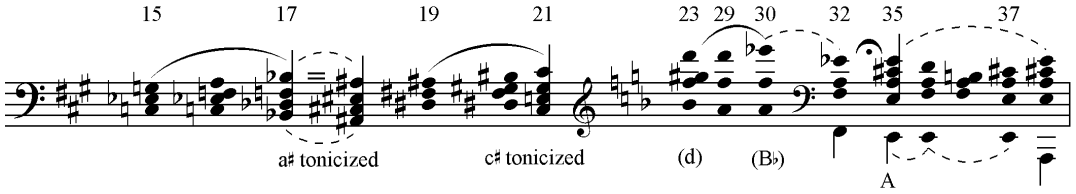
The beginning of the **C** section is distinguished from the preceding material in terms of an upward register leap in the piano part (b. 23). Uncertainty regarding the harmonic center prevails in the beginning. The vocal melody and the extended tremolo chord in the piano part – which appears as a German sixth chord in D minor, with $b♮^1$ in b. 23 and the perpetual e^2s interpreted as embellishing elements – suggest the possibility of D minor as the harmonic center. However, D minor never receives confirmation, so the D-minor six-four chord in b. 29 serves only as a contrapuntal bridge to the F dominant-seventh chord that enters in b. 30. The chord is first extended in the upper register as a six-five chord in bb. 30–31. In b. 32, the root *F* is emphatically added to the chord, as the texture changes from tremolo to a bass pedal point with eighth-note block chords above. The dominant-seventh chord and the vocal melody suggest B♭ major as the harmonic center.

After a fermata on the bar line between bb. 34 and 35, however, the orientation changes: with the F dominant-seventh chord (retrospectively) reinterpreted as a German sixth chord, an A-major six-four chord, suggesting a dominant function in A major, enters.[8] Instead of a standard V^{6}_{4}–$^{5}_{3}$, the A-major chord is first extended by neighboring harmonies on a pedal point *E*; finally, the bass leaps down to A with no intervening root-position dominant: the leading tone *G♯* is avoided altogether. This "modified V–I cadence" suggests A major as the harmonic center, but despite the classical fifth relationship in the bass, the parallel chord progressions in the middle voices point towards the modal realm and an underlying scale of A Ionian-Aeolian. The final bar in the **C** section (b. 38, not shown in the Example) involves a progression of block chords (G minor–A major–G minor–F

[8] Preceded by a fermata, bb. 35–38 could also be considered an independent section, but such a view would underestimate the strong harmonic connection between bb. 35–38 and the preceding material.

major–E major–A major) in the piano part. The parallel voice leading alludes to modality, but the framing G-minor and A-major chords also associate with IV and V in D minor.

Example 7.7 Harmonic structure of the **B** and **C** sections of *Under strandens granar*.



The **A'** section (bb. 39–50) begins with a B♭-major tremolo in the piano part. The transition from the A-major chord that ended the **C** section resembles a V–VI progression in D minor, but the large drop in register between the chords downplays functional associations. Transposed to B♭ Ionian-Aeolian, the **A'** section proceeds similarly to the **A** section until b. 49, where a V^7–I cadence in E♭ minor occurs. The turn towards E♭ minor realizes the latent dominant potential of B♭, which, from a classical viewpoint, Ionian-Aeolian mode possesses. Appearing in the vocal melody in bb. 40, 43, 45, and 47, the tone *a♭*^{1} acts as the $\hat{7}$ of B♭ Ionian-Aeolian mode, with no tendency to resolve downwards. In b. 49, when *a♭* integrates into the harmony in the piano part, it takes on the role of the seventh of a B♭ dominant-seventh chord and resolves, according to classical principles, to *g♭*. From a classical viewpoint, the entire extended B♭-major chord in bb. 39–49 may be retrospectively viewed as representative of the dominant function in E♭ minor. The last bar of the **A'** section (b. 50) is gesturally similar to b. 14, which ends the **A** section, but the harmonic content is different. Instead of merely extending the E♭-minor tonic, a harmonic progression E♭ minor–G♭ major arrives, which casts doubt on the stability of the E♭ minor just reached.

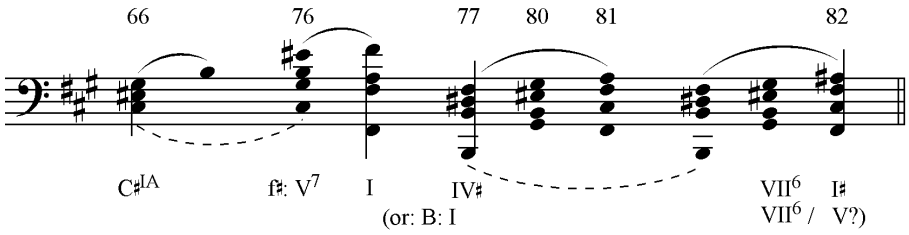
The **B'** section (bb. 51–58) is essentially a transposed version of the **B** section, with tonicizations of E♭ minor (b. 53) and F♯ minor (b. 57). An accented augmented-sixth chord on *E♭* at the end of b. 58 serves as a link to the **D** section (bb. 59–65). The **D** section introduces a new, gently rocking texture and a local key of D major. Three II^6–V progressions, each spanning two bars, extend the D-major tonic on a *D* pedal point. The

pedal point is then abandoned in the last bar of the section (b. 65), where a tonic–dominant alternation ends on a dominant chord. This A-major chord implies no half cadence, but smooths the transition to the C♯-major chord in the beginning of the subsequent **A"** section.

Example 7.8 outlines the harmonic structure of the **A"** section (bb. 66–82). After a fermata on the bar line between bb. 65 and 66, the section begins similarly to the **A** section and in the initial C♯ Ionian-Aeolian mode. The roles of the voice and piano differ from the **A** section: after the first phrase (bb. 67–68), performed by voice and piano, the piano repeats the phrase alone in bb. 69–70; similarly, the piano repeats the phrase of bb. 71–72 in bb. 73–74. A V^7–I cadence to F♯ minor, similar to the E♭-minor cadence at the end of the **A'** section, appears in b. 76. The cadence could close the structure, but the song does not end yet: in bb. 77–79, a rhetorically emphatic extension of a B-major chord casts doubt on the authority of the F♯ minor just reached. The passage resembles the extension of the A-major chord at the end of the **C** section (bb. 35–37); bb. 77–79, however, give no impression of a cadential gesture, because no fifth progression occurs in the bass. The vocal melody closes on $f♯^2$ with the support of the B-major chord in b. 79, and in bb. 80–82, the piano alone completes the harmonic structure. With the B-major chord functioning as the IV♯ of F♯ minor, the tonic of F♯ minor is approached through a f♯: IV♯–VII^6–I progression in b. 81, and a restatement of the progression leads to an F♯-major chord (f♯: I♯) on the first beat of b. 82. In the final b. 82, the F♯-major chord is extended through a gesture similar to that in bb. 14 and 50; the third of the chord has been omitted from the latter half of b. 82.

Similarly to the **A'** section, bb. 66–76 may be retrospectively interpreted as an extended dominant that resolves to the F♯-minor tonic. Connecting the F♯-minor chord of b. 76 and the F♯-major chord of b. 82 through prolongation is apparently possible, but the hierarchy between these chords remains unresolved in Example 7.8, mainly because the relationship between the B-major chord and the final F♯-major chord remains somewhat ambiguous. Extended emphatically over several bars, the B-major chord may establish itself as a referential harmony and encourage a hearing of the final F♯-major chord as the dominant of B major. In any case, the structure of *Under strandens granar* closes ambiguously.

Example 7.8 Harmonic structure in the **A"** section of *Under strandens granar*.



In its entirety, *Under strandens granar* is structured by recurring thematic and textural elements: the return of the initial material (**A** section) in bb. 39 (**A'** section) and 66 (**A"** section), the similar **B** and **B'** sections (bb. 15–22 and 51–58), and the similar passage occurring towards the end of the **C** (bb. 35–37) and **A"** (bb. 77–79) sections. From the viewpoint of harmony, transposition plays an important role: the **A** and **A'** sections relate to each other through transposition by a minor third (**T**$_3$), and the **B** and **B'** sections through transposition by a perfect fourth (**T**$_5$). The return of the initial C♯ Ionian-Aeolian mode in the **A"** section is the most significant landmark in the harmonic structure. The C♯-major chords in the beginning of the **A** and **A"** sections do not appear to relate to each other through prolongation, but rather form a frame for intervening material that deliberately seeks to disengage itself from prolongational commitments. The return to the C♯-major chord, then, does not appear as the restatement of a chord that has been in control throughout the structure, but literally as a *return* to a referential point which the music had temporarily abandoned. After the return, the music takes a final turn towards F♯ minor (or F♯ major/minor).[9] The structure of *Under strandens granar* may best be described as episodic; Section 7.4 will address its relationship to directional models.[10]

Although episodic, the structure of *Under strandens granar* is not arbitrary. Example 7.9 shows the harmonic centers on the *Tonnetz*; Example 7.9a involves the **ABC** sections, 7.9b, the **A'B'D** sections, and 7.9c, the **A"** section. The example illustrates the fact that common tones act as an important unifying factor in the song, as the harmonic centers circulate in

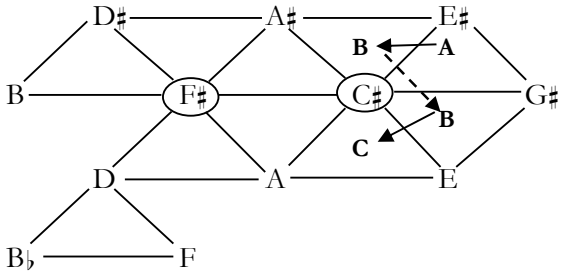
[9] The passage in bb. 77–82 could be considered an instance of F♯ major/minor according to the Romantic practice of merging together the parallel major and minor keys into a single "chromatic key" (see Section 3.3).

[10] The absence of a prolongational relationship between the C♯-major chords and the nature of the material within the C♯-major frame preclude reading the entire structure as a large V–I auxiliary cadence in F♯ minor.

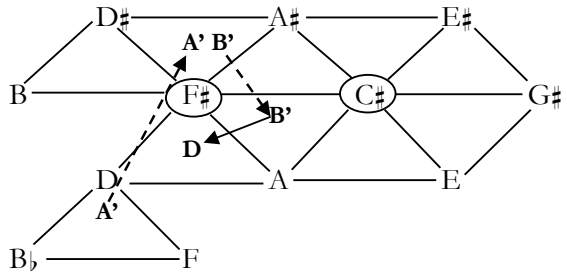
the neighborhoods of *C♯* and *F♯*. The **ABC** part of the structure contributes to establishing the neighborhood of *C♯*: the harmonic center is C♯ major in the **A** section, A♯ minor and C♯ minor in the **B** section, and A major in the **C** section (after the implications towards D minor and B♭ major, not illustrated in the example). Moving on to the **A'B'D** part of the structure, the B♭ major of the **A'** section resembles a blind leap. The motion to an E♭=D♯-minor chord, however, brings the music to the neighborhood of *F♯*. The **B'** (E♭=D♯ minor and F♯ minor) and **D** (D major) sections even further establish the neighborhood of *F♯*. Note that the path from the **B** section to the **C** section is similar to the path from the **B'** section to the **D** section: only the neighborhood changes. The **A"** section takes advantage of both neighborhoods. The initial C♯-major harmonic center belongs to the neighborhood of *C♯*, but the emphatic B-major chord, implied as a harmonic center, belongs to the neighborhood of *F♯*. Worth noting is that F♯ minor and F♯ major, the most important harmonic centers in the **A"** section, are the only two consonant triads that belong to the neighborhoods of both *C♯* and *F♯*. When the third of the F♯-major chord is finally omitted, the last sonority of the song consists only of the tones *F♯* and *C♯*, the centers of the two neighborhoods.

Example 7.9 Overview of the harmonic structure of *Under strandens granar* on the *Tonnetz*: a) the **ABC** sections, b) the **A'B'D** sections, and c) the **A"** section. Continuous arrows depict harmonic motion between the sections, and broken arrows, harmonic motion within a single section.

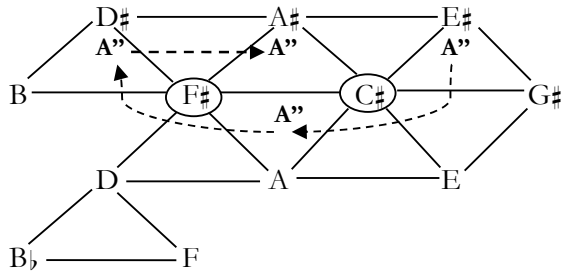
a)



b)



c)



Within the pan-triadic and chromatic background structure, where harmonic centers circulate in the neighborhoods of *C♯* and *F♯*, *Under strandens granar* involves both classical and modal syntaxes. The **A**, **A'**, and **A"** sections all reveal a transition from modal to classical syntax. In the **A'** and **A"** sections, the change of syntax becomes evident in the single tone (*a♭* in the former, *b* in the latter) that first serves as the $\hat{7}$ of the Ionian-Aeolian mode and then as the seventh of a dominant-seventh chord, resolving accordingly. Modal and tonal syntaxes also intermingle in the **B** and **B'** sections as well as in the "modified V–I cadence" towards the end of the **C** section. Even at the end of the song, Sibelius avoids a standard V–I cadence and allows the final F♯-major chord to be reached through a VII^6–I progression; moreover, as discussed above, the final chord could be interpreted alternatively as B: V.

Aspects of text

Johan Ludvig Runeberg's poem *Under strandens granar* ("Under the Fir Trees by the Shore") was published in his first anthology of poems, titled *Dikter*, in 1830.[11] The poem belongs to the first of Runeberg's two cycles of *Idyll och epigram* ("Idylls and epigrams"), which are lyrical poems inspired by Serbian folk poetry.[12] "Idylls and epigrams" are typically concentrated and lyrical, but *Under strandens granar* is relatively wide and dramatic and, with its emphasis on narration, resembles a ballad.

Under strandens granar relates to the same myth of the watersprite that was previously discussed in connection with *Näcken* in Section 6.3: according to a folklore belief, the watersprite, a mean water deity, lured people into the water to drown. The poem consists of two large strophes. The first strophe describes a boy who plays under the fir trees on the shore of the "fabled lake Saimaa" ("den besjungna Saimen"). When the watersprite sees the boy "from his halls under the waves" ("från böljans salar"), he desires "to entice him" ("att honom till sig locka"). The watersprite transforms himself into an old man and steps on the shore, but the boy pays no attention to him; he then transforms himself into a young man, also without success. Finally, the watersprite appears on the shore as a "boisterous foal" ("yster fåle"). The incautious boy leaps onto the back of the horse, "but, at that very moment, the sprite fled down and away with his splendid prize" ("Men i samma ögonblick till djupet flydde Näcken med sitt sköna byte").

The second strophe is structured very similarly to the first strophe, only the person enticed is now the boy's mother, who comes to the shore "looking for her child with sorrow and tears" ("sökande sitt barn med sorg och tårar"). The watersprite sees the woman and desires to entice her, too. Again, the watersprite appears in three forms, of which the woman ignores the first two: an old man and a young man. Finally, the watersprite transforms himself into the boy, "happily lying and rocking in the waves" ("låg han glad och vaggade på vågen"). When the mother sees her son, she runs "out into the waves" ("ut i böljan") to save him, "but, at that very moment, the sprite fled down and away with his splendid prize."

Sibelius's setting of *Under strandens granar* reflects the dramatic events of the poem with sudden and dramatic changes enabled by its episodic structure. The modal features

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[11] According to Tiilikainen (1998b, 194), Sibelius probably used as his text source the first volume of *Johan Ludvig Runebergs samlade skrifter*, printed in 1882.

[12] Runeberg became acquainted with Serbian folk poetry when he translated Paul von Goetze's collection *Serbische Volkslieder* from German to Swedish in 1830 (Oksala 2004, 36).

can be interpreted as archaic elements, as Tawaststjerna (1992, 240) suggests, and the open fifths and parallel triads could also reflect the "otherness" and supernatural character of the watersprite. The first large strophe of the poem involves the **A**, **B**, and **C** sections of the music, and the second strophe, the **A'**, **B'**, **D**, and **A"** sections. The **A** section, beginning in C♯ Ionian-Aeolian mode, corresponds to the lines where the boy plays on the shore and the watersprite decides to entice him. The wild motive in b. 14 appears as a kind of *Leitmotiv* of the watersprite. The two tonicizations (A♯ minor and C♯ minor) in the **B** section correspond to the watersprite's two futile attempts to entice the boy. During the **C** section, the watersprite transforms into the foal. The tremolo passage implying first D minor and then B♭ major is full of silent tension, as the boy becomes interested in the foal; when the F dominant-seventh chord receives the bass tone *F* and the texture changes, the boy jumps onto the back of the horse for a wild ride. But all is not as it appears: the foal transforms back into the watersprite, and the F dominant-seventh chord that was introduced as the dominant of B♭ major becomes a German-sixth chord of A major. The line "but, at that very moment, the sprite fled down and away with his splendid prize" appears within the "modified V–I cadence" that ends the **C** section. The wild and violent character of the passage culminates in the accented parallel chords in b. 38.

Recurring elements in the music reflect the many parallels between the two strophes of the poem. When the second strophe begins and the mother comes to the shore, the **A'** section repeats the material of the **A** section a minor third lower, on the level of B♭ Ionian-Aeolian, as if sorrowfully dampened. Also, the cadence to E♭ minor at the end of the section, which occurs in the place where a major cadence occurred in the **A** section, appears to reflect the mother's worried state. After the cadence, the *Leitmotiv* of the watersprite sounds again. In the **B'** section, a transposed repetition of the **B** section, the two tonicizations (E♭ minor and F♯ minor) again reflect the idea of the watersprite's two futile attempts to entice his victim. The rocking texture and the extension of a D-major chord in the **D** section directly associate with the watersprite's third disguise, the boy gently "rocking in the waves." When the mother sees the boy at the beginning of the **A"** section, the material of the **A** section and the C♯ Ionian-Aeolian mode – reminiscences of the initial situation – return. Sibelius lets the voice and piano alternate in order to regulate the remaining few lines of the poem. The mother runs into the waves, "keen to save him from danger" ("lysten att ur vådan honom rädda"), and the music closes on the F♯-minor chord in b. 76. The closure, however, turns out to be delusory: the song does not end yet and the danger remains. The passage in bb. 77–79 corresponds to the line "but, at that very

moment, the sprite fled down and away with his splendid prize" and reiterates, in a slightly varied form, the violent material during which the same line appeared towards the end of the **C** section. The piano postlude that leads to an F♯-major chord associates with the triumph of the watersprite, whose *Leitmotiv* sounds once more in the last bar. The ambiguity of the final F♯-major tonic implies, however, that the watersprite will remain unsatisfied.

7.3 *Harpolekaren och hans son* (Op. 38 No. 4)

Sibelius completed *Harpolekaren och hans son* by September 1904, the same year he completed *En slända* (see Section 7.1).[13] The song belongs to the same Opus 38 collection as *Höstkväll* (see Section 5.3), *På verandan vid havet* (see Section 6.1), and *Jag ville, jag vore* (see Section 6.4), all completed in 1903–1904. Like all the songs analyzed in this chapter, *Harpolekaren och hans son* has a peculiarly impulsive character. My analysis approaches this peculiarity from two viewpoints: by describing the overall harmonic structure, which includes both episodic and directional traits; and by describing the ways in which the harmonic progressions in the song relate to, but also challenge, prolongational models.

Figure 7.3 shows an overview of the form of *Harpolekaren och hans son*, the harmonic centers that govern each section, and the main harmonic events. On thematic and textural bases, the form of the song can be divided into five sections (**ABCA'C'**) preceded by a one-bar piano introduction. The boundaries between the sections are highlighted by distinct changes in texture and harmonic center, as well as occasional fermatas. The piano introduction (b. 1) consists of an arpeggiation of an F♯ half-diminished seventh chord. For a brief moment, the harmony raises anticipation of either G major or E minor, both of which play an important role in the song. The **A** section (bb. 2–17) begins in the key of E minor and ends on an F♯-major chord that locally represents the dominant of B minor. Based on an extended D dominant-seventh chord, the **B** section (bb. 18–36) suggests G

[13] *Harpolekaren och hans son*, published by Helsingfors Nya Musikhandel K. G. Fazer in November 1904, was first performed by Maikki Järnefelt (1871–1929), sopran, and Armas Järnefelt (1869–1958), piano, on 9 September 1904 on the premises of the Fire Brigade in Helsinki.

major as the harmonic center. The **C** section (bb. 37–53) expresses ambiguity about the harmonic center: A minor is implied but never confirmed. The section ends with melodic closure on a^1, but the final tone is harmonized by arpeggiation of an F♯ half-diminished seventh chord similar to that in b. 1.

A restatement of the piano introduction thus overlaps with the end of the **C** section and prepares for the return of the initial material in the **A'** section (bb. 54–69), the most important landmark in the structure of *Harpolekaren och hans son*. The **A'** section reiterates the **A** section almost literally, beginning in E minor and closing on the dominant of a local B minor. For the **C'** section (bb. 70–88), the key signature changes from one to two sharps. The **C'** section is a variant of the **C** section transposed upwards by a whole step ($\mathbf{T}_2$) to the level of B minor; the B minor of the **C** section is more stable than A minor was in the **C** section. An emphatically expanded D-major six-four chord in bb. 82–84 appears to turn the focus towards D major, but the last phrase (bb. 85–88) restores B minor, which is then confirmed with a V–I cadence. Thus, the overall harmonic trajectory – a rather winding one – goes from E minor to B minor.

Figure 7.3 Form, harmonic centers, and main harmonic events in *Harpolekaren och hans son*.

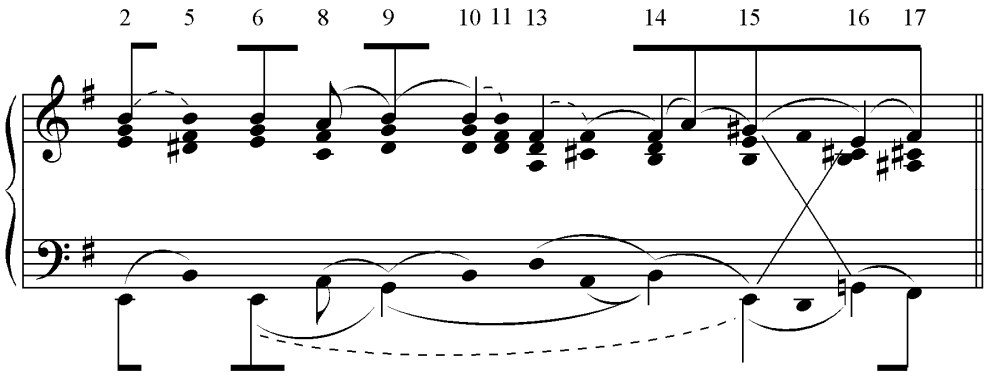
BB.	1	2–17	18–36	37–53
SECTION	Piano intr.	**A**	**B**	**C**
HARMONIC CENTER		e → b	G	(a)
HARMONIC EVENTS	f♯^{Ø7} arpeggiated	e: I → b: V	G: V^7 extended	A minor implied; goal of melodic closure (a^1) harmonized with arpeggiated f♯^{Ø7}

54–69	70–88
A'	**C'**
e → b	b → (D?) → b
e: I → b: V	B: I → (D: I$^{6?}_{4?}$) → b: V–I

Example 7.10 outlines the voice leading in the **A** section (bb. 2–17). The first phrase (bb. 2–5) begins in E minor, and although bars 3–4 already gravitate towards G major (not shown in the example), the phrase ends on the dominant of E minor. The second phrase (bb. 6–9) begins similarly to the first one, but tonicizes G major. A sequential passage, where bb. 10–11 focus on a B-minor chord and bb. 12–13 on a D-major chord, follows. My interpretation of the voice-leading structure suggests that these sequential events lead from the G-major chord of b. 9 to the B-minor chord in b. 14, a motion that is part of a larger arpeggiation of the initial E-minor chord in bb. 2–14. The B-minor chord in b. 14 begins the final phrase of the **A** section. A voice exchange beginning on the E-major chord of b. 15 – a major-mode variant of the initial tonic – precedes the F♯-major chord in b. 17 that locally represents the dominant of B minor.

Having presented a prolongational interpretation of the **A** section, it is worth pointing out that some characteristics of the harmony challenge such an interpretation. The harmonies in the piano part, which are mostly consonant triads, appear to depend heavily on the melodic line. In other words, the melodic line appears to control the harmonies – in a way similar to many modal passages in Sibelius's songs – rather than the opposite, where certain principles of harmonic organization would provide a basis for the melody. Other modal implications in the **A** section include favoring mediant relationships as well as the E-major chord in b. 15, which harmonizes the melodic tone $g\sharp^1$, a Dorian sixth in the local B-minor context. The modal implications likely contribute to the impression that in the **A** section, the relationship of surface-level harmonic events to larger-scale prolongational ideas (such as those shown in Example 7.10) is not entirely straightforward. On a chord-to-chord level, the harmonic progressions essentially follow classical syntax, but the hierarchy between the chords seems to be somewhat ambiguous or open to various interpretations; the E-major chord in b. 15, for instance, could also be a mediating element between the I and III of B minor. Sometimes the tonal implications do not seem to work together towards a common goal. For example, the harmonies in b. 4 seem to prepare for closure in G major rather than assist in the motion from e:I to e:V; in bb. 8–9, the exact same harmonies lead to a G-major chord. The voice-leading structure shown in Example 7.10 provides a framework for these somewhat impulsive surface-level elements.

Example 7.10 Voice-leading in the **A** section (bb. 2–17) of *Harpolekaren och hans son.*



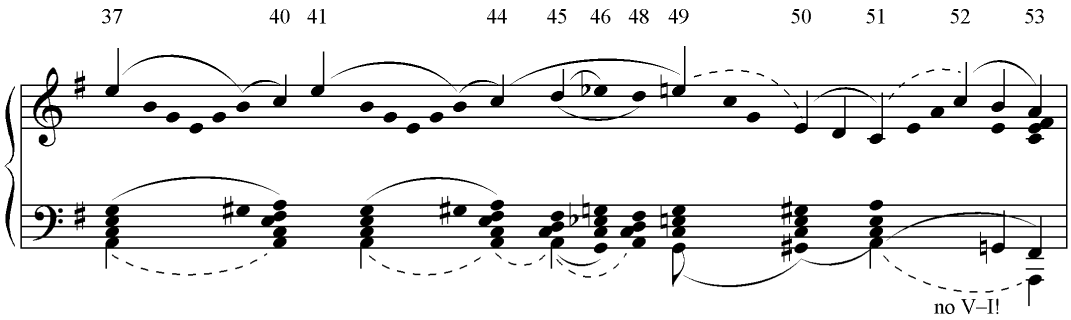
The **B** section (bb. 18–36) begins with a new texture and, rather unexpectedly, on a D dominant-seventh chord, with *C* in the bass. The entire section is based on alternation between the D dominant-seventh chord and a G-major six-three chord, creating a local context of G major. The music seems ambiguous enough to support two plausible alternative prolongational readings: the prolongation of either a D dominant-seventh chord or of the G-major tonic. The impression that the dominants at the end of both phrases of the section (bb. 18–27 and 28–36) involve no sense of a half cadence, but rather extend an already established harmonic situation suggests the dominant is the prolonged chord. *C* remains the primary bass tone from b. 18 to b. 29. From *B*, which supports a G-major six-three chord in bb. 30–31, the bass descends to *A* (b. 32) and drops to *D* (b. 33); the final harmony of the **B** section is a root-position D dominant-seventh chord. In bb. 18–19, 22–23, and 28–29, the vocal melody outlines an A-minor pentachord (a^1–b^1–c^2–d^2–e^2) above the D dominant-seventh chords, resulting in a sonority that resembles a "compound ninth chord," where the root of the accompanying harmony lies a fifth below the root of a melodic pentachord (see Section 4.1). While e^2 is emphasized as the uppermost tone of the vocal melody, e^1 plays a particular role in the piano part: introduced in the beginning of the section as a neighboring tone to d^1, e^1 remains unresolved in b. 36 (note also the single long pedal indication for bb. 33–36).

Example 7.11 outlines the harmonic structure of the **C** section (bb. 37–53). The section begins with another distinct change of texture and, regarding harmony, with two statements of a 7–♯7–8 progression above pedal point *A* (bb. 37–40 and 42–44). Harmonically, in both progressions, an A-minor seventh chord proceeds to an A-minor

added-sixth chord (*F♯* thus reads as a chord tone, rather than as a mere neighbor to *E*). The leading-tone approach to *A* and the *A* pedal point suggest a harmonic center of A minor, but because of the added-tone sonorities that replace an A-minor triad, the situation remains somewhat ambiguous. As an additional source of ambiguity, the vocal melody arpeggiates an E-minor chord above the A-minor seventh chords. The layered situation is comparable to the idea of a "compound ninth chord," discussed previously, acknowledging that here the melody does not move within a pentachord. In bb. 45–47, a D dominant-seventh chord, still on *A*, proceeds to a C-minor six-four chord; restated in bb. 48–49, the gesture leads to a C-*major* six-four chord. While bb. 45–49 dissociate the music from A minor (possibly pointing back to the G major in the **B** section), the continuation restores A minor. In bb. 50–51, the bass tone *G* proceeds via *G♯* to *A* (a restatement of the 7–♯7–8 progression in the bass) while the upper voice follows the descent e^1–d^1–c^1.

Significantly, the chord in b. 51 is a root-position A-minor triad, which turns out to be a consonant stronghold in the voice-leading of the **C** section. In bb. 52–53, the upper voice descends via b^1 to a^1, but evades a confirming V–I cadence to A minor in the piano part: the upper-voice a^1 is harmonized with a restatement of the arpeggiated F♯ half-diminished seventh chord from the piano introduction. Thus, the **C** section ends on another added-sixth situation above *A*. The logic of the harmonic structure relies on the retained bass tone *A*, but because of the added-tone sonorities and the lack of cadence, the standard Schenkerian prolongation is absent. A prolonged A-minor triad is, however, present as a model that guides the listener's associations and expectations (many of which will be fulfilled in the more clearly prolongational **C'** section).

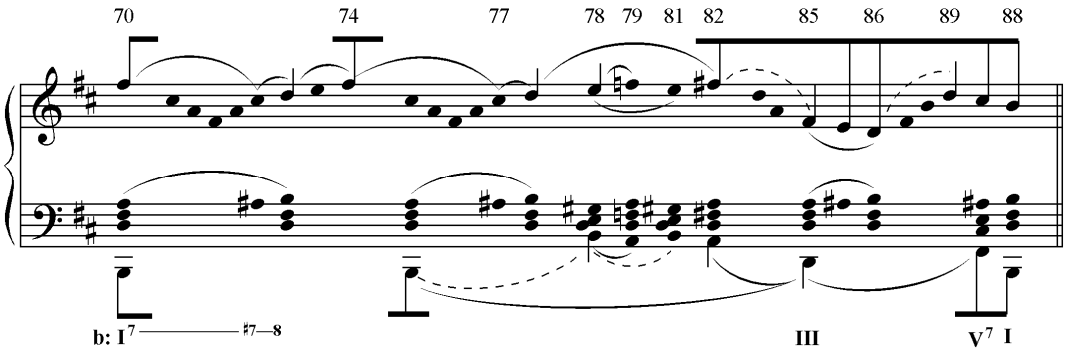
Example 7.11 Harmonic structure in the **C** section (bb. 37–53) of *Harpolekaren och hans son*.



The **A'** section (bb. 54–69) begins after a fermata on the bar line between bb. 53 and 54 (similarly, a caesura appears between bb. 1 and 2). As an almost literal recapitulation of the **A** section (see Example 7.10), the **A'** section proceeds from an initial E-minor chord to an F♯-major chord, the dominant of a local B minor.

Example 7.12 illustrates the harmonic structure of the **C'** section (bb. 70–88). The section begins as a varied repetition of the **C** section, transposed a whole step upwards to the level of *B*. As a significant difference, minor chords instead of added-sixth chords appear in bb. 73 and 77 as endpoints of the 7–♯7–8 progressions – the raised sixth (*G*♯) now clearly appears as a neighboring tone in the left-hand part figuration (b. 74), not as a chord tone. In bb. 78–84, a transposed repetition of bb. 45–49, an E dominant-seventh chord on *B* (b. 78) proceeds first to a D-minor six-four chord (bb. 79–80); the E dominant-seventh chord is then repeated (b. 81) and proceeds to a D-major six-four chord (bb. 82–84). The D-major six-four chord appears more emphatic than its counterpart in the **C** section (b. 49). Elaborated in bb. 82–84 by wide-ranging arpeggios in the piano part and with the tone $f\sharp^2$ stretched in the vocal melody, the chord temporarily turns the focus from B minor to D major. A root-position D-major chord begins b. 85, but the continuation swiftly restores B minor. A 5–♯5–6 progression above *D* leads to a B-minor six-three chord in b. 86 in tandem with the upper voice descent $f\sharp^1$–e^1–d^1. A V^7–I cadence in bb. 87–88 confirms B minor as the final harmonic center, and the upper voice completes its descent with $c\sharp^2$ and b^1. Deviating from the **C** section that alluded only to a prolongation of an A-minor chord, the **C'** section meets expectations by allowing a complete prolongation of the B-minor tonic with the tonic triad featured in bb. 73 and 77 and confirmed by the final cadence as well as by the $\hat{5}$–$\hat{1}$ descent in the uppermost voice.

Example 7.12 Harmonic structure in the **C'** section (bb. 70–88) of *Harpolekaren och hans son*.

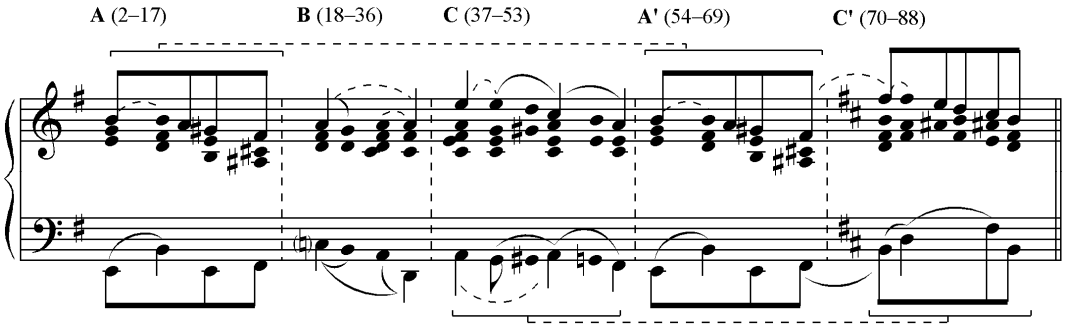


Example 7.13 shows an overview of the harmonic structure of *Harpolekaren och hans son*. The literal return of material from the **A** section to the **A'** section (see brackets above the staves) divides the structure into two larger parts and emphasizes the importance of E minor as a harmonic center. The progression from an E-minor chord to an F♯-major chord in the **A** section could initiate a I–II♯–V–I progression in E minor, but the music follows a different path. The contrasting **B** section introduces the harmonic center of G major like an unexpected side-step that earns its place through its duration; the section lacks an authentic cadence in G major. For the **C** section, the music turns its focus towards A minor, which remains an implied harmonic center with no cadential confirmation. The second part of the structure begins with the restatement of the initial material (the **A'** section) and moves on to the **C'** section, which confirms B minor as the final harmonic center with a V–I cadence. Multiple associations arise between the different harmonic centers. Tonicizations of G major, the harmonic center of the **B** section, appear in the **A** and **A'** sections, and D major, also alluded to in the **A** and **A'** sections, reappears in the **C'** section before the final cadence. Importantly, B minor, the final harmonic center, becomes anticipated towards the end of the **A** and **A'** sections.

The transpositional relationship between the **C** and **C'** sections is a significant element of the structure (see the brackets below the staves). The A minor of the **C** section serves as an "incorrect" transposition level for the material which, on the "correct" level (B minor in the **C'** section), manages to bring the structure to an end. The local dominants of B minor that end the **A** and **A'** sections create expectations which the **C'** section meets: the F♯-major chord at the end of the **A'** section serves as a preparatory dominant for the B-

minor tonic in the beginning of the **C'** section, creating for the first time in the song a harmonic connection between adjacent episodes. Moreover, as discussed above, the **C'** section also meets the expectations of a tonic prolongation that in the **C** section remained unmet. In all, the structure of *Harpolekaren och hans son* realizes a scheme in which the first attempt results in failure (the **C** section), and the second one, in success (the **C'** section).

Example 7.13 Overview of the harmonic structure of *Harpolekaren och hans son*.



On a chord-to-chord level, *Harpolekaren och hans son* relies mostly on classical syntax and thus functional harmony, although modal implications (as in the **A** and **A'** sections) and added-tone sonorities (as in the **C** section) also occur. On the more global level of single sections, as discussed above, the harmony can be interpreted as prolongational, although some particular harmonic traits challenge prolongational continuity. The **C** section is an exception in that it possesses a structure that alludes only to an unfulfilled possibility of a tonic prolongation (as discussed above, the **C'** section meets these expectations). Finally, on the level of the entire structure, the idea of an overarching prolongation seems inadequate in *Harpolekaren och hans son*. One could read the structure as based on a large auxiliary cadence in B minor (IV–V–I), but the background of *Harpolekaren och hans son* seems to emphasize other aspects than an overarching contrapuntal coherency. These aspects include the idea of two motions from the initial harmonic center of E minor to A minor (**C** section) for the first time and to B minor (**C'** section) for the second; the relationship of the **C** and **C'** sections based on whole-tone transposition; and the harmonic centers shifting in step with the deliberately block-like formal sections. The last aspect, especially with regard to the **B** and **C** sections, renders the structure episodic; Section 7.4 will discuss the close relationship of the structure with directional models.

Aspects of text

Viktor Rydberg's poem *Harpolekaren och hans son* ("The Harper and His Son") initially appeared in Rydberg's historical novel *Vapensmeden* in 1891. The poem was also included in Rydberg's second anthology of poems (*Dikter – andra samlingen*), published in that same year.[14]

The speaker of the poem is a traveling musician who wanders the country with his young son Gunnar and his instrument, probably the Swedish folk instrument *harpolek*.[15] In the first of five strophes, he tells of having wandered through the sweltering moor with "the lad upon my one arm, the harp upon the other" ("gossen på min ena arm, harpan på min andra"). Now he wishes to give some rest to his tired harp and son. The second strophe brings the poem's speaker into a shady and cool conifer forest, "an enormous temple hall, built of firs and pines" ("en milsvid tempelsal, byggd av gran och furu") where a brook prattles, birds sing, and "the darkening firs hum" ("furudunklet nunnar") to the young boy. "The day passes" ("dagen dör") in the third strophe, and the boy sleeps in his father's arms. He looks at the sky: "Shooting stars in the darkening sky twinkle: Gunnar, come to us!" ("Mörknad himmels stjärnebloss blinka: Gunnar, kom till oss!"). In the fourth strophe, the poem's speaker begins to contemplate his son's future. He knows that the boy must one day drink from the "bitter and salubrious" ("bittert hälsosam") "spring of sorrow" ("sorgens källa"), but wishes for God to protect the boy from "the wells of vice" ("lastens brunnar"). The fifth strophe begins with the speaker's description of a strong and straight fir tree that gives "the light and warmth of fire" ("brasans ljus ach glöd") to the very one that felled her. The last line of the poem explains the metaphor: "Strong growth and noble death I pray God will reserve for the singer's lad Gunnar" ("Kraftig växt och ädel död, ber jag, Gur förunnar sångarbarnet Gunnar").

In Sibelius's setting of *Harpolekaren och hans son*, the five sections in the music correspond to the five strophes of the poem. The steady quarter-note rhythm in the **A** section associates with the tiring wandering depicted in the first strophe, and the *sempre arpeggiato* piano texture alludes directly to the harp. The **B** section and the second strophe bring about a change: the texture becomes airier, and the harmonic center changes as the speaker of the poem enters the refreshingly shady conifer forest. In the end of the section, the dominant-seventh chord gently fades away, representing the hum of the "darkening

[14] Sibelius used as his text source the third edition of *Skrifter af Viktor Rydberg*, printed in 1899 (Tiilikainen 1998b, 221).

[15] A *harpolek* is a flat-bodied string instrument resembling a zither or psaltery.

firs" that lulls the boy to sleep. The **C** section begins with a more active character; the speaker of the poem is awake and sees the stars, whose twinkling Sibelius highlights with a *staccato* piano texture. The **A'** section begins as a reiteration of the material of the **A** section, and this structural landmark coincides with a shift in the poem from the description of prevailing circumstances to a more metaphorical approach; simultaneously, the idea of wandering, reflected in the steady quarter-note rhythm, appears as a metaphor of life. The upward transposition of the material from the **C** section for the **C'** section underscores intensification according to the principle of the "'expressive' use of tonality" (see Section 6.4); the father's thoughts are elevated, as he wishes for the boy "strong growth and a noble death." The phrase "noble death" ("ädel död") occurs within the emphatic extension of the D-major six-four chord. After this outburst, which marks a new harmonic direction, the music swiftly restores B minor and a more sedate character. It is as if the speaker of the poem, after his sublime wish, remembered his humble position as he addresses his prayer to God.

The episodic harmonic structure of *Harpolekaren och hans son* appears most apt given that the central idea of the poem is wandering – both concretely and metaphorically. The speaker of the poem travels through changing circumstances from the E minor and the sweltering moor to G major and the forest temple, and on to A minor under the starry sky. In his thoughts, he embarks on another journey which follows the future life of his son, from E minor and the awaiting sorrows and temptations to an idealized future in a firm B minor, elevated from A minor by the transposition. From this perspective, the dominants of B minor at the end of the **A** and **A'** sections sound like wishes or promises that the B minor in the **C'** section fulfills, although, for the time being, only in the mind of the poem's speaker.

7.4 Discussion

The structures of the three songs analyzed above can be described as wandering (*En slända*) or episodic (*Under strandens granar* and *Harpolekaren och hans son*). As a model example of a wandering structure, *En slända* features a stream of harmonic centers suggested by weak or

only vaguely implied closures and combined with a capricious phrase structure. Avoiding strong cadences altogether, *En slända* ends on a six-three chord. The episodic *Under strandens granar* and *Harpolekaren och hans son* feature clearly distinct sections committed to different harmonic centers. In these two episodic songs, the organization of harmonic centers is sufficiently unpredictable to suggest a kinship with wandering structures. All three songs are fundamentally chromatic and based on no overarching prolongation. Nearer the surface of the music, *En slända* shows transient allusions to classical syntax as well as pan-triadic elements. *Under strandens granar* involves both classical and modal syntaxes, while *Harpolekaren och hans son* essentially relies on classical syntax on the chord-to-chord level. Prolongational ideas seem to be thoroughly downplayed in *En slända*. In *Under strandens granar* and *Harpolekaren och hans son*, however, the harmonies typically follow – or at least allude to – a prolongational logic on the level of single sections, although some features in the harmony challenge the standard Schenkerian prolongational principles.

Transposition is an important structural device in all three songs. In *En slända*, whole-tone relationships form both locally, between passages within single sections, and on a larger scale, between sections. Sections or passages are also related by transposition in *Under strandens granar* (by minor third and whole tone) and *Harpolekaren och hans son* (by whole tone). The transpositions are not diatonically adjusted and follow the idea of a transposition operation, introduced in Section 3.2 and discussed in Chapter 6. Deviating from the songs analyzed in Chapter 6, however, the transposed passages are not directly juxtaposed in *En slända*, *Under strandens granar*, and *Harpolekaren och hans son*, and transposition operation is not the only or ruling structural principle, which would control the process from the initial harmonic center to the final harmonic center. Another structural device, the retention of common tones, is important in one of the songs, *Under strandens granar*, where the harmonic centers circulate in the neighborhoods of *C♯* and *F♯*. To distinguish this song from those discussed in Chapter 5, however, no single tone is retained throughout the structure of *Under strandens granar*, and the rhetorically emphatic harmonic center B♭ major (or Ionian-Aeolian) stands out as a contrasting element beyond the two neighborhoods. Associative connections between harmonic centers and the reiteration of particular elements are also important in the songs. As the most significant structural landmark, all three structures feature a return to the original motivic material on the original transposition level. In *En slända* and *Harpolekaren och hans son*, such a return occurs in the middle of the structure, while in *Under strandens granar*, it occurs near the end

(a transposed return to the original motivic material, though, occurs in the middle of the song).

The structures of *En slända*, *Under strandens granar*, and *Harpolekaren och hans son* all proceed from an initial harmonic center to a different final harmonic center and must be compared to directional models. The "directional component" (as explained in the introduction to this chapter, a special tension between the initial and final harmonic centers, and a sense of drive or process from the former to the latter) seems strongest in *Harpolekaren och hans son*. The structure first proceeds from the initial harmonic center of E minor to A minor and, after a return to E minor, on to B minor (with the material previously heard in A minor transposed a whole step upwards). Anticipated by local dominants of B minor, the final harmonic center serves as the endpoint of a directional process, although the episodic aspect appears to predominate the structure. *Harpolekaren och hans son* may well be considered a borderline case between episodic and directional structural organization (cf. the discussion on *Höstkväll* below).

In *Under strandens granar*, a frame formed by the initial harmonic center of C♯ major and its return near the end is followed by a final turn to F♯ minor. (In *Jag ville, jag vore*, the I and V–I of E major form a similar frame; see Section 6.4.) The structure resembles that of *Svarta rosor* (see Section 5.2), where the decisive turn towards the final harmonic center (A minor) occurs at the very end of the song. However, in *Svarta rosor* the initial harmonic center (C major) controls the harmonic events until the final cadence, whereas in *Under strandens granar*, the initial harmonic center of C♯ major seems to deliberately lack control over the material within the C♯-major frame, and the episodic aspect receives more emphasis than the directional one. In *En slända*, the directional component seems very weak despite the three-fold upward whole-tone transposition that runs like a thread through the structure. The relationship between the initial and final harmonic centers (D major and C major), neither of which are strongly confirmed, can be characterized as deliberately coincidental; the structure could just as well end on, say, B♭ minor. Low expectations of a particular final harmonic center are one of the characteristics that distinguish wandering structures from directional structures.

The wandering and episodic harmonic structures of the three songs relate closely to central ideas in the poetic texts. In *En slända*, the restless wandering structure expresses the transience of happiness as well as depicts, by means of tone painting, the flight of a dragonfly. The constant stark changes in the episodic structure of *Under strandens granar* reflect the dramatic events of the poem and characterize those involved in the story. In

Harpolekaren och hans son, the episodic harmonic structure, which approaches directional models, follows the speaker of the poem's wandering through changing circumstances, first concretely and then metaphorically. In all three songs, sections and passages related by association, transposition, or repetition correspond to recurring elements in the poems. This connection is especially strong in *Under strandens granar*, where the musical structure reflects the many parallels between the text strophes.

Remarks on related structural phenomena in other songs

In addition to *En slända*, *Under strandens granar*, and *Harpolekaren och hans son*, wandering and episodic structural traits occur in a number of Sibelius's songs. As an example from the repertoire of this study, the fundamentally directional *Jägargossen* includes a relatively abrupt transition from the **A** section, closed with a cadence in G minor, to the **B** section that begins in E♭ major. Four songs with clear wandering/episodic traits are discussed below; these include the predominantly episodic *Vilse* (Op. 17 No. 4, 1898, revised 1902) and *Kvarnhjulet* (Op. 57 No. 3, 1909), the directional and episodic *Lastu lainehilla* (Op. 17 No. 7, 1902), and the directional and wandering/episodic *Höstkväll* (Op. 38 No. 4, 1903).

The form of *Vilse* is **ABA'B'**. The harmonic centers of the four sections follow the pattern F major–A♭ major–F major–A♭ major, and the key signature alternates accordingly between one and four flats. The **A** section (bb. 1–10) is based on the extension of an F-major chord on an *F* pedal point. The transition to the **B** section (bb. 11–18) is abrupt. The **B** section is based on the prolongation of the dominant of A♭ major, but the end of the section turns towards F minor. The dominant of F minor in b. 18 acts as a bridge to the **A'** section (bb. 19–26), where an F-major chord is extended similarly to the **A** section. The transition to the **B'** section (bb. 27–35) is also abrupt. The **B'** section begins similarly to the **B** section, prolonging the dominant of A♭ major, and ends with a V–I cadence in A♭ major. *Vilse* thus proceeds from F major to A♭ major, but can hardly be classified as directional; rather than a goal-oriented process, the harmonic centers alternate and are juxtaposed onto each other in an episodic manner.

Kvarnhjulet begins with a passage indicated *Con moto* and based on the extension of an F-major chord (**A** section, bb. 1–22). From the viewpoint of the entire structure, the **A** section is introductory to the main part of the song (**BCDB'C'**), which begins in b. 23 and is indicated *Tranquillo*; the key signature changes at that point from one to six flats. The **B** section (bb. 23–31) begins on an E♭-minor chord and ends on a G♭-major chord, and the subsequent **C** section (bb. 32–40), a piano interlude, transiently suggests A♭ minor as a

harmonic center. The **D** section (bb. 41–59) again shows alternation between the harmonic centers E♭ minor and G♭ major and continues seamlessly to the **B'** section (bb. 51–59), which restates the material of the **B** section. Overall, the alternation between E♭ minor and G♭ major features characteristics of tonal pairing. The **C'** section (bb. 60–68), a piano postlude that restates much of the **C** section, ends on the octave *E♭–e♭*, which in the harmonic context appears as the dominant tone of A♭ minor.[16] As a typically episodic trait, the interaction between F major in the introductory **A** section and the harmonic centers of E♭ minor and G♭ major in the main part of the song seems minimal (although the tone *d* that ends the figuration in b. 21 may be interpreted as leading, after a rest, to the root of the E♭ minor chord in b. 23). In addition, long rests between most sections create an episodic impression throughout the song. In terms of motive, however, *Kvarnhjulet* is quite coherent.

Lastu lainehilla bears something of the simplicity of a folk song, but its harmonic structure is complicated.[17] The song consists of a two-bar piano introduction and two sections: **A** (bb. 3–10) and **B** (bb. 11–26). Despite a certain thematic kinship, the sections are clearly distinct; for the **B** section, the key signature changes from one flat to two sharps. In the piano introduction, an F-major chord proceeds to a D-minor six-three chord through a 5–♯5–6 progression above a pedal point *F*, and the progression is stated twice in the beginning of the **A** section (for 5–6 progressions, see Section 4.3 and Chapter 9). The **A** section ends on an A-major chord, which locally stands for a: I♯, and in the context of the entire **A** section, for F: III♯. When the **B** section begins in b. 11 in D major, the A-major chord appears in yet another light as a dominant of D major, which prepares for the arrival of the **B** section. The **B** section is a closed entity based on a I–V–I prolongation of the D-major tonic. Possible monotonal readings of the structure include an overarching ♮III–V–I auxiliary cadence in D major or, perhaps more plausibly, an interpretation of the **A** section as a deceptive beginning, a "structural upbeat" for the more weighty **B** section (see Section 2.3). From a non-monotonal perspective, the structure of *Lastu lainehilla* seems both episodic and directional, featuring a process from the more vaguely expressed initial harmonic center (F major) to the firmly confirmed final harmonic center (D major).

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[16] The fact that the next song, *Maj* (Op. 57 No. 4), begins on the dyad *g♯–b*[1] (representing a G♯=A♭-minor chord and acting as the VI of B minor) supports the idea that the opus 57 collection is a cycle.

[17] *Lastu lainehilla* is one of Sibelius's very few solo songs in Finnish, and the text by Ilmari Calamnius (1874–1970; from 1906, Ilmari Kianto) possesses characteristics of a folk song.

Although already analyzed in detail in Section 5.3 (as an instance of a directional structure guided by a common tone), *Höstkväll* should also be commented on briefly here. In the **AA'BC** formal scheme, the **A** and **A'** sections both include a process from a D♯-major chord to an F♯-major chord, the **B** section introduces B minor as a possible harmonic center, but closes in a pan-triadic manner on an F♯-minor chord, and the **C** section is a closed prolongation of a B-minor tonic. As noted already in Section 5.3, the structure of *Höstkväll* could be characterized as episodic due to the clear boundaries between its sections, highlighted by emphatic changes in the texture. In addition, the harmonically restless **A** and **A'** sections count as wandering. The structure shares much in common with the structure of *Harpolekaren och hans son*: the F♯-major chords in the end of the **A** and **A'** sections in *Höstkväll* resemble the dominants that evoke expectations of and prepare for B minor in *Harpolekaren och hans son*, and both songs end with a closed prolongation of a B-minor tonic. The directional drive towards the final harmonic center, however, seems stronger in *Höstkväll* than in *Harpolekaren och hans son*, mostly due to the retained tone *F♯*, which creates the sense of a single continuous goal-oriented process in *Höstkväll*. *Harpolekaren och hans son* and *Höstkväll* may both be considered borderline cases between episodic, wandering and directional structures; while this study views the former as predominantly episodic, it views the latter as predominantly directional.

8 TONAL PAIRING WITHIN A SINGLE DIATONIC SET

This chapter casts a closer look at structures in which a single diatonic set hosts two different modes (i.e., scalarly associated modes) and provides a platform for tonal pairing. Tonal pairing within a single diatonic set (see Section 4.2) is a thorough structural principle in two of Sibelius's songs: *Marssnön* (Op. 36 No. 5) and *Törnet* (Op. 88 No. 5). The paired modes – E natural minor and G major in *Marssnön*, and E♭ Dorian and D♭ major in *Törnet* – form a double-tonic complex. As explained in Section 2.2, a double-tonic complex is an abstract union of two tonics or tonalities that forms the basis for tonal pairing (naturally, the idea of a double-tonic complex is incompatible with the Schenkerian concept of monotonality). Applied to the special context of a single diatonic set, the concept of a double-tonic complex suits the description of the close-knit, even coexistent relationship and smooth shifts of balance between the paired modes. The particularly close relationship between scalarly associated modes arises because both modes derive melodic and harmonic material from the same source. Tonal pairing within a single diatonic set typically involves *exploiting ambiguous and common harmonic functions* (Lewis's point 2; see Section 2.2).

In the songs discussed in this chapter, the paired modes are always major and either natural minor or Dorian. By applying other diatonic modes in addition to major, this study treats tonal pairing within a single diatonic set as a modal phenomenon. In both *Marssnön* and *Törnet*, pairing two modes entails pairing two syntaxes: the major mode relates to classical syntax, and the other diatonic mode, to modal syntax. As explained in Section 4.1, Sibelius's modal syntax is a two-fold phenomenon: on the one hand, it may be founded on certain harmonic principles, but on the other, it often emphasizes the melodic (or scalar) aspect over the harmonic one. The division between harmonic and melodic types of modal

syntax is evident in the different ways in which the modal centers are established in *Marssnön* and *Törnet*. In *Marssnön*, modal harmonic progressions establish an E-minor chord (the tonic of E natural minor) as the harmonic center. In *Törnet*, E♭ Dorian is a melodic center, and the melodic line establishes the reference tone *E♭* and the Dorian scale structure. Because the tonic chord of E♭ Dorian is absent from *Törnet*, the double-tonic complex must be considered an association of two modes rather than an association of two tonic chords.

Sections 8.1 and 8.2 offer detailed analyses of *Marssnön* and *Törnet*. The discussion in Section 8.3 summarizes the analyses and briefly addresses *Soluppgång* (Op. 37 No. 3) and *Hundra vägar har min tanke* (Op. 72 No. 6), where tonal pairing within a single diatonic set is a local phenomenon.

8.1 *Marssnön* (Op. 36 No. 5)

Sibelius completed *Marssnön* in the last part of 1900 in Berlin, where he stayed on his way to Italy.[1] This short song gives a deceptively simple impression: the rhythm of the vocal melody is repetitive, the harmony is mostly triadic, and the song is entirely diatonic until the final chord. The time, 5/4, alludes to Finnish folk melodies.

Only sixteen bars long, *Marssnön* comprises only one formal section. Figure 8.1, which illustrates the form, harmonic centers, and main harmonic events of the song, has omitted the "section" row and divided the song into four phrases (bb. 1–5, 6–9, 10–13, and 14–17), separated by broken lines. Regarding the harmonic center, the structure is controlled throughout by a double-tonic complex formed by E natural minor (from here on, indicated e^n) and G major. The main harmonic events are indicative of shifts of emphasis between the two tonic chords within the complex. These shifts also involve shifts between different syntaxes: in principle, harmonic progressions in E natural minor follow modal syntax, and the progressions in G major, classical syntax.

[1] See Tawaststjerna 1989a [1967], 322. The first known performance of *Marssnön*, by Ida Ekman (1875–1942), soprano, and Karl Ekman (1869–1947), piano, took place on 12 October 1902 on the premises of the Fire Brigade in Helsinki. *Marssnön* was published by Axel E. Lindgren in 1901.

The first phrase (bb. 1–5) begins with an upbeat B-minor chord, which then proceeds to a C-major chord (e^n: v–VI) and ends with a modal closure (e^n: VII^4_3–i) on an E-minor chord. The second phrase (bb. 6–9) begins on a C-major chord (e^n: VI) and ends with a half cadence in G major. The third phrase (bb. 10–13) is based on a V^7–I progression in G major; as will be explained below, however, the melodic line in this phrase points towards E natural minor. The fourth phrase (bb. 14–17) begins on an E-minor chord (either e^n: i or G: vi), approaches G: I^6 from a dominant four-two chord, and ends with a progression from a C-major chord to a B-major chord. The *D♯* in the final B-major chord is the only chromatic tone in the entire song. The function of the B-major chord appears ambiguous: locally, one might interpret it as e^n: V♯ (thus, *with* the leading tone), or, from a somewhat broader perspective, also as G: III♯. As will be discussed below, a complementary pan-triadic view of the entire structure, with a focus on the common tone *B*, suggests a more independent role for the final B-major chord.

Figure 8.1 Form, harmonic centers, and main harmonic events in *Marssnön*. The indication e^n refers to E natural minor; lower-case i, v, etc. refer to minor triads, and capital I, V, etc., to major triads.

BB.	1–5	6–9	10–13	14–17
HARMONIC CENTER	e^n/G complex			
HARMONIC EVENTS	e^n: v–VI → e^n: VII^4_3–i	e^n: VI → G: I–V	G: V^7–I (though the melodic line points towards e^n)	e^n: i (= G: vi) → G: V^4_2–I^6 → e^n: VI–V♯ (= G: III♯)

Example 8.1 outlines the melodic and harmonic structure of *Marssnön*. The uppermost staff represents the vocal melody, which partly plays a particularly independent role in the structure, while the two lower staves represent the piano part. In the first phrase (bb. 1–5), the vocal melody clearly suggests E natural minor as the harmonic center. The melodic tone *e¹* is approached first from *b* (5̂) below and then twice from its lower neighbor *d¹*. In addition, the vocal melody outlines an E-minor pentachord by reaching *b¹* in b. 4. The *e¹*s in bb. 2 and 3 are harmonized with C-major chords, both of which are approached from B-minor chords. Through these e^n: v–VI progressions, the bass introduces a characteristic *B*–

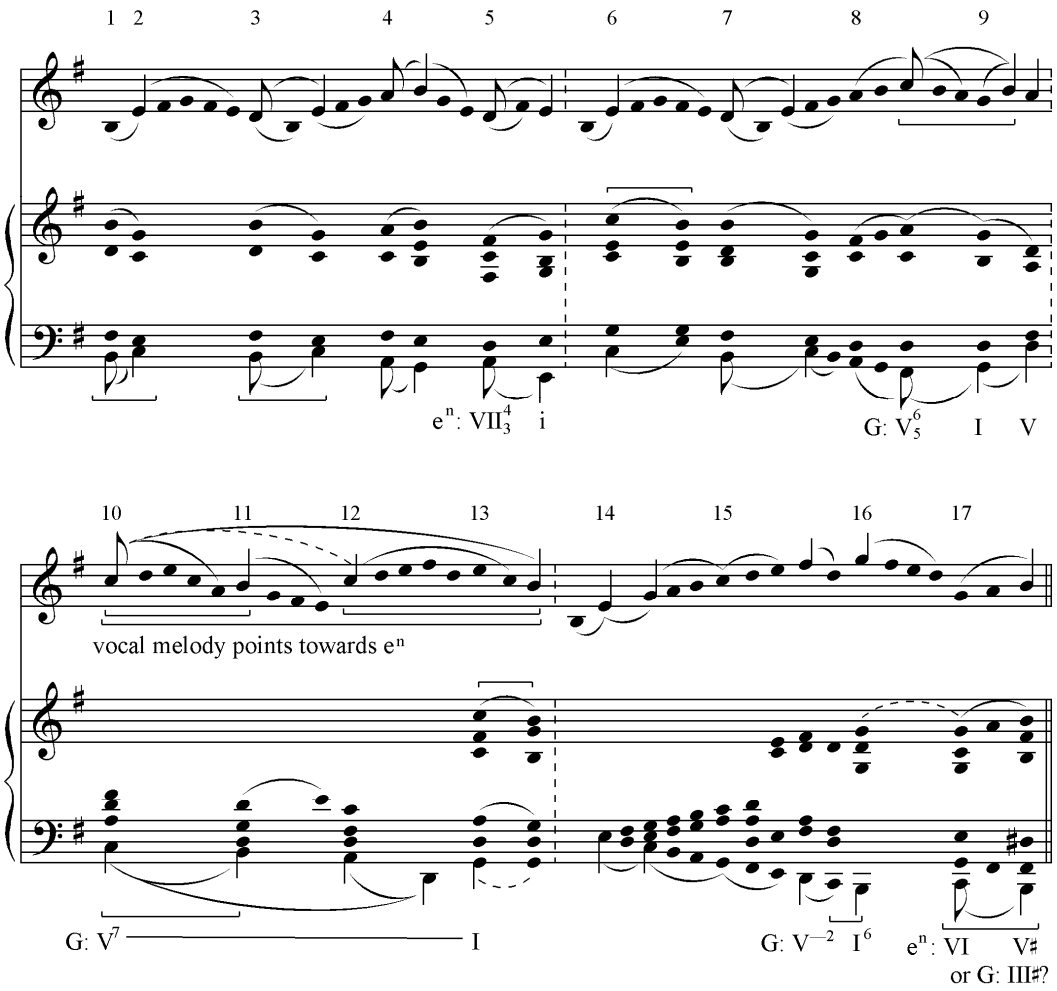
C motive (see the brackets in Example 8.1). The *B*–*C* motive appears in *Marssnön* on different levels, as well as in the reversed *C*–*B* form. In b. 4, an F♯ diminished six-three chord proceeds to an E-minor six-three chord, and in b. 5, a D dominant four-three chord proceeds to a root-position E-minor chord (e^n: VII^4_3–i), providing a modal closure; the vocal melody closes on *e 1* (see the Example). The harmonic progressions in the first phrase are modal: the chords are mostly simple triads that provide consonant support to the melody, avoid V–I progressions, and prefer stepwise motion in the bass.

The vocal melody of the second phrase (bb. 6–9) begins similarly to that in the first phrase. The harmonies also resemble those in the beginning of the song. In b. 6, a C-major chord harmonizes the melodic tone *e 1* and is followed by an E-minor chord, and in b. 7, a C-major chord is approached from a B-minor chord. The rhythm of the chords has changed from that of the first phrase, with stress on the fourth beat instead of the third and with intervening rests on the third beat. The C-major chord in b. 7 serves as a pivot chord marking the shift, through a traditional modulation, from E natural minor to G major. In bb. 8–9, a neighboring D: V^6_5 (another inversion of the same chord as the e^n: VII^4_3 in b. 5) proceeds to a root-position G-major chord in b. 9 and further to a root-position D-major chord (G: V); the phrase thus ends with a half cadence in G major (see the Example). The characteristic motive appears, in *C*–*B* form, in the uppermost voice of the piano part in b. 6 and in the vocal melody in bb. 8–9.

The piano texture becomes lighter and more active in the third phrase (bb. 10–13). The harmonies continue to emphasize the G-major member of the double-tonic complex and may be interpreted functionally as G: V^2–I^6–V^4_3–V^7–I, revealing an overall motion from dominant to tonic in G major (see the Example). The vocal melody is based on overlapping occurrences of the *C*–*B* motive – smaller ones in bb. 10–11, 12–13, and 13 (highlighted by the appoggiatura figure in the piano part), and a larger one from b. 10 to b. 13. In addition to *b 1*, the vocal melody emphasizes the tones *e 2* and *e 1*. The *e 2*s in bb. 10 and 12 can be viewed as ninths against the dominant chords; in b. 10, *e 1* and *e 2* are also integrated into the piano figuration. In b. 11, however, the vocal melody outlines a descending E-minor pentachord, with a mid-phrase melodic ending on *e 1*. The piano part simultaneously arpeggiates G: I^6, but doubles the *e 1*. The local melodic closure on *e 1*, as well as the vocal melody's overall commitment to the tones *e 1*-*b 1*- *e 2*, creates local ambiguity regarding the harmonic center: the piano part promotes G major, but the vocal melody leans towards E minor.

The fourth phrase (bb. 14–17) begins with a similar *b*–*e*^{1} leap in the vocal melody as the first and second phrases, and a wide contrary motion, where the vocal melody ascends and the bass descends, begins from *E*-*e*-*e*^{1} on the first beat of b. 14. The harmonies proceed from the C-major chord on the third beat of b. 14 through the D-major chord on the fourth beat of b. 15 to the G-major six-three chord in the beginning of b. 16, which harmonizes the highest point of the vocal melody, *g*^{2}. The D-major chord in b. 15 resolves as a dominant to the G-major six-three chord, with the *C*–*B* motive in the bass and *f*♯^{2}–*g*^{2} in the vocal melody (see Example 8.1). In b. 17, the *C*–*B* motive emphatically reappears in the bass, as the song ends with a C-major chord proceeding (via an intervening four-three chord on *C*) to the final B-major chord. The phrase seems unwilling to lean towards either harmonic center: the beginning suggests E natural minor as locally primary, but the arrival on the emphatic G-major six-three chord in b. 16 from its dominant turns the focus towards G major before the ambiguous ending, discussed in more detail below.

Example 8.1 Overview of the melodic and harmonic structure of *Marssnön*.



In *Marssnön*, each of the two tonics that form the double-tonic complex is related to a particular syntax: E natural minor to modal syntax, and G major, to classical syntax. As the emphasis shifts between the two tonics, the syntaxes also alternate. The first phrase (bb. 1–5) stays in the modal realm of E natural minor: the pitch collection includes natural $\hat{7}$, and the tonic is approached from VII; in general, the predominantly triadic harmonies avoid V–I progressions and prefer stepwise motion in the bass. A shift to the classical realm of G major takes place in the middle of the second phrase (bb. 6–9), where the first dominant–tonic progression in the song appears. A certain ambiguity between E natural minor and G major is constantly present in the form of tonal pairing through the exploitation of

ambiguous and common harmonic functions (Lewis's point 2; see Section 2.2). While the vocal melody suggests E natural minor as the harmonic center in bb. 1–7, the C-major chords in bb. 2, 3, and 6 promote a certain neutrality regarding the harmonic center (in principle, within a group of scalarly associated modes, any chord could belong to any mode, but in practice, the context – here the vocal melody – is often the decisive factor). The C-major chord in b. 7, then, acts as a "tonal crossroads" that enables a smooth transition from modal E natural minor to classical G major. Significantly, a D dominant-seventh chord (in different inversions) also serves, besides as the dominant of G major in b. 8, as a "pre-tonic" chord in the modal closure in b. 5, where it leads to an E-minor chord through a leap of a fourth in the bass. Also, the *B–C/C–B* motive, prominent throughout the song, appears in the context of both E natural minor and G major.

In the third phrase (bb. 10–13), the piano part shows a classical harmonic progression in G major, while the vocal melody leans towards E natural minor. The disagreement between the piano part and vocal melody can be characterized as mild: instead of a harsh juxtaposition of the two modes (which in the case of scalarly associated modes would be unthinkable) or a bitonal situation, the e^1s and e^2s in the vocal melody merge as ninths to the dominants of G major. The resulting "vertical" ambiguity regarding the harmonic center neatly highlights the underlying e^n/G double-tonic complex, and the passage relates to the *superposition of lines or textures in one key on those in another* (Lewis's point 4).[2] As already stated above, the fourth phrase (bb. 14–17) remains ambiguous regarding the harmonic center. The ambiguity also involves the final closure, which may be interpreted as a "Phrygian closure" (VI–V♯) in E natural minor, with the major-mode dominant chord either borrowed from classical syntax or an instance of *musica ficta* within the modal syntax. Alternatively, the emphatic G-major six-three chord that precedes the closure could suggest a G-major context for the ending, proposing for the B-major chord a classical reading as G: III♯.

From the perspective of the entire structure of *Marssnön*, E natural minor and G major appear as quite equal members of the double-tonic complex. Based on the vocal melody and the fact that both the beginning and end of the song can be quite conveniently interpreted in E minor, the E-minor tonic could ultimately be considered the primary of the two. Chords highlighted by closures and cadences – the E-minor chord in b. 5, the G-

[2] Similar layered vertical situations appeared in the **B** and **C** sections of *Harpolekaren och hans son* (see Section 7.3). While the passages in *Harpolekaren och hans son* could be connected to the idea of "harmonization by a compound ninth chord," such a connection seems rather vague in the case of *Marssnön*.

major chord in b. 13, and the B-major chord in b. 17 – could even provide the building blocks for a reading of the structure as a large i–III–V progression in E minor. These chords do serve as landmarks in the structure, but whether they actually participate in an overarching prolongation of the E-minor tonic is another issue. Nearer the surface of the music, the principle of prolongation seems to apply to the passages where G major and classical syntax prevail, but the modal E-minor passages, especially in the beginning of the song, tend to resist a prolongational reading. A monotonal interpretation of *Marssnön* would appear to lose the essence of the structure, the delicate balance between the two harmonic centers.

As a supplement to the modal/classical reading, the entire structure of *Marssnön* can be approached from the pan-triadic viewpoint, with a focus on the retained tone *B* that unites the triads of B minor, B major, E minor, and G major, all significant in the song. The tone *B* (particularly *b*^{1}, but also *b*) is also prominent in the melodic line, and the frequent occurrences of the *B–C/C–B* motive further highlight the importance of the tone *B*. Significantly, the song begins on a B-minor chord and ends on a B-major chord. As consonant triads built on the common tone *B*, the framing B-chords become independent as sonorities. Worth noting is that the C-major–B-major chord progression in the end of the song mirrors the B-minor–C-major chord progression in the beginning of the song (although the mode of the B-chord differs). The final closure on the dominant of E minor (or III♯ of G major) seems to leave things unfulfilled from the viewpoint of classical syntax, but from the pan-triadic viewpoint, the return to the B-chord closes the song most satisfactorily.[3]

Aspects of text

Josef Julius Wecksell's poem *Marssnön* ("The March Snow") was published in an anthology of his collected poems (*Samlade dikter av Josef Julius Wecksell*) in 1868.[4] Based on the publisher's foreword to the anthology, the poem was conceived between the Christmas of 1860 and the summer of 1862. Already in 1862, Wecksell suffered a severe mental breakdown and spent most of his life in a mental hospital.

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[3] For other songs closing on chords other than (local) tonics, see *Vårtagen* (Section 6.3) and especially *I systrar, I bröder, I älskande par!* (Section 5.4).

[4] *Samlade dikter* was published by Finska Litteratur-sällskapet in Helsinki. According to Tiilikainen (1998b, 213), Sibelius used as his text source the third, extended edition of *Samlade dikter*, printed in 1891.

The concise *Marssnön* divides into two strophes. In the first strophe, the speaker of the poem – whose identity remains unspecified – describes how the "cool snow falls outside and covers the ground even more" ("Den svala snön därute faller och täcker marken mer och mer"). In the second strophe, the speaker takes a more active position and addresses spring: "O spring, keep your eyes closed awhile, sleep soundly in the gentle, friendly snow – you will bloom more mightily for it, you will then die the richer" ("Håll slutet än, o vår! ditt öga, sov gott i blid och vänlig snö – dess mäktigare skall du blomma, dess rikare skall sen du dö"). The poem's speaker, thus, personifies nature by telling spring to be patient and to gather strength until a better time to wake up. The poem also encourages metaphorical interpretations, although the poet gives hardly any clear indication of this. Spring could allude to the blossoming of youth into adulthood; youth should gather its strength and wisdom in a safe place before stepping into adulthood, and then, after a full life, would "die richer."

In Sibelius's setting of *Marssnön*, the first and second phrases correspond to the first strophe of the poem, and the third and fourth phrases, to the second strophe. The slow rhythms and simple texture in the first and second phrases leave the impression of a wet and heavy snowfall in March. For the third phrase and the second text strophe, both the music and text become active: the texture becomes livelier, the register of the vocal melody rises, and the speaker of the poem addresses spring directly. The shift of emphasis within the double-tonic complex from the E-minor tonic to the G-major tonic in the end of the second phrase and the subsequent lively G-major piano texture in the third phrase evoke the idea of spring (G major) waking from its winter slumber (E natural minor). In the third phrase, the vocal melody attempts to maintain E natural minor, just as the poem's speaker attempts to hold onto winter by telling spring to keep its eyes closed. The ambiguity between E natural minor and G major within the double-tonic complex, thus, associates with the ambiguity between lingering winter and approaching spring.

The fourth phrase builds into a climax on the G-major six-three chord in b. 16 and the word "richer" ("rikare") in the poem. After this moment when both spring and G major appear to reach their peak, the phrase "you will then die" ("skall sen du dö") and the final closure bring about a bewildering turn: death nullifies the efforts of life, and the B-major chord leaves the end open with regard to the issue of E natural minor/G major. Sibelius's setting seems to emphasize the idea that both the seasons and life proceed in cycles: the B-major chord in the end of the song – a "richer" variant of the initial B-minor chord – marks both a return to origins and an endpoint of a process. The tone *B*,

highlighted by the *B*–*C* and *C*–*B* motives, serves as a common denominator throughout the song. As the bass tone of the culminating G-major six-three chord, *B* appears to anticipate the inevitable end of everything.

8.2 *Törnet* (Op. 88 No. 5)

Törnet is the broadest of the six songs in Opus 88; for discussion of another song from the same collection, *Vitsippan* (Op. 88 No. 3), see Section 9.3.[5] Sibelius completed the collection on 16 June 1917 and wrote in his diary: "Song cycle Op. 88 [is] ready." The cyclic nature of the collection is most clearly evident in its commitment throughout to flowers as the subject.[6]

The modes involved in tonal pairing within a diatonic set in *Törnet* are E♭ Dorian and D♭ major. As already noted above, a special characteristic of the song is the fact that the E♭ Dorian is not a harmonic center, but a melodic center (which includes the idea of a reference tone and a particular scale): the reference tone *E♭* and the Dorian mode become established mainly by the vocal melody and the uppermost line in the piano part. The E♭ Dorian in *Törnet* follows an emphatically melodic or scalar type of modal syntax as opposed to a harmonic one; D♭ major, in turn, follows classical syntax.

Figure 8.2 shows an overview of the formal sections and main harmonic events in *Törnet*. The figure also shows that, with regard to the melodic/harmonic center, the entire song is based on a double-tonic complex formed by E♭ Dorian and D♭ major (with the complex understood as an association of two tonalities rather than, specifically, of two tonic chords). The form of the song can be described as **ABA'B'**, where the material from the **A** (bb. 1–7) and **B** (bb. 8–19) sections is reiterated in varied form in the **A'** (bb. 20–25) and **B'** (bb. 26–37) sections. Regarding harmonic events, the **A** section is based on an

[5] *Törnet*, published by Edition Wilhelm Hansen in 1923, was first performed (as part of the entire Op. 88 cycle) by Ida Ekman (1875–1942), soprano, and Karl Ekman (1869–1947), piano, at Solemnity Hall at the University of Helsinki on 26 October 1917.

[6] Sibelius's diary, 16 June 1917; see Dahlström (2005), 261: "Sångcykel Op 88 färdig." For aspects of the symbolism and meaning of flowers in the Op. 88 cycle, see Gornaya 2003.

extension of the chord *G♭-B♭-D♭-E♭*.[7] During the extension, the *G♭-B♭-D♭-E♭* chord does not clearly suggest any particular harmonic center, but in the end of the section (on the second half-note beat of b. 7), it proceeds to an A♭-major chord that appears to function as D♭: V. The A♭-major chord is sustained until the first quarter beat of b. 8 and could also be included in the **B** section as an upbeat. A progression of parallel diatonic seventh chords appears in bb. 9–13, structured by an intermediate stop on a D♭-major chord on the third quarter beat of b. 12. A V^2–I^6 closure in D♭ major (bb. 18–19) closes the section. The **A'** section extends the *G♭-B♭-D♭-E♭* chord again. This time, however, the A♭-major chord that follows the extension in b. 25 more clearly serves as an upbeat to the **B'** section. The **B'** section corresponds to the **B** section until the final closure, a V^7–I cadence in D♭ major.

Figure 8.2 Form, melodic/harmonic center, and main harmonic events in *Törnet*. The indication "e♭^{D}" refers to E♭ Dorian.

BB.	1–7	8–19	20–25	26–37
SECTION	**A**	**B**	**A'**	**B'**
MELODIC/ HARMONIC CENTER	e♭^{D}/D♭ complex			
HARMONIC EVENTS	*G♭-B♭-D♭-E♭* extended –A♭ (= D♭: V)	A♭ (= D♭: V)– parallel 7th chords –D♭–parallel 7th ch. → D♭: V^2–I^6	*G♭-B♭-D♭-E♭* extended	A♭ (= D♭: V)– parallel 7th chords –D♭–parallel 7th ch. → D♭: V^7–I

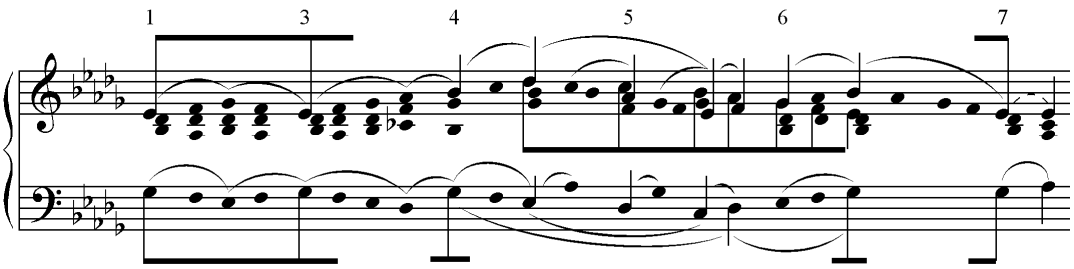
Example 8.2 shows the harmonic structure of the **A** section (bb. 1–7). The initial *G♭-B♭-D♭-E♭* chord is extended in bb. 1–7, mainly through arpeggiations filled in by passing motions in both the uppermost voice and the bass. It is worth noting that the extended chord is dissonant, while many of the passing tones are harmonized with consonant D♭-major triads. The harmonies are diatonic and built on a predominantly stepwise bass progression. The only chromatic tone, *c♭^{1}* in b. 3, belongs to a D♭ dominant-seventh chord that resolves to a

[7] I have deliberately avoided referring to the *G♭-B♭-D♭-E♭* chord as either an E♭-minor six-five chord or a G♭-major added-sixth chord; as will become clear later, a number of factors support interpreting the chord as an added-sixth chord.

G♭-major chord in b. 4. The G♭-major chord in b. 4 stands out as an important consonant landmark within the *G♭-B♭-D♭-E♭* extension; another such landmark is the D♭-major chord on the last quarter beat of b. 5, which closes a descending sequence in bb. 4–5. The fact that *G♭* is the most significant bass tone throughout the **A** section, as well as a comparison to the consonant G♭-major triad in the middle of the section, supports the interpretation of the extended *G♭-B♭-D♭-E♭* chord as a G♭-major added-sixth chord.

The vocal melody (together with the uppermost line in the piano part) suggests the melodic center of E♭ Dorian and shows $e♭^1$ as the primary upper-voice tone (see Example 8.2). The melodic line is an excellent example of the type of melody that Sibelius considered typical of Finnish rune melodies and applied in many of his compositions (see Section 4.1): based on the Dorian pentachord $e♭^1$–f^1–$g♭^1$–$a♭^1$–$b♭^1$, the melody culminates by extending upwards with c^2 and $d♭^2$. The simple rhythm reinforces the folk-like impression. After the culmination on $d♭^2$ in b. 4, the melody lingers down and, outlining in the foreground the descending E♭-Dorian pentachord in bb. 6–7, ends on $e♭^1$ (in bb. 4–6 of Example 8.2, the upward stems represent the vocal melody, while the downward beamed notes outline a stepwise descent from $d♭^2$ to $e♭^1$ in the piano part). The harmonies barely support the E♭-Dorian impression provided by the vocal melody. No tonic triads or harmonic closures appear in E♭-Dorian mode, and from the viewpoint of the G♭-major added-sixth chord, *E♭* is a dissonant tone. A harmonic turn to an A♭-major chord follows the extension of the *G♭-B♭-D♭-E♭* chord on the third quarter beat of b. 7, after that the vocal melody has already closed on $e♭^1$. The extended chord now appears as a II^{6}_{5} (or IV^{+6}) in D♭ major which proceeds to V, not an unexpected turn given the passing D♭-major chords within the extension.

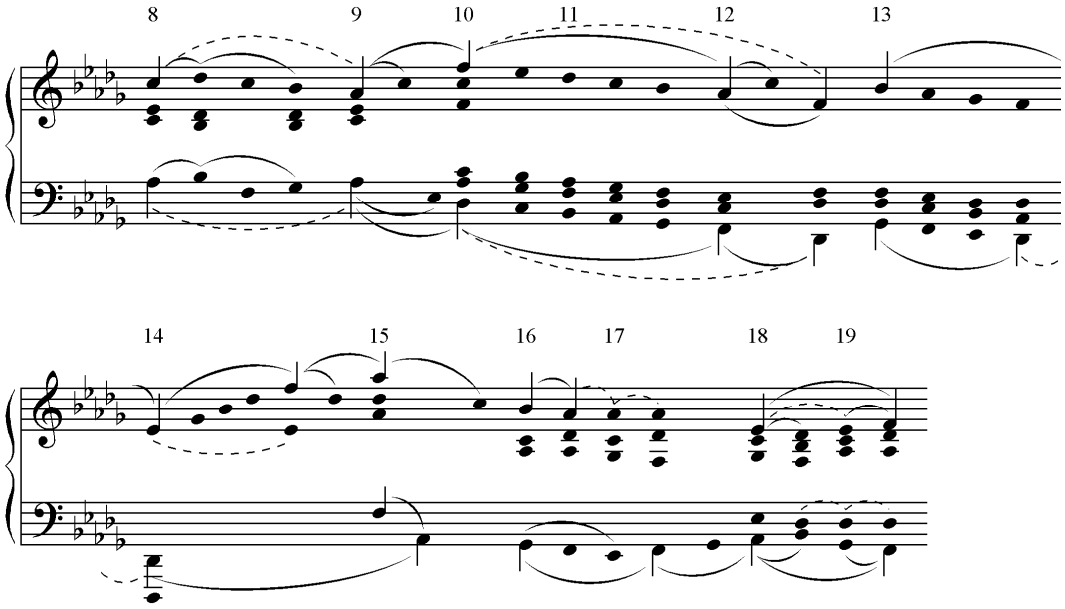
Example 8.2 Harmonic structure of the **A** section (bb. 1–7) of *Törnet*.



Example 8.3 shows the harmonic structure of the **B** section (bb. 8–19). The A♭-major triad, approached in the end of the **A** section as D♭: V, is sustained from b. 7 to the first quarter beat of b. 8. Extended in bb. 8–9, the A♭-major chord proceeds in b. 9 to a D♭ major-seventh chord, simultaneously as the vocal melody leaps to f^2. The D♭ major-seventh chord launches a chain of stepwise descending diatonic seventh chords that follow the melodic line (bb. 10–12). The parallel progression terminates on a root-position D♭-major chord on the third quarter beat of b. 12, but is immediately followed by another descending stepwise chord progression that begins on a G♭-major seventh chord on an upbeat to b. 13. In bb. 13–14, the vocal melody first outlines the descending pentachord $b♭^1$–$a♭^1$–$g♭^1$–f^1–$e♭^1$ and then arpeggiates the upward chain of thirds $e♭^1$–$g♭^1$–$b♭^1$–$d♭^2$–f^2, turning the focus back to E♭ Dorian. In the bass, however, an emphatic $D♭_1$-$D♭$ octave appears in the beginning of b. 14, below the upward chain of thirds. The $D♭_1$-$D♭$ octave turns out to foreshadow a clearer articulation of D♭ major: by the vocal melody's leap to $a♭^2$ in b. 15 (which adds another third to the chain), a D♭-major chord appears in the piano part, first with *f* as the lowest tone and then $A♭_1$. A push towards closure in D♭ major is evident, but instead of a definite cadential progression, two successive arrivals on a D♭-major six-three chord occur in bb. 17 and 19. The vocal melody ends on $a♭^1$ in b. 17.

The **B** section seems to have a somewhat ambiguous relationship to prolongational tonality. With the exception of modal traits, such as the parallel harmonic progressions or the Dorian implications in the vocal melody in bb. 13–14, the passage follows classical syntax on the surface. Arrivals on consonant D♭-major chords in bb. 12, 15, 17 and 19 structure this section. The local harmonic progressions leading to these D♭-major landmarks (bb. 8–12, 13–15, 16–17, 18–19) allude to a prolongational logic (see the Example). On the level of the entire section, however, the music provides insufficient clues to establish prolongational relationships between the different D♭-major chords: they follow each other and represent the same tonic, but their mutual relationship remains ambiguous.

Example 8.3 Harmonic structure of the **B** section (bb. 8–19) of *Törnet*.



The **A'** section (bb. 20–25) essentially reiterates the material of the **A** section (bb. 1–7; see Example 8.2). The **A'** section, however, begins after a half rest on the third quarter beat of b. 20 as if from the third quarter beat of b. 2, omitting the sustained *G♭-B♭-D♭-E♭* chord of bb. 1–2. The vocal melody enters in the beginning of b. 22 (corresponding to b. 4). The lowermost line in bb. 20–21 is written an octave lower than in bb. 2–3 with middle-voice *d♭*s added to each chord. The *d♭*s may contribute to the dominant preparation of the consonant G♭-major chord in the beginning of b. 22; the fact that the G♭-major chord also harmonizes the postponed entrance of the vocal melody (additionally emphasizes the G♭-major chord. In b. 25, the vocal melody closes on $e♭^1$ before the piano sounds the A♭-major chord that leads as an upbeat into the next section.

In the beginning of the **B'** section (bb. 26–37), the piano provides the first notes of the melodic line, and the vocal melody enters on the third quarter beat of b. 26 (corresponding to b. 8). The music proceeds similarly to that in the **B** section all the way to the vocal melody's closure on $a♭^1$ and the arrival on a D♭-major six-three chord in bb. 34–35 (corresponding to bb. 16–17). Deviating from the arrival on another D♭-major six-three chord in bb. 18–19, the piano ends the song with a strong cadence (V^7–VI–V^7–I) in D♭ major in bb. 36–37. The concluding V–I cadence emphasizing the structural importance of

the final D♭-major chord would enable an interpretation of the **B'** section as based on a prolongation of the D♭-major tonic (that would at least be more adequate than in the **B** section). From the viewpoint of the entire song, however, the final D♭-major tonic appears to provide no exhaustive explanation for all the preceding events (as it would in an auxiliary-cadence reading). The harmonic structure consists of elements that locally follow classical principles, but the larger-scale relationships between these elements remain too ambiguous to suggest an overarching prolongational logic for *Törnet*.

The two members of the double-tonic complex in *Törnet*, the melodic center E♭ Dorian and the harmonic center D♭ major, are established in different manners and therefore appear to be incomparable. However, there are good reasons to view D♭ major as the clear primary of the two centers. The harmonies in the piano part, especially the dominant–tonic progressions that appear in the **B** and **B'** sections, including the strong final cadence, all emphasize D♭ major.[8] The "folk-like" vocal melody in the **A** and **A'** sections highlights the E♭-Dorian member of the complex (although the position of E♭ Dorian is a little weaker in the latter); particular melodic passages in the **B** and **B'** sections also point towards E♭ Dorian. At the same time, the harmonies barely support the E♭-Dorian endeavors: tonic triads of E♭ Dorian, or any definite harmonic progressions in E♭ Dorian, are absent. The extended *G♭-B♭-D♭-E♭* chords in the **A** and **A'** sections appear at first to be neutral regarding the harmonic center, but the A♭-major chords that follow the extensions show the *G♭-B♭-D♭-E♭* chords as pre-dominant chords in D♭ major. The passing D♭-major triads within the extensions of the *G♭-B♭-D♭-E♭* chords as well as the intermediate stops on D♭-major triads in, for example, bb. 5 and 12 further emphasize the D♭-major member of the complex.

Despite the dominance of D♭ major, the double-tonic-complex reading of the song is fully justifiable. The double-tonic reading captures the close association between the two scalarly associated modes, where the boundaries between material relating to the different centers are often obscure. The E♭-Dorian features in *Törnet* relate to an entire modal syntactic dimension, which is an indispensable part of the structure of the song. In addition to the modal melodies, the harmonic progressions in *Törnet* also include prominent modal (though not exclusively E♭-Dorian) traits. Emphasis often falls on stepwise or parallel chord progressions that follow the melodic line and fail to clearly point towards any

[8] *Törnet* resembles *Norden* (see Sections 9.2 and 9.3) in that both songs involve a progression from an ambiguous and layered situation towards greater clarity provided by a classical final cadence. The impression of an overall directional process, however, is much stronger in *Norden* than in *Törnet*.

particular harmonic center, but rather serve to demonstrate the underlying diatonic collection; examples include the extension of the *G♭-B♭-D♭-E♭* chord in bb. 1–7 and the parallel seventh chords in bb. 10–12. Classical progressions, such as dominant–tonic progressions and even the most vaguely implied intermediate closures, effectively stick out from such a "neutral" environment. The *G♭-B♭-D♭-E♭* chord embodies the ambiguity in the structure of *Törnet*. Interpreted as a G♭-major added-sixth chord, it renders the tone *E♭* – $\hat{1}$ of E♭ Dorian – a dissonant tone. From another, more abstract perspective, the *G♭-B♭-D♭-E♭* chord comprises the tones of the tonic triad of E♭ Dorian plus the tone *D♭*, implying that the intervening *D♭* prevents the confirmation of E♭ Dorian.

Aspects of text

The poem *Törnet* ("The Thorn") belongs to the latter of Runeberg's two cycles of *Idyll och epigram* ("Idylls and epigrams") and was published as part of his second anthology of poems in the summer of 1833.[9] In "Idylls och epigrams," Runeberg strove for a similar directness and austerity to what he found in the Serbian folk poetry that served as his model.

Törnet is a role poem of a young person – probably a girl, although the gender of the poem's speaker is actually unspecified. In the first of two strophes, the speaker directs her words to the thorn, with which she identifies herself: "O thorn, my kindred plant" ("Törne, du min syskonplanta"). The speaker explains how in wintertime, the prickly thorn is scorned and hated. She, however, wants to see the other side of the story: "When spring comes, you will shoot out leaves and roses, and there is not a plant on earth which is as splendid and loved as you" ("Kommer våren, slår du ut i blad och rosor, och en växt finns ej på jorden, ljuv och älskad såsom du"). In the second strophe, the poem's speaker no longer addresses her words to the thorn but speaks more generally: "O, how many thorns stand naked in nature" ("O, hur mången törnestängel står ej naken i naturen"). The idea of identification expands to involve a group of people who share the same fate and for whom the speaker of the poem feels empathy. She believes that the despised thorns "only needed love, only a sunny glance from someone's heart" ("behövde kärlek blott, blott en solblick av ett hjärta") in order to bloom and "become the joy of ev'ry being" ("vart väsens glädje bli"). The message is clear: love can create wonders and bring out the beauty inside anyone, thereby benefitting the entire community.

[9] According to Tiilikainen (2000, 216), Sibelius used as his text source *Johan Ludvig Runebergs samlade skrifter* [I], printed in 1882.

In Sibelius's setting of *Törnet*, the **A** and **B** sections correspond to the first strophe of the poem, and the **A'** and **B'** sections, with the second strophe. The musical material of the **A** and **B** sections essentially reappears in the **A'** and **B'** sections, but because the second strophe of the poem has fewer lines than the first strophe, Sibelius made certain adjustments in order to fit the music to the text: in the **A'** section, he gave part of the melody to the piano, and in the **B'** section, he varied the rhythm of the vocal melody.

As a thoroughgoing idea, the duality of the modes of E♭ Dorian and D♭ major that form the double-tonic complex reflects the duality of the thorn's two natures: prickly and despised in wintertime, yet blooming and loved in springtime. The poem's speaker's description of how the thorn is despised in wintertime coincides with the **A** section and associates with the E♭-Dorian vocal melody, while the description of the thorn's springtime nature coincides with the **B** section, where D♭ major begins to bloom. In the **A** section, D♭ major appears to hide behind the vocal melody's emphasis on E♭ Dorian, just as the thorn's "real nature" hides in wintertime. The A♭-major chord in bb. 7–8, then, exposes D♭ major and sets the scene for the **B** section, just as the poem's speaker's words "Men jag tänker" ("But I think") prepare the listener to hear the description of the thorn's hidden qualities. The beginning of the second strophe and the **A'** section return to the E♭-Dorian melody and the idea of thorns that "stand naked in nature." Because of the preceding cadence to D♭ major and details such as the middle-voice *d♭*s in bb. 20–21, the implications towards E♭ Dorian seem weaker than in the **A** section; in the poem, the thorn has already shown both sides of its nature. The **B'** section, with its strong final cadence to D♭ major, seems convinced of the ability of love to turn despised thorns into lovely roses. The essential word "kärlek" ("love") finds reinforcement in the sustained f^2 in bb. 27–28 and a melisma; in bb. 9–10, the sustained f^2 underscores the word "våren" ("spring"), which is also essential.

8.3 Discussion

The structures of *Marssnön* and *Törnet* involve tonal pairing within a single diatonic set. In both songs, the two modes – E natural minor and G major in *Marssnön* and E♭ Dorian and

D♭ major in *Törnet* – form a double-tonic complex. The relationship between the two members of the complex is different in the two songs. In *Marssnön*, the E-minor and G-major tonics seem nearly equal, with perhaps slightly more emphasis falling on the e^n member of the complex. In *Törnet*, in contrast, the emphasis clearly falls on the D♭-major tonic. The difference relates to the different ways in which the music suggests and establishes the modal member of the complex: E natural minor in *Marssnön* and E♭ Dorian in *Törnet*. In *Marssnön*, a modal closure confirms the tonic of E natural minor, while in *Törnet*, the tonic chord of E♭ Dorian is entirely absent, and the melodic line suggests the mode of E♭ Dorian almost entirely on its own. Furthermore, in *Törnet*, the final V^7–I cadence nails the D♭-major tonic as the primary one, while in *Marssnön*, the final closure on a B-major chord leaves the question of E natural minor/G major essentially unresolved. *Marssnön* also encourages a pan-triadic reading that focuses on the common tone *B* and provides another interpretation of the final B-major chord.

In both songs, the pairing of two diatonic modes parallels a pairing of two syntaxes, so that the major-mode member of the complex takes advantage of the classical syntax and the other member, of the modal syntax. Classical syntax manifests itself most clearly through dominant–tonic progressions. Modal syntax can be approached from two different viewpoints: a melodic/scalar one or a harmonic one. The E♭ Dorian in *Törnet* involves the melodic/scalar type of modal syntax, revealing a melodic line that follows Sibelius's idea of a typical Dorian melody (see Section 4.1). Also, the modal harmonic progressions in *Törnet*, which appear to be "neutral" regarding the harmonic center and mostly demonstrate the underlying diatonic collection, are best approached from the scalar viewpoint. The neutral impression also relates to the fact that *Törnet* features no modal closures. *Marssnön*, in contrast, features a modal closure with a progression from VII to i. In general, *Marssnön* features traits typical of modal harmonic syntax: the harmonic progressions involve natural $\hat{7}$, avoid V–I progressions, and prefer stepwise motion in the bass. As another difference between the songs, the harmony in *Marssnön* is predominantly triadic, while in *Törnet*, four-note chords play a significant role.

The double-tonic readings of *Marssnön* and *Törnet* arise out of a need to grasp the fundamental ambiguity between the two harmonic centers, which is an indismissable element in their structures. The relationship between modes that derive all melodic and harmonic material from a single diatonic set is especially tight, and in some passages, the modes literally seem to "coexist." As mentioned in Section 4.2, however, the two modes do not merge into a single "superkey," but are closely associated yet ultimately separate points

of reference. Even in passages where different layers of the texture seem to point simultaneously towards different harmonic centers (e.g., in bb. 10–13 of *Marssnön*), the two centers can be differentiated, and the nature of their interaction described. Although monotonal readings of the two structures would perhaps be possible, the double-tonic reading offers a valuable viewpoint, as rather than eliminate ambiguity, the reading highlights it. Accepting a fundamental ambiguity between the two tonics also is essential to the music-text relationship. In both songs, the duality between the two tonics relates to a fundamental duality described in the poems: in *Marssnön*, the two tonics and the dynamics between them associate with lingering winter and approaching spring, and in *Törnet*, to the thorn's two natures. Curiously, both songs juxtapose spring and winter.

Remarks on related structural phenomena in other songs

Tonal pairing within a single diatonic set can also be traced in *Hundra vägar har min tanke* (Op. 72 No. 6, 1907), not as an overall principle, but in particular passages in the beginning and the end of the song. The paired modes are G major and E natural minor. In bb. 1–4, the vocal melody clearly suggests E natural minor, but the harmonies in the piano part appear to hesitate and also pull in the direction of G major: a progression from a D-major chord to an E-minor chord occurs twice, and the passage ends on a I–V progression in G major. The material in bb. 5–18 is more chromatic, but retains the ambiguity between E natural minor and G major. A return of the melodic and harmonic material from the beginning leads to a final V^7–I cadence in G major in bb. 19–20. Notably, none of the many D-major chords, potential dominants of G major, proceeds to a G-major chord before the final cadence, but E-minor chords constantly substitute for G-major chords. Globally, the G-major chord may be viewed as either the "true" tonic of the song – the subject of an overarching prolongation – or the primary member within a double-tonic complex formed by the tonics of E minor and G major. Even here, the duality between two tonics is closely connected to the poem (written by Runeberg): the speaker of the poem, a young girl, tells how she should be thinking of God (E minor), but her thoughts constantly wander to her sweetheart (G major). When the D-major chord proceeds to the G-major chord in the final cadence, the girl's attempts to think of something other than her lover fail.

Another song where tonal pairing within a single diatonic set appears as a local phenomenon is *Soluppgång* (Op. 37 No. 3, 1902). In *Soluppgång*, Sibelius's prominent use of E-minor six-three chords embodies the ambiguity between the tonics of E natural minor

and G major (E-minor six-three chords also appeared repeatedly in *Hundra vägar har min tanke*).[10] Chapter 9 will address more closely the idea that minor six-three chords feature characteristics of the tonics of both minor and its relative major, and Section 9.3 will discuss *Soluppgång*.

[10] Hardly a coincidence, the paired modes in both *Marssnön*, *Hundra vägar har min tanke*, and *Soluppgång* are E natural minor and G major.

9 NON-MONOTONAL STRUCTURES INVOLVING SIX-THREE CHORDS

This chapter discusses songs whose non-monotonal structures take advantage of Sibelius's characteristic use of six-three chords. These six-three chords relate to the "Sibelian 5–6/6–5 progression," in which a root-position major chord proceeds to a minor six-three chord (or vice versa) above a stationary bass, often with chromatic passing motion (5–♯5–6/6–♭6–5) in one of the upper voices (see Section 4.3). The Sibelian 5–6/6–5 progressions successfully evoke tonal pairing by juxtaposing the tonics of relative major and minor (in accordance with Lewis's point 1, *juxtaposition of musical fragments implying the two tonics in succession or alternation*; see Section 2.2). A large 5–6 or 6–5 progression can also serve as an overall organizing principle, resulting in a directional background structure. Because the Sibelian 5–6/6–5 progression emphasizes a diatonic mediant relationship between the two chords, this study treats it primarily as a modal phenomenon.

In the non-monotonal structures of the songs discussed in this chapter, the major tonic is a root-position chord, but the minor tonic is primarily a six-three chord. Importantly in these songs, the root-position major tonic is not automatically the more emphatic of the two tonic chords, but, instead, the context renders the minor six-three-chord tonic equally or even more important than the major tonic. Even in these cases, however, the minor six-three-chord tonic involves some ambiguity. As a sonority, a six-three-chord is less stable than a root-position triad (at least from the classical viewpoint). Moreover, as explained in Section 4.3, in an environment that also otherwise suggests the pairing of relative keys, the minor six-three-chord tonic features characteristics of the tonics of both relative keys: its pitch content is that of the minor tonic, but its bass tone

associates with the root of the major tonic.[1] As in the preceding Chapter 8, I approach instances of tonal pairing in the songs from the viewpoint of an underlying double-tonic complex (see Section 2.2).

Section 9.1 provides a detailed analysis of *Im Feld ein Mädchen singt* (Op. 50 No. 3), in which the primary tonic is a minor six-three chord, and 5–6 progressions appear in the foreground. *Norden* (Op. 90 No. 1), analyzed in Section 9.2, shows an intricate structure that is fundamentally directional and based on an overarching 6–5 progression. The discussion in Section 9.3 summarizes the analyses of these two songs, briefly examines the local 5–6 progressions found in *Lastu Lainehilla* (Op. 17 No. 7), and includes short analyses of *Soluppgång* (Op. 37 No. 3) and *Vitsippan* (Op. 88 No. 3).

9.1 *Im Feld ein Mädchen singt* (Op. 50 No. 3)

Im Feld ein Mädchen singt belongs to Opus 50, Sibelius's only song collection with lyrics written solely in German. Sibelius completed the collection by August 1906.[2]

Figure 9.1 shows an overview of the formal sections of *Im Feld ein Mädchen singt*, the governing harmonic centers, and the main harmonic events. The form can be described as **ABA'B'**; a return to the initial material in the **A'** section divides the song into two larger parts. Regarding the harmonic centers, the structure is based on a double-tonic complex formed by the triads of B♭ minor and D♭ major (the shifts in emphasis within the complex will be described below). In the **A** section (bb. 1–10), the harmonic events belong to two different layers: alternation between the I and II^4_2 of B♭ minor dominates the right-hand piano part, while the left-hand part introduces a B♭-minor six-three chord in a lower register. In the corresponding **A'** section (bb. 20–28), the I–II^4_2 alternation remains in the right-hand part, while the harmonies in the left-hand part are somewhat more elaborate. Harmonic progressions based on a 5–♮5–6 motion above a *D♭* pedal point dominate the **B**

[1] As pointed out in Section 4.3, however, the situation differs from Lewis's (1984, 6) idea of the *use of tonic chords created by conflation of the two tonic triads* (Lewis's point 3; see Section 2.2).

[2] *Im Feld ein Mädchen singt*, published by Schlesinger'sche Buch- und Musikhandlung (Robert Lienau) in February 1907, was first performed by Ida Ekman (1875–1942), soprano, and Karl Ekman (1869–1947), piano, on 26 October 1906 at Solemnity Hall at the University of Helsinki.

(bb. 11–20) and **B'** (bb. 29–36) sections. The material that is stated twice in the **B** section (in bb. 11–14 and 15–20) appears only once in the shorter **B'** section.

Figure 9.1 Form, harmonic centers, and main harmonic events in *Im Feld ein Mädchen singt*.

BB.	1–10	11–20	20–28	29–36
SECTION	**A**	**B**	**A'**	**B"**
HARMONIC CENTER	B♭/D♭ complex			
HARMONIC EVENTS	rh: b♭: I–II^4_2 lh: b♭: I^6 (bb. 7–10)	from D♭ to b♭^{6} via 5–♮5–6 (twice)	rh: b♭: I–II^4_2 lh: b♭: $IV_{♮}{}^4_2$–VII^6_5–I^6 (bb. 25–28)	from D♭ to b♭^{6} via 5–♮5–6

Example 9.1 shows the **A** section (bb. 1–10) of *Im Feld ein Mädchen singt*. Above the syncopated repetition of the triad *b♭-d♭^{1}-f^1* in the piano part, the vocal melody enters on the upbeat to b. 3. Because the syncopated piano texture continues seamlessly through b. 3 and beyond, bb. 1–2 is not considered an independent piano introduction. With regard to harmony, the piano part consists of an extension of the B♭-minor tonic triad through the neighboring II^4_2s, while retaining *b♭* as the lowest note. In bb. 7–10, the left-hand piano part shows two rising arpeggiations of B♭-minor six-three chords beginning from *D♭* and thereby introducing another layer of texture into lower register. The tones of the B♭-minor tonic triad (*b♭^{1}-d♭^{2}-f^2*) also provide a framework for the vocal melody. B♭ minor is undoubtedly the locally primary member of the underlying B♭/D♭ complex, though it is not strongly confirmed as a harmonic center. The bass tone *D♭* challenges the stability of the B♭-minor tonic, and, moreover, dominant–tonic progressions in B♭ minor are absent; only the vocal melody shows the leading tone *a♮^{1}* in b. 7. Any potential dominant chords of B♭ minor are replaced with b♭: II^4_2 chords, which, being equivalent to VII^4_2 chords in D♭ major, involve a certain ambiguity pertaining to the question of B♭ minor/D♭ major. In b. 10, the **A** section ends on b♭: II^4_2, which is furnished with a fermata. On the last quarter beat, after the fermata, the lowest tone of the chord, *b♭*, proceeds to *a♭*. Together with the simultaneous *c^2* in the vocal part, the *a♭* produces a "dominant upbeat" for the D♭-major chord in the beginning of the **B** section (not visible in Example 9.1).

Example 9.1 The **A** section (bb. 1–10) of *Im Feld ein Mädchen singt*.

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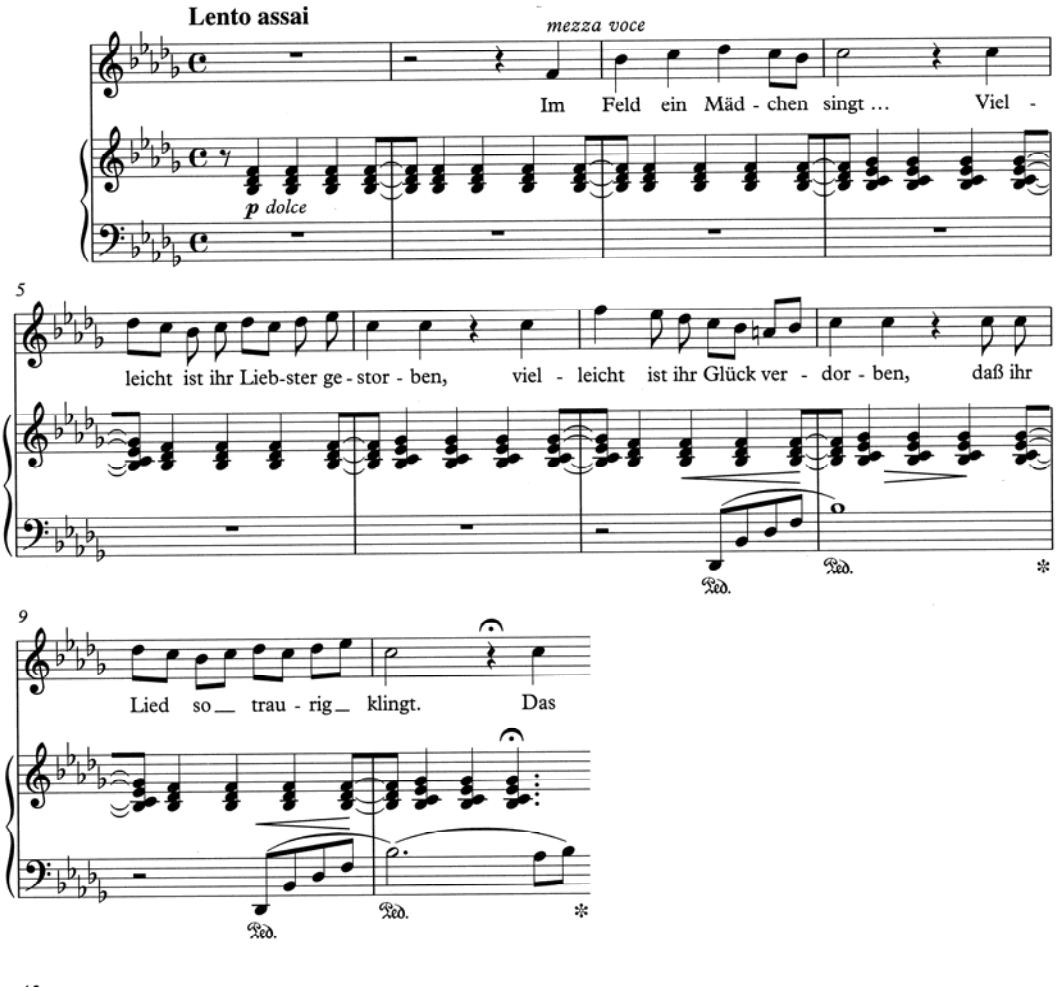
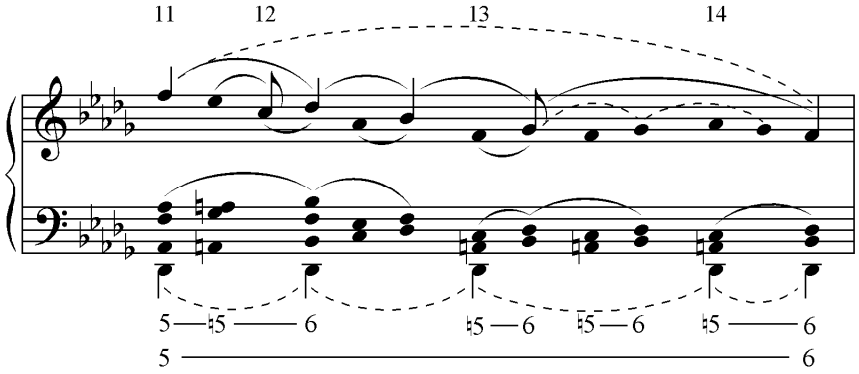


Example 9.2 shows the harmonic structure of bb. 11–14 of the **B** section. The remainder of the section (bb. 15–20) reiterates the progression of bb. 11–14, with the last ♮5–6 progression drawn out to cover bb. 18–20. In the beginning of the **B** section, the texture becomes fuller as a D♭-major chord, arpeggiated from $D♭_1$ (another octave drop) to f^2, appears in the piano part. As mentioned above, $a♭$ in the piano part and c^2 in the vocal part subtly anticipate the harmonic turn to the D♭-major chord on the upbeat to b. 11. For b. 11, the vocal melody leaps from c^2 to f^2, which, from the larger perspective that includes the preceding **A** section, serves as the completion of an upward arpeggio from $b♭^1$ in b. 3 and $d♭^2$ in b. 9. In bb. 11–12, the D♭-major chord launches a 5–♮5–6 progression above the $D♭$

pedal point. Harmonically, the progression involves a root-position D♭-major chord that proceeds to a B♭-minor six-three chord via b♭: VII^7, all above a sustained *D♭*; bb. 13–14 repeat the ♮5–6 part of the progression three times, like an echo. By the first two appearances, the harmonies are b♭: V^6–VI^6, and by the third appearance in b. 14, b♭: VII^7–I^6; an expressive clash between *A♮* and *A♭* occurs in b. 14. As Example 9.2 shows, the emphatic D♭-major chord in bb. 11 also initiates a larger 5–6 motion towards the B♭-minor six-three chord in b. 14 (a similar, larger 5–6 motion underlies bb. 15–20). Example 9.2 also illustrates the descent of the vocal melody from *f*^{2} to *f*^{1} via the downward arpeggio *f*^{2}–*d♭*^{2}–*b♭*^{1} and the incomplete neighbor tone *g♭*^{1}.

Example 9.2 Harmonic structure in bb. 11–14 of the **B** section of *Im Feld ein Mädchen singt*.



The **A'** section (bb. 20–28) essentially reiterates the material of the **A** section (see Example 9.1 above). The vocal melody is similar, while the harmony reveals some changes: the arpeggiated IV$^{\sharp 4}_{\sharp 2}$ and VII$^6_5$ of B♭ minor appear in bb. 25–26 instead of the arpeggiated b♭: I^6 found in the corresponding bb. 7–8. The b♭: VII$^6_5$ provides dominant preparation for the b♭: I (right hand) and the arpeggiated b♭: I^6 (left hand) in the following bb. 27–28. In the **B'** section (bb. 29–36), bb. 29–32 are nearly identical to bb. 11–14 of the **B** section (see Example 9.2 above). There is no final cadence: the vocal melody closes on *f*^{1} in b. 32, and in bb. 33–36, the piano alone echoes the ♮5–6 progression two more times, emphasizing the expressive clash between *A♮* and *A♭* (tightly bound to the preceding material, bb. 33–36 form no independent piano postlude). The final b♭: I^6 occurs in b. 35 with *D♭* in the bass; the chord is sustained until b. 36, where the bass drops to *D♭*$_1$. Similarly to the **B** section,

the **B'** section is based on a larger 5–6 motion from a D♭-major chord to a B♭-minor six-three chord.

During *Im Feld ein Mädchen singt*, emphasis alternates between the two members of the b♭/D♭ double-tonic complex that underlies the structure. The **A** and **A'** sections represent B♭ minor, although, as I explained above, B♭ minor is not strongly confirmed as a harmonic center (the dominant preparation of the tonic in the **A'** section is rather weak). The **B** and **B'** sections begin on rhetorically emphatic D♭-major chords that momentarily shift emphasis to the D♭-major side of the double-tonic complex. The D♭-major chords, however, do not appear to be local harmonic centers, but serve solely to initiate the contrapuntal motion towards the B♭-minor six-three chords, which represent the other side of the complex. The 5–♮5–6 progressions repeatedly expose the double-tonic complex by juxtaposing the two tonics (cf. Lewis's point 1, *juxtaposition of musical fragments implying the two tonics in succession or alternation*). The entire song emphasizes B♭ minor in that the only dominant–tonic progressions (although weak) occur in the key of B♭ minor; moreover, the song both begins and ends on a B♭-minor chord.[3]

Although emphasis within the double-tonic complex seems to fall on the B♭-minor side, one significant detail weakens the status of B♭ minor and highlights D♭ major: the bass tone *D♭*. A *D♭* pedal point dominates most of the structure, and *D♭* is also the bass tone of the B♭-minor six-three chords that appear in all sections, most significantly as the final tonic of the song. (Although the **A** and **A'** sections begin on root-position B♭-minor chords, their higher registral placement eventually makes them appear subsidiary to the B♭-minor six-three chords.) The fact that the tonics are primarily six-three chords challenges the stability of B♭ minor. Moreover, in an environment where the tonics of relative keys are also otherwise juxtaposed, the bass tone of the minor six-three-chord tonic associates with the root of the tonic chord of the relative major. From that perspective, the B♭-minor six-three chords in *Im Feld ein Mädchen singt* combine the pitch content of a B♭-minor tonic with the root of a D♭-major tonic, thereby involving characteristics of both members of the double-tonic complex.

Regarding the question of different syntaxes, the harmonic progressions in *Im Feld ein Mädchen singt* are predominantly modal, as with the I–II^4_2 alternation and the juxtaposition

[3] Despite the primacy of the B♭-minor chord, it is not a tonic prolonged in a Schenkerian sense. As discussed already in Chapter 8, the idea of a double-tonic complex – an association of two tonic triads or tonalities – is incompatible with the idea of an overarching prolongation of a single triad. Moreover, the tonic here is primarily a six-three chord.

of tonics of the relative major and minor through the 5–6 motion. Dominant–tonic progressions that point towards classical syntax are de-emphasized, but nevertheless occur; moreover, it is important to note that in a context lacking strong cadences, VII^7–I progressions above a pedal point stand out more strongly than they would in a purely classical context. From an alternative pan-triadic viewpoint, it is worth noting that the D♭-major and B♭-minor triads stand in an **R** relationship to each other and share two pitches: *D♭* and *F*. The progression from a root-position D♭-major chord to a B♭-minor six-three chord permits the literal retention of *D♭* and *F*. The mobile voice moves a whole tone, and, when chromaticized to 5–♮5–6, unfolds smoothly in semitones. Also, throughout the song, *D♭* is the prominent bass tone, and the vocal melody emphasizes f^1 and f^2.

Aspects of text

Margarete Susman's poem *Im Feld ein Mädchen singt* ("In the Field a Maid Sings") was published in her first anthology of poems, titled *Mein Land*, in 1901.[4] The poem comprises three strophes of four lines each. In the first strophe, the speaker of the poem (whose identity or gender is not unspecified, although here designated a "she") begins a description: "In the Field a Maid Sings …" ("Im Feld ein Mädchen singt …"). Worth noting is that the ellipsis ("…") is part of the original poem. The speaker wonders why the girl's song sounds so sad: "perhaps her beloved is dead, perhaps her happiness is spoiled" ("vielleicht ist ihr Liebster gestorben, vielleicht ist ihr Glück verdorben"). In the second strophe, the poem's speaker describes how "The red of evening fades – the willows stand silent" ("Das Abendrot verglüht – die Weiden stehn und schweigen"), and the sad song continues sounding in the distance. The third strophe begins as the "last note dies away" ("Der letzte Ton verklingt"). The speaker would like to go to the singer: "We should certainly understand each other, because she sings so sadly" ("Wir müßten uns wohl verstehen, da sie so traurig singt").

The key to this interpretation of Susman's *Im Feld ein Mädchen singt* lies in the notion that the speaker of the poem identifies herself with the singing girl. The ellipsis in the end of the first line subtly suggests that the speaker, on hearing the sad song in the distance, stops to reflect on her own feelings: perhaps it is her own beloved that has died, or her own happiness that has been spoiled. The fading "red of evening" alludes to approaching night as well as to the end of a happier phase in the life of the poem's speaker; the silent,

[4] According to Tiilikainen (1998b, 225), Sibelius used as his text source the publication *Deutsche Lyrik seit Liliencron*, a collection of German poetry, printed in 1905 in Leipzig.

lifeless willows create an impression of desolation. The speaker stays and listens to the song until it stops. She would now like to meet the singing girl (apparently, however, the speaker of the poem and the singer are not the same person), but whether she takes any action to do so remains unknown; most likely, she just wants to speculate about the possibility that someone else would share a similar sad faith and understand her grief. Beginning from the "vielleicht" ("perhaps") in the first strophe, uncertainty and ambiguity characterize the poem: we will not know exactly what happened to the speaker of the poem, or to the singing girl, either before or after the moment in the field.

Sibelius's setting of *Im Feld ein Mädchen singt* captures the simple and melancholy character of Susman's poem (which, in fact, shares much in common with Runeberg's folk-like and emotionally effective "Idylls and epigrams"). The **A** section corresponds to the first strophe of the poem, the **B** section to the second strophe, and the **A'** section, to the third strophe. For the purposes of the **B'** section, Sibelius significantly changed the original text, repeating the lines "Das Abendrot verglüht – die Weiden stehn und schweigen" in the end of the song.[5]

In the **A** section, the syncopated chords in the piano part create an austere background for the uncomplicated vocal melody. The melody, indicated to be performed *mezza voce*, associates with the song that sounds in the distance; curiously, when the poem's speaker sings the melody, she appears to become one with the singing girl whom she describes. The B♭-minor six-three chords arpeggiated in the lower register accompany the words "Glück verdorben" and "traurig klingt." The emphatic D♭-major chord in the beginning of the **B** section falls on the first syllable of the word "Abendrot" and evokes images of flaming colors in the sky. The colors, however, fade as the ♮5–6 progression leads to a B♭-minor six-three chord and the vocal line descends; similarly, the happiness of the poem's speaker has turned to sorrow. The latter part of the **B** section (bb. 15–20) repeats the first part (bb. 11–14) more quietly, like an echo, while the distant song continues sounding.

In the beginning of the **A'** section and the third strophe of the poem, the last note of the distant song fades. The speaker of the poem, who deeply understands the sadness, continues singing the same melody. The elaborated harmonies in bb. 25–26 emphasize the line "Wir müßten uns wohl verstehen," and the subsequent arpeggiated B♭-minor six-three chord falls on the words "traurig singt." In the **B'** section, the D♭-major chord and the

[5] Tiilikainen (1998b, 226) mentions Sibelius's addition.

"Abendrot" glow once again, but, unable to last, fade to the B♭-minor six-three chord. In the end, the "willows stand silent" and the last echo of the ♮5–6 progression dies away in the piano part. *Im Feld ein Mädchen singt* ends on the B♭-minor six-three-chord tonic that not only associates with ideas of sorrow and spoiled happiness, but also cherishes the memory of D♭ major and bygone happiness. The lack of cadences and the six-three-chord tonic highlight the essential characteristics of the poem: ambiguity and uncertainty.

9.2 *Norden* (Op. 90 No. 1)

By 12 December 1917, Sibelius completed *Norden*, which became the first number in his last collection of songs, the *Six songs with texts of Johan Ludvig Runeberg* Op. 90.[6]

Some special characteristics about its texture and harmony render *Norden* unique among Sibelius's songs and contribute to this interpretation of its structure. From the viewpoint of texture, the piano and vocal parts are clearly distinct: the piano maintains a homophonic syncopated texture, while the vocal melody hovers above the chords in wide arches embellished with melismas. The register of the piano part is restricted, and the harmonies are exceptionally dissonant in the context of Sibelius's songs. For the first 27 of the song's 31 bars, all harmonies include four (or five) tones, and for the first 22 bars, the chord tones are packed within a frame formed by c^1 and c^2. The tones c^1 and c^2 form part of the harmonies, but the frame also creates a textural element of its own. The harmonies become more consonant towards the end of the song, especially when the register begins to open downwards in b. 23. The first consonant triad appears in b. 27, and the final tonic is the only root-position triad – and the endpoint of the only V^7–I cadence – in the song.

Norden proceeds from an initial harmonic center of A minor to a final harmonic center of C major. The final cadence indisputably confirms C major as the final center, but at least from the viewpoint of classical syntax, the role of A minor as the initial center

[6] Sibelius mentions in his diary on 12 December 1917 having completed *Norden* (see Dahlström 2005, 264). Sibelius composed the collection for Ida Ekman, who at that time was ending her career. Ekman performed *Fågelfängarn* (Op. 90 No. 4) and *Sommarnatten* (Op. 90 No. 5) in October 1919, but the date of the first performance of *Norden* remains unknown. *Norden* (and the entire Op. 90 collection) was published by R. E. Westerlund in 1920.

seems more vague. Example 9.3 shows bb. 1–5 of *Norden* and illustrates its layers of texture as well as its crisply dissonant opening harmonies within the c^1-c^2 frame. The harmonies allude to tonic and dominant functions in A minor, but the "tonics" (bb. 1–2, 4) appear to be in first inversion and include an extra tone ($d\sharp^1$), and the "dominants" (bb. 3, 5) consist of the tones d^1-f^1-$g\sharp^1$ set inside the c^1-c^2 frame. However, in the beginning of *Norden*, the vocal melody plays a crucial role as an indicator of the center. The melody outlines an A-minor pentachord (see Example 9.3) and unambiguously suggests a melodic center of A minor, supported, if more ambiguously, by the harmonies in the piano part. The entire vocal melody of *Norden* is based on two overlapping pentachords built on a^1 and c^2, which often merge into a stack of three thirds. The structure of the melody reflects the idea, expressed by Sibelius in his trial lecture of 1896, of a modal melody based on a pentachord extended upwards with two additional tones (see Section 4.1).

Example 9.3 Bars 1–5 of *Norden.*

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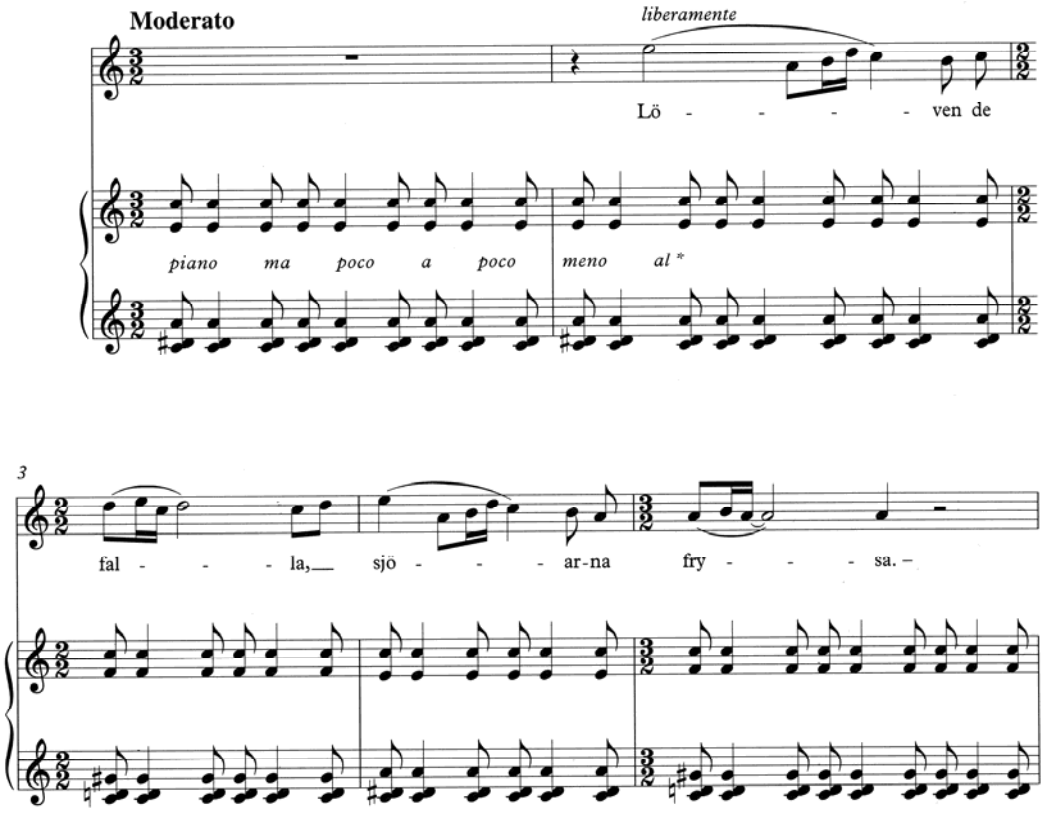

Figure 9.2 shows an overview of the form, melodic/harmonic centers, and most significant harmonic events in *Norden*. The overall form resembles a modulating period and is described here as **AA'**, with the **A** section including a one-bar "piano introduction". The **A** (bb. 1–16) and **A'** (bb. 17–31) sections begin similarly and suggest, as described above, A minor as the melodic/harmonic center. The **A** section concludes on the dominant of A minor (a gesture that sufficiently implies a half cadence), and the **A'** section modulates to C major. A directional process from the initial A minor to the final C major, whose focus shifts from A minor to C major halfway into the **A'** section, appears simultaneously with the two-part form. Importantly with regard to the directional process, the **A'** section begins with a less dissonant "tonic" harmony than the **A** section did, including $f\sharp^1$ instead of $d\sharp^1$. As a source of ambiguity, the c^1-c^2 frame foreshadows the harmonic center of C major from the beginning.

Figure 9.2 Form, harmonic centers, and main harmonic events in *Norden*. Quotation marks ("") refer to alluded classical functions.

BB.	1–16	17–31
SECTION	**A**	**A'**
MELODIC/ HARMONIC CENTER	a (C foreshadowed ----------	a → C ----------)
HARMONIC EVENTS	a: "I^6" (+ $d\sharp^1$) →"V"	a: "I^6" (+ $f\sharp^1$) → C: V^7–I

Example 9.4 provides a more detailed view of the harmonic structure of *Norden*. On the upper staff, the vocal melody shows a prolongation of e^2, structured by a drop to e^1 by the interruption in b. 16. Because of the static c^1-c^2 frame, no actual bass line appears in bb. 1–23; the frame also remains unaffected by the interruption. The inner voice shows a descent from a^1 (extended in bb. 1–23) to g^1 (extended in bb. 27–31). Neighboring $g\sharp^1$s and b^1s prolong a^1 in bb. 1–23; the leading tones act as important indicators of A minor as the harmonic center. Bar 23 is a turning point in the structure: the inner voice proceeds from $g\sharp^1$ to a^1 for the last time, marking the abandonment of A minor, and simultaneously, the

frame breaks as c^1 activates and begins a stepwise bass descent. The decisive turn towards the final harmonic center of C major occurs in b. 27, where the augmented six-five chord (German sixth chord) on *f* resolves to the C-major six-three chord, instead of being resolved to the dominant of A minor.[7] The C-major six-three chord stands out as the first consonant triad in the song and also marks the arrival on g^1 in the inner voice. Because the g^1 in b. 27 locally originates from a stepwise inner-voice descent from the upper frame tone c^2 (bb. 25–27), the a^1 (extended in bb. 1–23) and the g^1 (extended in bb. 27–31) lack a direct voice-leading connection on the surface level. From a larger perspective, however, the arrival on g^1 in b. 27 completes the overarching inner-voice 6–5 motion. Acting as C: I^6, the pivotal chord in b. 27 launches the cadential progression II^7–V–I, with falling fifths in the bass.[8]

The C-major conclusion fulfills the expectations of a greater emphasis of C major created by the c^1-c^2 frame. Also, other earlier events in the music foreshadow C major. The focus of the music temporarily shifts towards C minor for bb. 7–8 and 21–22, as the vocal melody outlines a C-minor pentachord with vague support from the harmonies (note how g^2–$e\flat^2$–c^2–a^1 outlined in the melody become a vertical harmony in b. 8; see Example 9.4). In *minor* mode, these digressions do not anticipate C major too literally, but they do enable the juxtaposition of similar melodic fragments in C minor and A minor. The wide melodic arch in bb. 10–16, which culminates on g^2 in b. 13, shows the C-major pentachord as merged into an a^1-based stack of thirds rather than as an independent pentachord built on c^2. The same is true of the corresponding arch in bb. 23–29, which has contributed to this interpretation of no structural upper-voice descent from e^2 to c^2 in bb. 27–29. Moreover, c^2 in b. 29 is a dissonant tone over II^7, and g^1 becomes the uppermost tone in the final tonic chord.[9]

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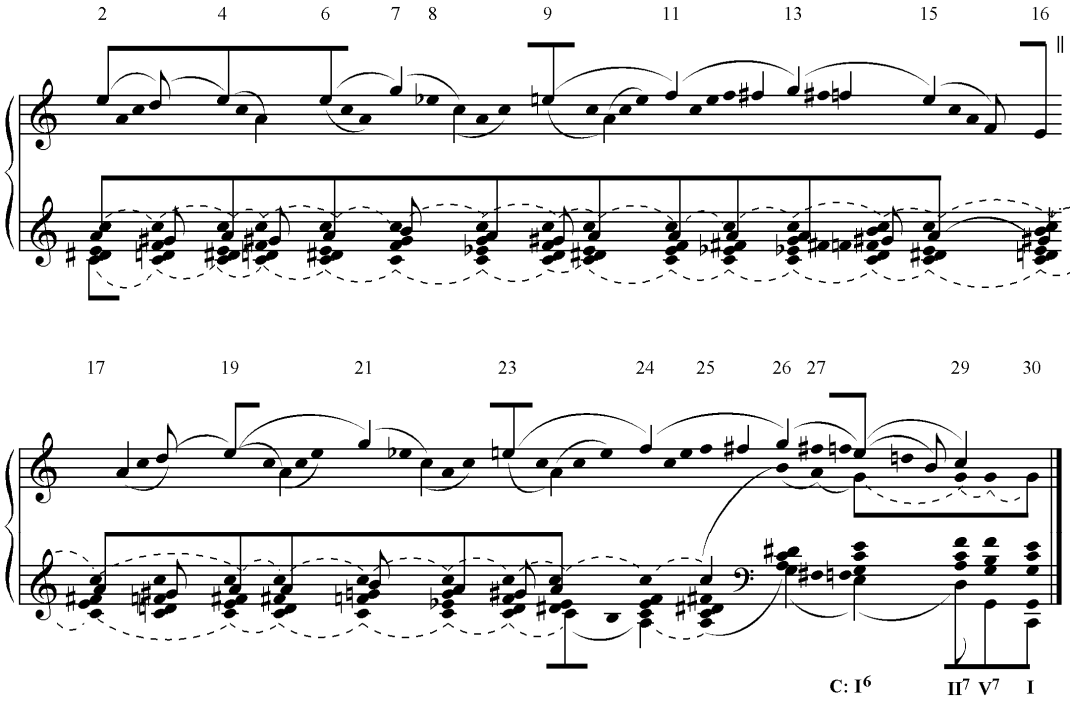
[7] A significant detail in the progression from the augmented six-five chord to the C-major six-three chord is the regular resolution of the tone $d\sharp^1$ to e^1. Earlier in the song, in the "tonic" chords in the **A** section, the tone $d\sharp^1$ appears first and foremost as a color element, whose contrapuntal role remains local and somewhat indeterminate (cf., e.g., bb. 2–3 and 6–7). In bb. 8–9, 12–14, and 22–23, the same pitch appears as $e\flat^1$ and resolves regularly to d^1; note also the $d\sharp^1$–e^1 progression in the vocal melody in the end of the **A** section (b. 16).

[8] Another possibility would be to read a stepwise bass descent *E*–*D*–*C* in bb. 27–31 and to interpret the bass tone *G* as an embellishing element above *D*. However, I prefer to highlight the fifth progression in the bass.

[9] Although ***f*** emphasizes g^2 in b. 26; I interpret it as an upper third above e^2, which in turn receives consonant support from C: I^6. Regarding the final cadence, a rhythmical displacement between the vocal melody and the harmonies would be technically possible, but counterintuitive. In Sibelius's songs, the piano occasionally completes the cadence alone; another example of the vocal melody ending on a pre-dominant harmony occurs in *Soluppgång* (Op. 37 No. 3), discussed in Section 9.3.

Example 9.4 Middleground voice leading in *Norden*.



The background structure of *Norden* is based on an overarching 6–5 progression from the initial A-minor six-three chord (a simplified reduction of a layered vertical situation) to the final root-position C-major chord. The 6–5-relationship allows two tones to be retained, and in the voice-leading structure of *Norden*, the retained *C* and *E* play a prominent and unifying role (see Example 9.4). Significantly, however, a contrapuntal gap appears on the surface of the music between the initial and final chords: the inner-voice extension of a^1 ceases in b. 23 without proceeding directly to g^1; g^1 is approached instead from the upper tone of the c^1-c^2 frame. The surface-level contrapuntal gap supports the idea that A minor and C major are fundamentally separate and makes the c^1-c^2 frame foreshadow C major in a concrete manner: the final C-major cadence emerges from the c^1-c^2 frame.

Despite the fact that, as discussed above, several elements point towards C major already in bb. 1–23, *Norden* offers only hints of tonal pairing and scarcely suggests an underlying double-tonic complex. The tonics of A minor and C major do not alternate or become directly juxtaposed (e.g., by local 5–6 progressions as in *Im Feld ein Mädchen singt*), and the only events that resemble the *juxtaposition of musical fragments implying the two tonics in*

succession or alteration (Lewis's point 1) are the similar melodic fragments in A minor and C minor in bb. 6–10 and 21–23. The notion of different layers of texture is essential to the description of the relationship between A minor and C major in *Norden*. In the beginning of the song, the layer of vocal melody suggests a melodic center of A minor, while the harmonies in the piano part are more ambiguous. Besides the added chromatic tones, the ambiguity of the A-minor "tonic chords" stems from the fact that the lowest tone is *C* instead of *A*.[10] Moreover, the lowest tone of the "minor six-three-chord tonic" of *Norden* belongs to a particular layer of texture: the c^1-c^2 frame. The way in which the c^1-c^2 frame foreshadows C major in *Norden* differs somewhat from the way in which the lowest tone of a minor six-three-chord tonic associates with the root of the tonic of its relative major in, for example, *Im Feld ein Mädchen singt*.

Appropriately from the directional viewpoint, clear references towards C major are saved until the end of the structure. Beginning from C: I^6 in the pivotal b. 27, both the vocal melody and the harmonies in the piano part unequivocally promote C major. Despite the emphasis given to C major in the end, I do not interpret the structure as based on a prolongation of a C-major triad; A minor, not C major, is the governing center in the beginning of the song.[11] Several other goal-oriented processes accompany and underscore the directional harmonic process towards the confirmation of C major in the end. The dynamic level steadily grows from *piano ma poco a poco meno al* in b. 1 to *poco forte* in b. 26 and continues to *forte* in the penultimate bar 30. The harmonies become more consonant beginning from the "softened" A-minor tonic chord in b. 17, and the register opens downwards from b. 23 on. In all, *Norden* proceeds from the chromatic and more ambiguous realm of A minor to the unambiguous, diatonic, and classical realm of C major. The vocal melody can enter both worlds, but is unable to participate in the harmonic conclusion.

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[10] One detail that adds to the ambiguity of the harmonies in the **A** and **A'** sections is the fact that the "dominant" chords of A minor (bb. 3, 18, etc.) are enharmonically equivalent to the half-diminished seventh chord *D-F-A♭-C*, a sonority that associates with the key of C major; the $g♯^1$s, however, always resolve upwards to a^1.

[11] The structure could perhaps be interpreted to *contain* an overarching prolongation of a C-major chord, which would involve the anticipatory c^1-c^2 frame in bb. 1–23 and, after the breakdown of the frame, the progression to the final tonic in bb. 24–31. That prolongation would lack control over the A-minor events in bb. 1–23, whose contrapuntal and rhetoric integrity would thus be respected.

Aspects of text

Johan Ludvig Runeberg's poem *Norden* (1833) belongs to his second cycle of *Idyll och epigram* ("Idylls and epigrams"); see also *Under strandens granar* (Section 7.2) and *Törnet* (Section 8.2).[12] In *Norden*, as in many of Runeberg's poems, nature imagery serves to symbolize human emotions and conditions. In the first strophe, the speaker of the poem (whose age and gender is unspecified) describes a flock of whooper swans migrating southward, when winter approaches and the lakes freeze in their northern nesting sites. Instead of rejoicing in the pleasures of the south, however, the swans "sail sadly towards the south, search there for food, yearning for home, plough its lakes, longing for ours!" ("seglen sorgsna till söder, söken dess nödspis, längtande åter; plöjen dess sjöar, saknande våra!"). In the second strophe, a resident of the south – a second speaker imagined by the first speaker of the poem – sees the swans "from the palm tree's shade" ("från palmens skugga") and wonders: "what enchantment does the North hold? He who yearns from the South, his yearning seeks a heaven" ("vilken förtrollning ligger på norden? Den, som från södern längtar, hans längtan söker en himmel").

The swan is a recurrent theme – almost a trademark symbol – in Runeberg's poetry. Teivas Oksala (2004) has pointed out that *Norden* is extremely unconventional among the many Finnish poems about migratory birds. Typically in such poems, the birds sadly leave in the fall, but are expected to return in the spring as a consolation. *Norden*, however, approaches the subject more profoundly, and swans' longing "reflects the transcendental longing of the Northern people" (Oksala 2004, 46).[13] "North" and "South" become more than mere geographical sites. The first speaker watches the swans leave from the real North and pictures them arriving in the south, which is therefore an imaginary place. The second speaker – pictured by the first speaker – then travels in his mind to an imaginary North. Reduced to the essentials, the entire journey takes place in the mind of the first speaker of the poem and reflects his longing for an imaginary paradise that resembles heaven or the Platonic world of ideas.[14] Simultaneously, the real North is depicted as heaven on earth.

Acknowledging Sibelius's love for whooper swans, he must have felt an affinity for the text. Sibelius frequently wrote down his observations of swans, cranes, and wild geese in his diary, as he did on 23 November 1917, only a couple of weeks before completing

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[12] According to Tiilikainen (2000, 218), Sibelius probably used as his text source an edition which appeared in print in 1882 as part of *Johan Ludvig Runebergs samlade skrifter* [I].

[13] "tulkitsee pohjolan ihmisen transkendenttia ikävää" (Oksala 2004, 46).

[14] For Runeberg's relationship to the legacy of ancient Greece and Rome, see Oksala 2004.

Norden: "[I] saw a swan today. It was rocking on the waves at the edge of the ice."[15] In Sibelius's setting of *Norden*, the **A** and **A'** sections in the music correspond to the two strophes of the poem. The music reflects the imagery of nature in terms of tone painting: the crisp dissonances in the piano part recall the frozen northern landscape, and the calm contours of the vocal melody evoke images of the swans "sailing" across the sky. The association is even spatial: the vocal melody soars above the piano's landscape. Tawaststjerna (1989b [1978], 247), however, associates the syncopated rhythm in the piano part with the strokes of the wings of the swans. Tawaststjerna also mentions that the lamenting character of the vocal melody reflects the idea of longing. Oksala (2004, 47) points out how the words "längtande" ("yearning") and "längtar" ("yearns") fall on the g^2s, which culminate the vocal melody in bb. 13 and 26. As powerful rhetorical figures, the melody's lingering chromatic descents from these high points further emphasize the essential words.

On a deeper level, the directional harmonic structure – and the other goal-oriented processes accompanying it – captures the poem's central ideas of a journey and a desire to reach one's destination. The real North described in the beginning of the poem associates with the crisply dissonant and elegiac A minor in the beginning of the song. When the poem's second speaker enters in the beginning of the **A'** section, the softened dissonances and a *dolce* instruction for the singer signal a move away from the real North taking place in the imagination of the poem's first speaker. In b. 23, when the inner voice abandons a^1, the paradise-like, imaginary North irreversibly replaces the real North as a destination. The c^1-c^2 frame, which in the beginning of the song gave a silver lining to the picture of the Northern home, begins its transformation to a sharper image of paradise (C major). The contrapuntal and textural separateness of A minor and C major suggests that the two Norths (real and imaginary) do not exist in the same reality. By the poem's last word "himmel" ("heaven"), the vocal melody reaches c^2, but the piano alone reaches the destination of the harmonic structure – the C-major tonic – in the next bar. By this setting, Sibelius suggests that paradise remains, at least for the time being, beyond the reach of the speaker of the poem.

[15] Sibelius's diary, 23 November 1917: "Såg en svan i dag. Den gungade på vågorna vid iskanten." See Dahlström 2005, 264.

9.3 Discussion

The two songs analyzed in detail in this chapter, *Im Feld ein Mädchen singt* and *Norden*, take advantage of six-three chords that relate to Sibelian 5–6/6–5 progressions. In both songs, the six-three-chord represents the tonic of a minor key, which, together with the root-position tonic of the relative major, forms a non-monotonal structure. In *Im Feld ein Mädchen singt*, the primary tonic, a B♭-minor six-three chord, is approached several times through a 5–♮5–6 motion from a root-position D♭-major chord. The juxtaposition of the two tonics evokes tonal pairing, which is based on an underlying b♭/D♭ double-tonic complex. In *Norden*, a large 6–5 progression from an A-minor six-three chord to a root-position C-major chord appears as a background idea, but 5–6 or 6–5 progressions do not appear on the surface level. The structure of *Norden* is fundamentally directional, with only vague hints of tonal pairing.

Both *Im Feld ein Mädchen singt* and *Norden* involve a minor six-three-chord tonic, the significance of which extends beyond merely choosing a particular inversion of the tonic triad. In *Im Feld ein Mädchen singt*, the bass tone *D♭* renders the primary B♭-minor six-three-chord tonic unstable and associates with the root of the "competing" D♭-major tonic. In *Norden*, the situation is more complex. The vocal melody most strongly suggests the A minor in the beginning of the song, and the initial "A-minor six-three-chord tonic" is actually a vertical simplification of several layers of texture: the vocal melody with a^1 as the reference tone, the c^1-c^2 frame in the piano part, and the entire chromatic harmony in the piano part (c^1-$d\sharp^1$-e^1-a^1-c^2). The c^1-c^2 frame foreshadows the C-major conclusion of the song both on an associative level and in a more concrete manner, by contrapuntally leading to the final C-major cadence. In both songs, the ambiguity inherent in the six-three-chord tonic is significant with regard to the relationship between music and text. In *Im Feld ein Mädchen singt*, the six-three-chord tonic embodies the ambiguity and uncertainty expressed in the poem and associates with a sorrow that preserves the memory of past happiness. In *Norden*, the layered "six-three-chord tonic" juxtaposes two incompatible realities: the real North and an imaginary North. The directional process from the ambiguous beginning to

the unambiguous ending in C major, in turn, relates to ideas of a journey and yearning for paradise.[16]

While the local 5–6 progressions in *Im Feld ein Mädchen singt* serve to juxtapose the paired triads of D♭ major and B♭ minor, it must be stressed that Sibelian 5–6/6–5 progressions do not automatically evoke tonal pairing. *Lastu lainehilla*, discussed in Section 7.4, provides an example. The essentially directional song proceeds from an initial harmonic center of F major to a final harmonic center of D major. No overarching 5–6 progression connects these centers, but in the beginning of the song, a D-minor six-three chord is approached three times from a root-position F-major chord through 5–♯5–6 motion above an *F* pedal point. The D-minor six-three chords play an important associative and anticipatory role in relation to the final D-major tonic, but in the immediate context of the 5–♯5–6 progressions, they represent no tonic function or evoke no tonal pairing.

Sibelian 5–6/6–5 progressions also are interesting from the pan-triadic viewpoint, because they highlight the voice-leading proximity between the two triads. Essentially, two tones are retained and one voice moves a whole step (an **R** relation); in chromaticized progressions (5–♯5–6 or 6–♭5–5), the mobile voice moves in semitones. In coexistence with this pan-triadic dimension, the songs discussed in this chapter rely most heavily on modal and classical syntaxes. Modal syntax dominates in *Im Feld ein Mädchen singt*: the Sibelian 5–6 progressions highlight the mediant relationship between the tonics of D♭ major and B♭ minor and de-emphasize dominant–tonic progressions. The vocal melody of *Norden*, based on pentachords, relates to modal syntax, while the harmonies in the piano part move from the "chromaticized" allusions to tonic and dominant functions in A minor to the thoroughly classical C-major final cadence. Finally, the idea of minor six-three-chord tonics involving characteristics of the tonics of both minor and its relative major depends on the classical idea that, besides pitch content, bass tone is also of great importance to a reference harmony.

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[16] A comparison to *Törnet*, discussed in Section 8.2, is in place. In *Törnet*, the two essentially similar parts of the structure both begin ambiguously with the E♭-Dorian vocal melody harmonized with the extended *G♭-B♭-D♭-E♭* chord and end with a classical D♭-major closure; the sense of a transition from obscurity to clarity is especially strong in the final D♭-major V^7–I cadence. Deviating from *Norden*, however, *Törnet* features no overarching directional progression; rather, it is based on shifts of emphasis within an underlying E♭-Dorian/D♭-major double-tonic complex.

Remarks on related structural features in other songs

The songs discussed here, *Soluppgång* (Op. 37 No. 3, 1902) and *Vitsippan* (Op. 88 No. 3, 1917), both involve minor-six-three tonic chords that relate to Sibelian 5–6/6–5 progressions and to an underlying double-tonic complex.

Soluppgång essentially features a ternary form (**ABA'**). The outer sections (**A**, bb. 1–14, and **A'**, bb. 43–50) are based on a double-tonic complex formed by the tonics of E natural minor and G major and are emphatically diatonic, while the chromatic middle section (**B**, bb. 14–42) contrasts sharply with the surrounding material. The **A** and **A'** sections of *Soluppgång* can be considered fundamentally modal and representative of tonal pairing within a single diatonic set (see Chapter 8). The initial E-minor tonic chord, prolonged in the outset of the song, is a six-three chord. Just like the tonic chords in *Im Feld ein Mädchen singt* and *Vitsippan*, the six-three-chord tonic is unstable and involves the bass tone of the tonic of the relative major; moreover, in *Soluppgång*, grace-note d^3s attached to the E-minor six-three chords suggest the "competing" G-major tonic. In bb. 1–8, a 6–5 progression from the E-minor six-three chord to a root-position G-major chord serves to juxtapose the two chords on the surface of the music. The E-minor six-three chord returns in b. 9, and the **A** section ends in b. 14 on a B-major chord that includes the song's first chromatic tone ($D\sharp$) and acts as a pivot chord to the chromatic **B** section. The **B** section gives an impression of harmonic roaming; extended B-major and B-minor chords, whose relationship is more pan-triadic than prolongational, stand out as local harmonic centers. The **A'** section begins in b. 43 with a return to the initial E-minor six-three chord and remains entirely within the diatonic sphere of E natural minor and G major. The final harmonic events deserve special attention. After a G: V^6_5–I progression in bb. 46–47, a 5–6 progression above the bass tone G_1 leads to an E-minor six-three chord in b. 47. With G_1 still in the bass, the harmony changes to a six-four-two chord and the vocal melody ends on e^2 in b. 48. The piano continues alone to a V^7–I cadence in G major in bb. 49–50.[17]

The overall structure of *Soluppgång* begins from an E-minor six-three chord and ends on a root-position G-major chord, featuring a 6–5 relationship between the initial and final tonics. Just as in *Norden*, the structure proceeds from ambiguity (the unstable six-three chord) to clarity (the root-position final tonic confirmed with a cadence). The impression of an overall directional process, however, is much weaker in *Soluppgång*. Firstly, instead of highlighting an overarching 6–5 progression, *Soluppgång* involves a local 6–5 alteration

[17] In *Norden*, the vocal melody also ends on a predominant harmony.

above the bass tone *G*. In the end of the song, a registral connection between the root-position G-major chords in bb. 47 and 50 suggests that the final V–I progression is less important than the 5–6–5 motion above the bass tone G_1, a classical gesture planted in modal surroundings. The ending of the vocal melody on e^2 in b. 48 challenges the apparent primacy of the G-major member of the double-tonic complex even though the harmony supporting the e^2 is not an E-minor six-three chord, but a four-two chord on *G*. Secondly, the broad chromatic **B** section reveals the structure of *Soluppgång* as primarily ternary. A pan-triadic perspective provides a means to integrate the chromatic **B** section into the frame formed by the diatonic **A** and **A'** sections: membership in the neighborhood of *B* binds the triads of E minor, G major, B major, and B minor together, each of them important in the structure (cf., in particular, the B-major chord in b. 14). *Soluppgång* may best be approached from a perspective that avoids excessive reduction and takes into account the different syntactic dimensions.[18]

The form of *Vitsippan* comprises two essentially similar sections, **A** (bb. 5–12) and **A'** (bb. 17–24), as well as a piano introduction (bb. 1–4), interlude (bb. 13–16), and postlude (bb. 25–28). Harmonically, *Vitsippan* may be interpreted as based on a double-tonic complex formed by the tonics of B♭ minor and D♭ major. Whether by coincidence or not, the paired tonics are the same as in *Im Feld ein Mädchen singt*; as will be evident, however, the relationship between the tonics differs between the two songs. Root-position triads of neither B♭ minor or D♭ major appear in *Vitsippan*, but potential tonic chords include B♭-minor six-three chords and D♭-major chords with *b♭* as an added sixth. There is no overarching *D♭* pedal point and, deviating from *Im Feld ein Mädchen singt*, no complete 5–♮5–6 progressions; instead, the progressions appear in a "truncated" ♮5–6 form. The most significant ♮5–6 progressions lead to B♭-minor six-three chords in the piano introduction, interlude and postlude (in bb. 1–2, 13–14, and 27–28). In these progressions, the initial D♭-major chord is "missing," and only the harmonic progression b♭: VII^7–I^6 appears above a *D♭* pedal. While the VII^7s in the ♮5–6 progressions provide the only hints of dominant

[18] Similarly to *Soluppgång*, *Marssnön* and *Hundra vägar* (see Chapter 8) also feature an e^n/G double-tonic complex. Another song that relates to this group is *Kyssen* (Op. 72 No. 3). *Kyssen* may be interpreted as based on a prolongation of an E-minor tonic and, thus, monotonal, but one ambiguous detail deserves mention here. After an extension of the E-minor tonic with a tremolo texture in an upper register, a *D*–*G* bass progression appears in bb. 14–15 in the piano part. While the upper voices continue extending the E-minor tonic, the lower voices feature a progression from a dominant(-seventh-ninth, with the upper voices added) chord on *D* to an added-sixth chord on *G*. This gesture, emphatic in its context, suggests a local pairing of E minor with G major; note that the added-sixth chord embodies both tonics. The progression is restated in bb. 18–19, 22–23, 50–51, and 54–55, and the song closes with a strong E-minor cadence in bb. 64–69.

function in B♭ minor, dominant seventh-chords in D♭ major do appear. In the end of the **A** and **A'** sections (bb. 11–12 and 23–24), the D♭: V^{7}s resolve to B♭-minor six-three chords, which substitute for the expected D♭-major tonics.

B♭-minor six-three chords repeatedly stand out as tonics in *Vitsippan*, but the reiterated fifth motion *A♭–D♭* in the lowest voice is such a strong signal in favor of D♭ major that I interpret D♭ major as the primary member within the double-tonic complex (contrary to *Im Feld ein Mädchen singt*, where B♭ minor was primary). In addition to being the root of D♭: V^7, *A♭* also serves as the lowest tone of an F-minor six-three chord approached through ♮5–6 progressions in bb. 3–4, 15–16, and 25–26 and also fleetingly tonicized in bb. 8 and 20. The F-minor chord represents the minor-mode V of B♭ minor and the III of D♭ major and, from a pan-triadic viewpoint, connects with the B♭-minor and D♭-major chords through the common tone *F*. The fifth motion in the bass also encourages an alternative reading of *Vitsippan* based on a monotonal prolongation of a D♭-major triad, with the D♭-major tonics either substituted by B♭-minor six-three chords (thus by the resolutions of the V^{7}s) or left out by elision (thus by the ♮5–6 progressions, in the beginning of the song in particular). Moreover, the vocal melody could feature an overarching $\hat{3}$–$\hat{2}$–$\hat{1}$ in D♭ major. Whichever the interpretation, the ambiguity between B♭ minor and D♭ major must be highlighted as an essential feature of *Vitsippan*. The ambiguity also reflects central ideas in the poetic text (by Franz Mikael Franzén): fragility, vulnerability, and fleetingness.[19]

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[19] Three songs that are essentially monotonal, but appear interesting from the viewpoint of six-three chords, deserve mention here: *Och finns det en tanke* (Op. 86 No. 4, 1916), *Aus banger Brust* (Op. 50 No. 4, 1906), and *Jag är ett träd* (Op. 57 No. 5, 1909). *Och finns det en tanke* features an F-minor six-three-chord tonic. The vocal melody anchors the song to F minor, and the exceptionally sparse piano part ends the song on the dyad *a♭^{1}-f^2*, which represents the tonic in an f: VII$^4_3$–I^6 progression. Despite hints of ambiguity between F minor and A♭ major, *Och finns det en tanke* involves no tonal pairing or double-tonic complex. The final I^6 appears as a choice dictated by the sparse texture and the overall avoidance of strong cadences; in that way, *Och finns det en tanke* resembles *En slända*, analyzed in Section 7.1. Deviating from the songs discussed above, *Aus banger Brust* and *Jag är ett träd* involve a diatonic 5–6 relationship between a root-position *minor* chord and a *major* six-three chord (in transformational terms, an **L** relation). In both songs, a B♭-major six-three chord challenges a D-minor tonic. *Aus banger Brust* both begins and ends on a B♭-major six-three chord. The initial B♭-major six-three chord is a neighboring situation to the D-minor tonic and, in the end of the song, represents a tense situation in the middle of a D-minor (or D-major) cadence, which is left incomplete. In addition, a monotonal interpretation of *Aus banger Brust* must cope with a *D–G♯* tritone relationship that substitutes for a more traditional fifth relationship. A *D* pedal point dominates the structure of *Jag är ett träd*. Above the pedal point, B♭-major six-three chords replace a number of expected D-minor tonic sonorities. Strong cadential progressions are downplayed in the song, and many weaker closures end plainly on the tone *D*, doubled in octaves. The vocal melody, however, strongly suggests D minor as the center; harmonic closures in D minor (though above the pedal point) also appear, most prominently in the end of the song (before the piano postlude in bb. 37–38).

10 EPILOGUE

The intention of this study has been to present an approach to Sibelius's songs that is sensitive to an essential characteristic of many of them: the interaction and tension between several harmonic centers on the background level of structure. The starting point for this study was the simple notion that a number of Sibelius's songs refuse to be interpreted in terms of a single main key. At that preliminary stage, I was scarcely aware of all the paths that would open up during my eight-year absorption in this topic.

Many ideas about alternatives to monotonality presented in the literature proved to be fruitful. However, because I was the first to discuss Sibelius's music from the non-monotonal viewpoint, it took a while for me to find a satisfactory way to apply the ideas and concepts to my repertoire. The relatively straightforward concept of directional tonality – beginning and ending within different harmonic centers – suited many songs. However, the application of the concept required a visit to the pan-triadic realm (to which I return below). The concepts of tonal pairing and the double-tonic complex – an association of two tonics – allowed me to approach an idiomatic and elusive feature in Sibelius's music: local ambiguity between, or even the coexistence of, two harmonic centers. Two other distinctive features – fleeting associations to successive, vaguely confirmed harmonic centers and a deliberately block-like approach to form – gave rise to the ideas of wandering tonality and episodic structures.

During the process, I learned that my subject involved very few clear-cut instances and a large amount of grey area. This concerned not only the boundaries between the different types of non-monotonal harmonic organization, such as directional tonality and wandering tonality, but also the most fundamental question in the study at hand: the distinction between monotonal and non-monotonal structures. I defined monotonality

from two related but fundamentally independent perspectives. Firstly, from the perspective of the harmonic center (which is an extension of the narrower perspective of a classical tonic or key), a single harmonic center in a monotonal structure governs both the beginning and the end. Secondly, from a Schenkerian voice-leading perspective, a monotonal structure can be interpreted as based on an overarching prolongation of a single triad. The definition involves issues that are necessarily open to various interpretations, such as the requirements of prolongation or the point when a rivaling harmonic center truly challenges the primary center. Yet the definition is precise enough to provide a basis for the choice of the repertoire discussed in this study – the songs among Sibelius's oeuvre of solo songs that, in my view, can be meaningfully interpreted as non-monotonal. My decision to analyze a limited number of songs in a detailed way and to treat a larger number of songs more briefly also allowed me to include borderline cases between monotonality and non-monotonality in the discussion.

It soon became evident that many of the songs resisted an overarching prolongational interpretation, or interpretation in terms of the same harmonic center governing both the beginning and end of the song, in ways that necessitated the extension of the theoretical and methodological basis of this study beyond Schenkerian analysis and a classical conception of harmony. Transformational theory and the idea of double syntax – the combination of classical and pan-triadic syntaxes – came along as a subplot, but became an indispensable part of the whole, especially regarding the large-scale organization of directional songs. Two principles, the use of common tones and large-scale transposition, helped me to form subcategories inside the vast category of directional songs and to sort out the relationship between Sibelius's directional practices and the Romantic patterns of directional tonality. The structural importance of common tones and the applicability of the idea of pitch-retention neighborhoods in such a large part of the repertoire of this study exceeded my expectations.

Until this study, no one has applied the idea of a double syntax to Sibelius's music, even though the literature widely discusses Sibelius's practice of mixing tonal (classical) and modal elements. By treating modality as a third syntactic dimension complementary to double syntax, I approached the oft-expressed idea of "modal–tonal ambiguity" in Sibelius's music from a new angle. I focused especially on two modal phenomena: tonal pairing within a single diatonic set and non-monotonal structures that take advantage of the six-three chords involved in the characteristic Sibelian 5–6/6–5 progressions. It is worth emphasizing that modal and pan-triadic elements also intermingle with classical elements in

many of Sibelius's compositions that can be interpreted as fundamentally monotonal. At the same time, understanding the ways in which Sibelius's songs depart from monotonality requires an understanding of the syntactic elements that differentiate the music from classical, prolongational tonality. Naturally, these elements are primarily modal and pan-triadic, but Sibelius also used classical syntax in idiomatic ways that challenge larger-level prolongational continuity.

The repertoire discussed in this study is two-fold: idiosyncratic on the one hand, and strongly bound to certain currents in the history of music on the other. In this study, I sought to shed new light on the relationship between Sibelius's music and late-Romantic harmonic practices by highlighting non-monotonal and pan-triadic features in the songs – features that already appear frequently in the music of Schubert, Chopin, and Wagner. Another subcurrent in late-Romantic tonality that was important for Sibelius was the diatonically inclined music of the late-19th-century Russian Nationalists. For me, the originality of Sibelius's music lies in its seamless integration of different elements and influences, including even the ancient Finnish rune melodies. This multiplicity is best approached from a viewpoint of multiple syntaxes.

I would like to view the solo songs as a kind of laboratory in which Sibelius could explore unknown territories and acquire new composition techniques – perhaps inspired or encouraged by various poetic texts. Researching whether the techniques applied in the songs were transferred to subsequent larger works falls outside the scope of this study. Ron Weidberg has discussed one such relationship in an unpublished article that identifies connections between the curious Josephson songs of Op. 57 (1909) and the Fourth Symphony, completed two years later. In any case, it seems that Sibelius's music for solo piano, for example, is generally of a more conventional nature than the solo songs. An exception is Sibelius's last piano collection, *Fünf Skizzen* (Op. 114), which he completed in 1929 and which makes me regret that Sibelius completed his last collection of solo songs already more than a decade earlier. Even so, however, Sibelius's oeuvre of solo songs is a treasury for music analysts – at least for those not too fond of categorization, because Sibelius shaped almost each of the songs individually.

For both analysts and performers, an understanding of the relationship between music and poetic text is an indispensable part of interpreting vocal music. In Sibelius's non-monotonal songs, the structural issues highlighted in the analysis of the music proved to be bound – tightly, for the most part – to central ideas expressed in the poetic texts. Directional structures associated with goal-oriented poetic ideas (such as longing for

paradise) and with narrative processes that take place either in the real world (as depicted in the poem) or inside the mind of the poem's speaker. The directional structures based on upward transposition were associated with poetic ideas that involved intensification, such as increasing excitement. Wandering tonality related to ideas such as restlessness or the transience of happiness, and episodic structures reflected dramatic turns and changing circumstances in the poetic texts. In the structures involving a double-tonic complex, the ambiguity between the two tonics typically related to some fundamental duality described in the poem as well as to ideas of confusion and uncertainty. Retained tones could associate with the idea of concentration on a single thought – even to the point of obsession, as in the chilling *Svarta rosor*, which has long remained my favorite in the repertoire of this study.

By this novel approach, I have sought a more stable grasp than before of even the most "daring and strange" characteristics of Sibelius's songs. This work remains unfinished because it has only begun. I argue strongly that Sibelius's music generally deserves to be more widely approached from the non-monotonal viewpoint, as well as from a viewpoint that, in addition to the classical and modal dimensions, also takes into account the pan-triadic dimension and utilizes the possibilities provided by transformational theory. In his complete oeuvre, Sibelius certainly employed more kinds of alternatives to monotonality than those presented in this study.

APPENDIX: THE POETIC TEXTS

This Appendix includes the original poetic texts, and their English translations, of the songs analyzed in detail in Chapters 5–9. The English translations, which were produced for the recording of Sibelius's complete songs by BIS Records in 2008, are quoted in this study with permission. Square brackets in the translations indicate emendations made by the author of this study.

Chapter 5

Jägargossen
På marken vistas fågeln blott,
och löven skymma än;
jag har ej gjort ett enda skott,
och det blir kväll igen.
Om vintern komme hit en gång,
med drivor i sitt fjät,
jag såge bättre ripans gång,

och orren hölle trä't.
Om luften ville bliva sval,
och löven falla se'n,
jag såg kanske i nästa dal
en flock av järpar re'n.
Dock snart skall ripans spår sig te,

och järpens skygd förgå;
men den, som helst jag ville se,
skall jag ej se ändå.
Jag blickar här, – hon blickar där,
men ack vi mötas ej!
Jag kunde stå, där blicken är,
och såge henne ej.
Emellan oss är sjö, är fjäll,
är mo med furu på,
emellan oss är dag och kväll
och kanske natt också.
(J. L. Runeberg)

The Young Huntsman
The birds are staying on the ground
And the foliage blocks my view.
I have not fired a single shot
And soon it will be evening again.
If winter comes to us again
Bringing snowdrifts,
I should better see the tracks of the ptarmigan
And the grouse in the tree.
If the air becomes cool,
And the leaves fall from the trees,
Perhaps I would see in the next valley
A flock of hazel-hens already.
But soon the tracks of the ptarmigan will appear
And the grouse's cover will disappear.
But she whom I would most like to glimpse
Still I shall not see.
I look here, she looks there,
But alas! we do not meet!
I might stand where her glance falls
Yet still not see her.
Between us are lakes and mountains,
And heaths with fir trees.
Between us are day and evening
And perhaps night too.

Svarta rosor
Säg varför är du så ledsen i dag,
du, som alltid är så lustig och glad?
Och inte är jag mera ledsen i dag
än när jag tyckes dig lustig och glad;

ty sorgen har nattsvarta rosor.
I mitt hjärta där växer ett rosendeträd
som aldrig nånsin vill lämna mig fred.
Och på stjälkarne sitter det tagg vid tagg,

och det vållar mig ständigt sveda och agg;
ty sorgen har nattsvarta rosor.
Men av rosor blir det en hel klenod,
än vita som döden, än röda som blod.
Det växer och växer. Jag tror jag förgår,
i hjärtträdets rötter det rycker och slår;

Ty sorgen har nattsvarta rosor.
(Ernst Josephson)

Black Roses
Tell me, why are you so sad this day,
You, who are always so happy and bright?
I am no [sadder on] this day
Than when you thought me happy and bright;
For sorrow's roses are black as night.
A rose tree is growing in my heart
Which will never, ever leave me in peace.
And its stems are covered with thorn by thorn,
And it causes me endless pain and grief;
For sorrow's roses are black as night.
But of roses it brings forth a host,
Some white as death, some red as blood.
It grows and it grows. I think I shall die,
The roots of my heart's tree are pulled and wrenched
For sorrow's roses are black as night.

Höstkväll
Solen går ned,
och molnen vandra med vefullt sinne
hän över skummande sjö,
över susande skogars skymning.
Måsen skriar på ödsligt skär
falken dväljes i klyftans skygd
trött att jaga han gömt sin näbb
i vingens av skurar tyngda dun.
Solen gick ned,
det mörknar allt mer över moens furor,
mörknar om bergen,
där ränniln suckar i ljung och mossa.
Tvinsjukt dröjer ett gulblekt sken
över västliga kullars rand.
Dagens viskande avsked tonar
sorgset i tätnande skuggor bort.
Regnets fall på hällarna
sorlar av vemods sägner
födda av molnens jord-
kringsvävande skumma tankar;
sjöns emot stranden brutna våg
brusar av dunkla ödens gång,

röster, skälvande hemskt av smärta,
ropa i stormen ur skogens djup.
Ensam ute i öde nejd
mot fuktig klippa lutad,
står förtrollad en vandrare,

Autumn Evening
The sun goes down
And the clouds wander in [a] woeful mood
Beyond the foaming lake,
Over twilight of sighing forests.
The seagull screams on a desolate rock,
The falcon stays in his crevice,
Tired of hunting, he hides his beak
In the rain-heavy down of his wing.
The sun went down,
It darkens over moorland pines.
Darkens round the mountains,
Where the rivulet sighs in moss and heather.
A sallow gleam stays languishing
Over the rim of the western hills.
The whispering day's farewell
In thickening shadows fades sadly away.
The falling rain on the rocks
Murmurs with gloomy tales,
Born of the earth in the clouds
Overhanging, darkening thoughts;
The lake's wave breaking on the shore,
Clamorous with the [course of] gloomy fortunes,
Voices dismally trembling in pain
Call in the storm from the forest's deep.
Out alone in a desolate place,
Against a damp rock leaning,
A wanderer stands enchanted

lyss och njuter.
Känner hans själ en samklang
med sången, som höjes av stjärnlös natt?

Dör hans ve som en sakta ton
i höstens väldiga sorgedikt?
(Viktor Rydberg)

And listens with pleasure.
Does his soul feel the harmony
With the song that is raised by the starless night?
Does his grief die like a gentle [tone]
In the mighty autumnal lament?
(English translation: John Skinner)

Chapter 6

På verandan vid havet
Minns du de skimrande böljornas suck,

att vid målet de hunnit
endast en jordisk kust,
icke det evigas strand.
Minns du ett vemodssken från himlens ovanskliga stjärnor?
Ack, åt förgängelsens lott skatta de även till slut.
Minns du en tystnad, då allt var som sänkt
i oändlighetsträngtan,
stränder och himmel och hav,
allt som i aning om Gud?
(Viktor Rydberg)

On a Balcony by the Sea
Do you recall the sigh of the shimmering waves
that in the end
They've reached but an earthly coast,
not the eternal shore?
Do you recall a mournful glow from the heav'nly stars, so pure?
Alas, in the end they too shall pass into oblivion.
Do you recall a silence, when all was as drowned in thirst for eternity,
Shore and sky and sea, all as if sensing God?

Näcken
Djup stod färgen på fura och på sten,
furor och stenar, de kasta skuggor hän
i skummande silver och gull.
Sitter på stenen i skuggans breda famn

svartlockig gosse, så bleknad som en hamn,
och trevar med stråke på sträng.
Näckens gullharpa spelar opp en dans,

gigan går efter och mister all sin sans
för älvkung med silver i skägg.
Gossen var blott min egen fantasi. –
Näcken var forsen, som brusade förbi
och stänkte sitt skum på min kind.
(Ernst Josephson)

The Watersprite
A deep hue coloured fir and rock,
Firs and stones cast shadows
In the foaming silver and gold.
There sits on a rock in the shadow's broad embrace
A dark-haired lad, as pale as a spirit,
And draws a bow over his string.
The Watersprite's golden harp strikes up a dance,
The fiddle joins in and loses his mind
Because of the elf-king with his silver-beard.
The lad was just my fantasy,
The sprite was the waterfall, tumbling past,
Which splashed my cheek with its spray.

Vårtagen
Nu susar vår genom solblå luft,
och kådiga barrträn ånga,
och skymningens tystnad blir gåtfullt varm
i trånande kvällar långa.
Jag är förtrollad, jag är förbytt,

The Spell of Springtide
Now spring is soaring through sunfilled air,
The scent of resin wafts from the pines,
The twilit silence is strangely warm
In yearning evenings that lengthen.
I am bewitched, I am transformed,

jag blivit mig själv en gåta,
jag ville leva, jag ville dö,
jag ville skratta och gråta.
Jag ville rida till strid, till slag
där susande svärdshugg ljunga,
jag ville ensam på skogssjöns strand
om längtan och saknad sjunga.
Jag ville kyssa till blods en mun
i darrande vällustdvala,
jag ville trycka en helgonkyss
på händer vita och smala.
Och solen sjunker och allt blir tyst.
Blott vårliga bäckar brusa.
Min själ blir sorgsen, min själ blir glad
i trånande kvällar ljusa.
(Bertel Gripenberg)

I am to myself an enigma;
I would live, I would die,
I would laugh and cry.
I would ride to battle, to war
Where blazing swords are branded,
I would alone by the forest lake
Of mourning and yearning sing.
I would devour a mouth
in trembling, lustful languor;
I would press a chaste kiss
On hands so white and slender.
And the sun sets, the silence falls.
The springtide brooks alone are heard.
My soul grows sad, my soul grows glad
In yearning evenings that lengthen.

Chapter 7

En slända
Du vackra slända, som till mig flög in,
när tyngst min längtan över boken drömde,

du kom med hela sommarn till mitt sinn.
Du kom och jag allt gammalt svårmod glömde.
Blott dig jag såg, min dag jag lycklig dömde,

du vackra slända.
Men bäst jag jublade att du var min

och livets skänk i sång på knä berömde
du flög den samma väg som du kom in,
du trolska slända.
All avskedsgråt i välgångsord förrinn!
Ej beska fanns i bägarn, som vi tömde.
Att du var sol, jag skugga blott vi glömde.

Flyg ljus, flyg blå, än sommarlyckan finn,

välsignade, som en gång varit min,
min vackra slända.
(Oscar Levertin)

A Dragonfly
You, beautiful dragonfly that flew in to me
When my longing was deepest, reading my book,
You came to my soul with all of summer.
You came and I forgot all my old sorrow.

Just from seeing you, I judged my day as happy,
O beautiful dragonfly.
But when I was most jubilant that you were mine
And praised life's gift on my knees,
You flew out the same way you had come in,
O bewitching dragonfly.
Tears of parting ran into words of farewell,
No bitterness was in the cup we drank clean.
We forgot you were sun and I was only shadow.
Fly [bright] one, blue one, [may you find the the joys of summer],
You blessed one, who once were mine,
My beautiful dragonfly.

Under strandens granar

Under strandens granar lekte gossen

vid en vik av den besjungna Saimen.
Honom såg ur böljans salar Näcken,

såg med kärlek på den sköna gossen,

önskande att honom till sig locka.
Då som gubbe steg han först på stranden,

men den muntre gossen flydde honom;
och som yngling steg han se'n på stranden,

men den muntre gossen bidde icke;
Sist, förvandlad till en yster fåle,

steg han opp och hoppade bland träden.
Nu, när gossen såg den muntra fålen,
gick han sakta lockande till honom,
grep i hast hans man och sprang på ryggen,
lysten att en glättig ritt försöka;
Men, i samma ögonblick till djupet
flydde Näcken med sitt sköna byte.
Kom så gossens moder ned till stranden,
sökande sitt barn, med sorg och tårar.
Henne såg ur böljans salar Näcken,

såg med kärlek på den sköna kvinnan,

önskande att henne till sig locka.
Då, som gubbe steg han först på stranden,

men den sorgsna kvinnan flydde honom;
Och som yngling steg han se'n på stranden,

men den sorgsna kvinnan bidde icke;

Sist, förvandlad till den muntre gossen,

låg han glad och vaggade på vågen.

Nu, när modern såg sin son, den sörjde,

sprang hon ut i böljan i hans armar,

lysten att ur vådan honom rädda;
men i samma ögonblick till djupet
flydde Näcken med sitt sköna byte.
(J. L. Runeberg)

Under the Fir Trees

Under the fir trees on the shore a boy was playing
By an inlet of the fabled Lake Saimaa.
The sprite saw him from his halls under the waves,
He looked the beautiful boy with love in his eye,
He wished to entice him.
He first appeared as an old man on the shore,
But the happy lad ran away;
Then he appeared on the shore as a young man
But the happy lad would not remain there;
Finally he changed himself into a boisterous foal,
He stood up and pranced among the trees.
When the boy saw the happy foal,
He stealthily went over to entice it,
He seized its mane and leaped onto its back,
Keen to try a cheerful ride;
But, at that very moment, the sprite
Fled down and away with his splendid prize.
Next the boy's mother came to the shore,
Looking for her child with sorrow and tears.
The sprite saw her from his halls under the waves
He looked the beautiful woman with love in his eye,
He wished to entice her.
He first appeared as an old man on the shore
But the sorrowful woman ran away;
Then he appeared on the shore as a young man
But the sorrowful woman would not remain there.
Finally he changed himself into the happy lad,
Happily lying down and rocking in the waves.
When the mother saw the son for whose sake she was sad,
She sprang out into the waves, towards his arms,
Keen to save him from danger;
But, at that very moment, the sprite
Fled down and away with his splendid prize.

Harpolekaren och hans son
Luften tung och dagen varm.
Hed jag haft att vandra,
gossen på min ena arm,
harpan på min andra,
harpan trött vid strängalåt,
sonen trött vid sanddjup stråt.
Vila gott jag unnar
harpan och min Gunnar.
Nu en milsvid tempelsal,
byggd af gran och furu,
öppnar sig med skugga sval,
och jag lyssnar, huru
bäcken sorlar klar och ren,
siskan kvittrar på sin gren,
furudunklet nunnar
för min lille Gunnar.
Dagen dör, en fuktig vind
andas över tegen,
och min gosses väna kind
lutas mot min egen.
Mörknad himmels stjärnebloss
blinka: Gunnar, kom till oss!
Ljuva änglamunnar
viska: du vår Gunnar!
Utur ödesdjupen fram
många källor välla.
En är bittert hälsosam:
det är sorgens källa.
Väl jag vet, du käre vän,
att du dricka skall ur den,
men för lastens brunnar
Gud beskydde Gunnar!
Granen växte stark och rak,
och hon vedergällde
under snöbetungat tak
den, som henne fällde,
milt med brasans ljus och glöd.
Kraftig växt och ädel död,
Ber jag, Gud förunnar
sångarbarnet Gunnar.
(Viktor Rydberg)

The Harper and his Son
The air is heavy, the day is hot.
Moors I have had to cross,
The lad upon my one arm,
The harp upon the other,
My harp tired from its song,
My son tired from sand-deep walk.
Their rest I gladly give them,
The harp and my Gunnar.
Now an enormous temple hall,
Built of firs and pines,
Opens up, with shady cool,
And I listen to how
The brook, clear and pure, prattles,
The finch on a branch warbles,
The darkening firs hum
For my young Gunnar.
The day passes, a humid breeze
Breathes across the glade,
And the soft cheek of my lad
Is pressed against my own.
Shooting stars in the darkening sky
Twinkle: Gunnar, come to us!
Sweetest mouths of angels
Whisper: you, our Gunnar!
Out of the depths of fate
Many springs are welling.
One is bitter but salubrious:
It is the spring of sorrow.
Indeed I know, my dearest friend,
That you will drink thereof;
But from the wells of vice
May God protect my Gunnar!
The pine grew strong and straight,
And kindly she repaid
Under snow-decked roof
Him who felled her
With light and warmth from her fire.
Strong growth and noble death,
I pray God will reserve
For the singer's lad Gunnar.

Chapter 8

Marssnön
Den svala snön därute faller
och täcker marken mer och mer,
de lägga sig de vita stjärnor
i varv på varv längs jorden ner.
Håll slutet än, o vår! ditt öga,
sov gott i blid och vänlig snö –
dess mäktigare skall du blomma,
dess rikare skall sen du dö.
(J. J. Wecksell)

The March Snow
The cool snow falls outside
And covers the ground ever more,
The white stars fall in layers
More and more upon the earth.
O spring, keep your eyes closed awhile,
Sleep soundly in the gentle, friendly snow –
You will bloom more mightily for it,
You will then die the richer.

Törnet
Törne, du min syskonplanta,
svept i vinterns is, försmås du,
höljd av taggar, hatas du.
Men jag tänker: kommer våren,
slår du ut i blad och rosor,
och en växt finns ej på jorden,
ljuv och älskad, såsom du.
O hur mången törnestängel
står ej naken i naturen,
som behövde kärlek blott,
blott en solblick av ett hjärta,
för att kläda sig i rosor
och vart väsens glädje bli.
(J. L. Runeberg)

The Thorn
O thorn, my kindred plant,
Hidden in winter's ice, you are ignored,
Prickle-covered, you are hated.
But I think, when spring comes,
You will shoot out leaves and roses,
And there is not a plant on earth
Which is as splendid and loved as you.
Oh, how many thorns
Stand naked in nature,
Which only needed love,
Only a sunny glance from someone's heart,
To clothe themselves with roses
And to become the joy of ev'ry being.

Chapter 9

Im Feld ein Mädchen singt
Im Feld ein Mädchen singt –
vielleicht ist ihr Liebster gestorben,
vielleicht ist ihr Glück verdorben,
daß ihr Lied so traurig klingt.
Das Abendrot verglüht –
die Weiden stehn und schweigen –
und immer noch so eigen
tönt fern das traurige Lied.
Der letzte Ton verklingt.
Ich möchte zu ihr gehen.
Wir müßten uns wohl verstehen,
da sie so traurig singt.
Das Abendrot verglüht –
die Weiden stehn und schweigen.
(Margarete Susman)

In the Field a Maid Sings
[In the field a maid sings] –
Perhaps her beloved is dead,
Perhaps her happiness is spoiled,
Because her song sounds so sad.
The red of evening fades –
The willows stand silent –
And, so uniquely,
The sad song resounds far away.
The last note dies away.
I should like to go to her.
We should certainly understand each other
Because she sings so sadly.
The red of evening fades –
The willows stand silent.

Norden
Löven de falla,
sjöarna frysa.
Flyttande svanar
seglen, o, seglen
sorgsna till södern,
söken dess nödspis,
längtande åter;
plöjen dess sjöar,
saknande våra!
Då skall ett öga
se er från palmens
skugga och tala:
”Tynande svanar,
vilken förtrollning
vilar på norden?
Den som från södern
längtar, hans längtan
söker en himmel.”
(J. L. Runeberg)

The North
The leaves fall,
The lakes freeze up.
Migrating swans,
Sail, sail, o sail
Sadly towards the south,
Search there for food,
Yearning for home,
Plough its lakes,
Longing for ours!
Then an eye
Will look up from the palm tree’s
Shade, and say:
‘Pining swans,
What enchantment
Does the North hold?
He who yearns from the South,
His yearning
Seeks a heaven.’

GLOSSARY

Auxiliary cadence (*Hilfskadenz*). In Schenkerian theory, "a middleground or foreground replication of an *Ursatzform* that omits the first element of the bass arpeggiation," the root-position tonic (Burstein 2005, 161).

Classical syntax (Common-practice syntax). A syntax where harmonies, viewed against a diatonic framework, possess fixed functions in relation to a tonic triad; founded on the idea of acoustic consonance.

Deceptive beginning (*Täuschender Anfang*). In Schenkerian theory, the beginning of a composition outside the main key, on elements that are retrospectively explained as embellishing in relation to the prolonged tonic of the main key.

Directional tonality (Progressive tonality). The type of non-monotonal harmonic organization in which one harmonic center governs the beginning of a composition, and another, the end.

Double syntax. The combination of classical and pan-triadic syntaxes in a single composition. Based on the hypothesis that "the mind is capable of organizing musical patterns, simultaneously or in immediate succession, in two distinct and incompatible ways" (Cohn 2012, 211).

Double-tonic complex. An abstract association of two tonics which provides a basis for tonal pairing.

Episodic structure. A block-like approach to structure and form, in which the boundaries between structural entities (episodes) are clearly defined, and each episode typically involves a different harmonic center; often in connection with wandering tonality.

Focal pitch. A single tone recurrently highlighted in the melody and supported by different harmonies which include that particular tone.

Fundamental Structure (*Ursatz*). In Schenkerian theory, the diatonic structure that lies behind each coherent tonal composition and consists of a stepwise upper-voice descent (from either $\hat{8}$, $\hat{5}$, or $\hat{3}$ to $\hat{1}$) and the bass arpeggiation I–V–I.

Harmonic center. A referential consonant triad that does not necessarily resemble a traditional tonic (i.e., is not necessarily the tonic of a major or minor key).

Hexatonic cycle. In transformational theory, "[a]n arrangement of six consonant triads such that each is adjacent to those two triads to which it relates by single semitonal displacement" (Cohn 2012, 211).

Hexatonic region. In transformational theory, "[a]n unordered collection of consonant triads containing the six members of a hexatonic cycle" (Cohn 2012, 212).

Hexatonic pole (H). In transformational theory, the relation between two consonant triads that belong to the same hexatonic cycle and have no tones in common or the transformation that produces one of these triads from the other.[181]

Ionian-Aeolian mode. A mixed mode that combines the lower pentachord of Ionian mode with the upper tetrachord of diatonic Aeolian mode.

***Leittonwechsel* (Leading-tone exchange, L).** The relation between two consonant triads that share a common minor-third dyad (e.g., C major and E minor) or the transformation that produces one of these triads from the other.

Monotonality. The principle that guides most tonal music of the 18th and 19th centuries. From the Schenkerian perspective, a monotonal composition 1) features a single main key that governs both the beginning and end of the composition, and 2) has a voice-leading structure that is based on an overarching prolongation of the tonic triad of the main key.

Natural minor. Minor with natural (not sharpened) $\hat{7}$.

Neighborhood. A group comprising the six consonant triads that share one particular tone in common.

Neo-Riemannian approach. A loose category of transformational thought that concentrates on direct relationships between harmonies (traditionally, consonant triads), typically from the viewpoint of smooth voice leading.

Pan-triadic syntax. A syntax where consonant triads are viewed against a chromatic framework without reference to a classical tonic; founded on the distinctive voice-leading features of the consonant triad.

Parallel (P). The relation between consonant triads that share a common fifth dyad (e.g., C major and C minor) or the transformation that produces one of these triads from the other.

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[181] The explanations of the transformations **H**, **L**, **P**, **R**, and **S** in this glossary draw from Cohn 2012 (212–213).

Relative (R). The relation between consonant triads that share a major-third dyad (e.g., C major and A minor) or the transformation that produces one of these triads from the other.

Slide (S). The relation between consonant triads that share a common third (e.g., C major and C♯ minor) or the transformation that produces one of these triads from the other.

Smooth voice leading. Voice leading in which common tones are retained and motion in the other voices, minimized. In a maximally smooth progression between two chords, one voice moves by a semitone.

Tonal pairing. The type of non-monotonal harmonic organization in which a passage or an entire composition is based on alternation or competition between two harmonic centers.

Tonnetz. A graphic representation of musical space. In the version used in this study, the nodes of the *Tonnetz* are pitch classes, triangles represent consonant triads, and the edges of the triads are intervals of thirds and fifths.

Transformational theory. The branch of music theory that draws from atonal pitch-class theory and concentrates on relationships between musical objects, either from the viewpoint of the distance between the objects (applying the concept of the interval in a generalized sense) or from the viewpoint of the ways in which the objects transform to each other.

Transposition operation. The exact transposition of a musical passage by any interval other than the perfect fifth or fourth.

Wandering tonality. The type of non-monotonal harmonic organization in which several different harmonic centers follow each other in succession.

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