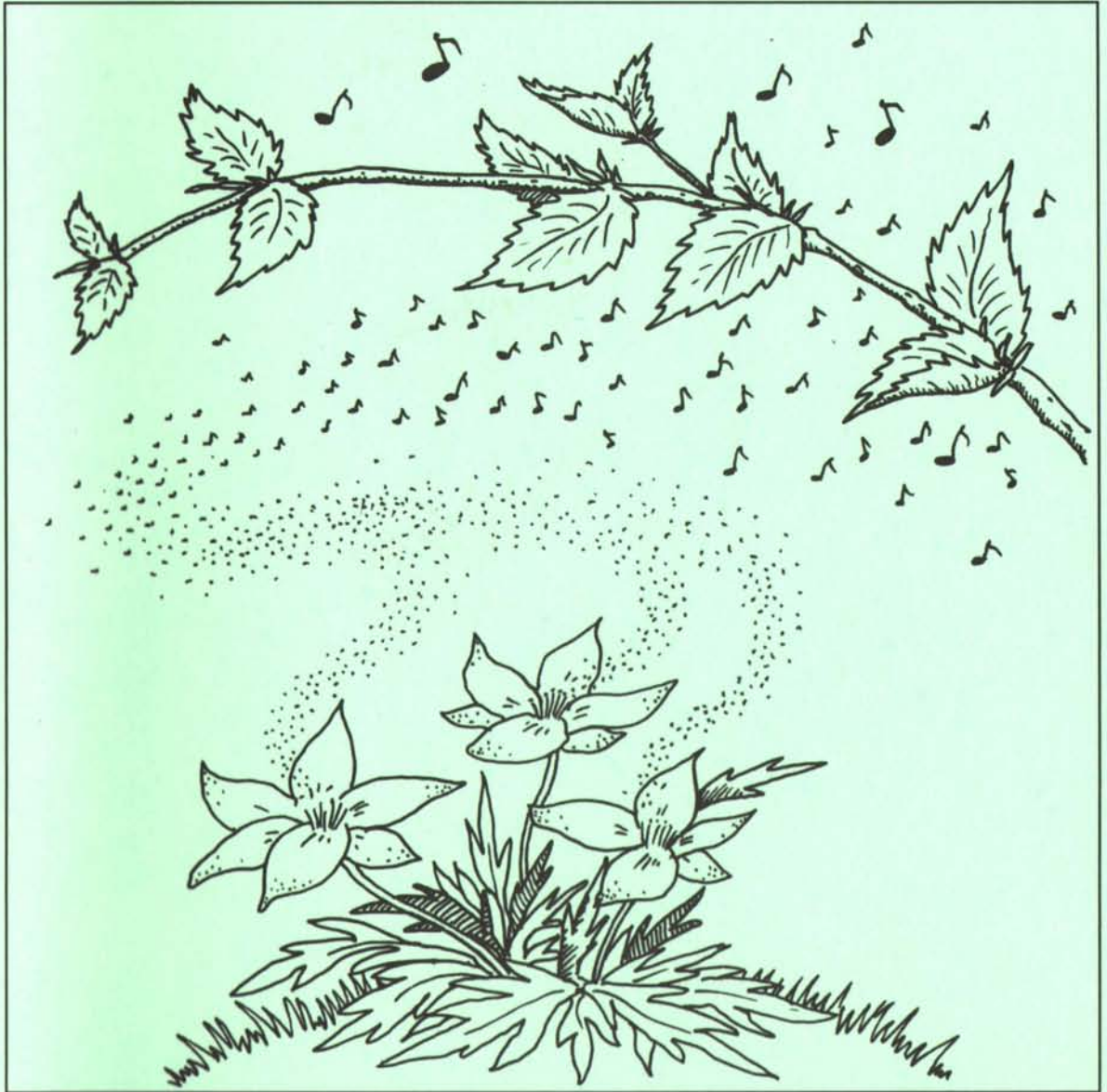


SÄVELLYS  
JA  
MUSIIKINTEORIA

---

1/94



---

S I B E L I U S - A K A T E M I A

---

Sävellyksen  
ja musiikinteorian  
osasto

## Sävellys ja musiikinteoria 1/94

Sibelius-Akatemian sävellyksen ja musiikinteorian osaston julkaisu  
4. vuosikerta  
Päätoimittaja: Matti Saarinen  
Toimitussihteeri: Anna Krohn  
Taitto: Hannu Apajalahti  
Kansi: Seppo Salo

Toimituksen osoite:  
Sibelius-Akatemia  
Sävellyksen ja musiikinteorian osasto  
PL 86, 00251 Helsinki  
puh: 4054 585

ISSN 0788-804X

## SISÄLLYS

<i>Michael Oelbaum</i>	Beethoven Opus 109, 110, 111. A Trilogy?	1
<i>Lauri Suurpää</i>	A Stretch Toward Spring – Music and Text in Webern's Op. 3/5	31
KATSAUKSIA JA RAPORTTEJA		
<i>Pauli Laine</i>	Tutustumismatka elektronimusiikin studioihin Ranskassa 24.–28.3.1994	39
<i>Minna Holkkola, Laura Isotalo</i>	ERASMUS-vaihdolla Eurooppaan	42

## Beethoven Opus 109,110,111. A Trilogy?

MICHAEL OELBAUM

Beethoven's last sonatas have been presented as a concert program of compelling persuasiveness by great players of long experience and identification with this repertoire. One assumes this ripeness of experience is a great advantage in presenting music which can be regarded as the summation of Beethoven's own experience with the piano sonata. No one, however, could give this program as compellingly persuasive had it not some deep internal cogency. My experience with these sonatas has virtually persuaded me they are not only a concert program which works as a comparative overview of a final genre achievement, but a real trilogy of sonatas, probably conceived of as such by the composer, and united in an unusual geometry of supra-compositional harmonic and thematic intra-relations that goes beyond coincidence, allusion, or reference.

I realize I make a large claim for these works of soaring diversity and resourcefulness and so obviously *different* from one another. Normal healthy adult skepticism must resist my claim and ask; if these sonatas form a trilogy, a supra compositional entity, why didn't Beethoven say so himself? He was not a shy or diffident man, disinclined to call attention to his achievements. One cannot answer this question directly. One can say that Beethoven's not having announced these sonatas to the world as a trilogy is not decisive in ruling it out. After all, Beethoven didn't announce that there are powerful intra-movement relationships, not patent in many of his other works, such as the "Moonlight", *Appassionata*, and *Hammerklavier* sonatas—and no one would dispute this today. There are many instances of unclaimed intra-movement designing in the great composers. Perhaps they wished to leave room for the stimulating experience of discovery!

My argument, in fact, requires no special assumptions beyond those already accepted in intra-movement design. It merely extends them. It does not take an iota of completeness away from the absolute self-sufficiency of each of these three sonatas. Nor must it impose a requirement, my argument entertained, that one can no longer enjoy these sonatas singly or surrounded by other works of Beethoven or other composers.

One need not see all the *Henry* plays, read the *Joseph* novels of Thomas Mann, or hear the entire *Ring* successively. The experience can be distributed. In painting and literature, the trilogy of separate works is an established mode. But in literature, even



Ex. 3

Ex. 3 shows a piano and vocal score. The piano part features complex textures with dynamic markings *p*, *cresc.*, *f*, and *p*. The vocal part includes the lyrics "ri - lar - dan - do" and dynamic markings *sf* and *dimin.*. Performance instructions include *espressivo*.

Ex 4 shows a chord progression: M 12-13, V<sub>3</sub><sup>4</sup>, I, V. Ex 5 shows a melodic line with measure numbers 12, 13, 14, and 15.

Ex. 6

Ex. 6 shows piano and vocal parts. The piano part is marked *sempre legato* and *cresc.*. The vocal part also includes *cresc.* markings.

I would suggest that the strange harmonic leverage chord, heard in the exposition, and there explained away as a harmonized appoggiatura, measure 13, now reveals itself as a dominant chord which directly resolves into the gathering of energy passage, measure 25–26.

Ex. 7

Ex. 7 shows a piano and vocal passage with complex rhythmic patterns.

The next example construes this great event from the beginning of the exposition.

Ex 8 shows a piano and vocal passage with measure numbers M 1, 13, 25, and 26.

For readers who accept the concepts developed by Heinrich Schenker, the idea will not be problematic that a single harmonic event can be greatly prolonged in time,

or that the range of harmonic gravity and single action can be very extended. For those readers who are uncomfortable with the idea that one chord can resolve to another after many interposed harmonic actions, let me offer an analogy. In systems, intelligible in time, intelligibility proceeds simultaneously on many levels; word/word, sentence/sentence, paragraph/paragraph and so on to the largest dimension of design. All readers have had the experience with literature of making a direct cogent connection, with something a hundred pages earlier.

Here, Beethoven has effected a big cadential arch into what happens to be the key of the next sonata G#/Ab, *superimposing* this mighty action upon a Vivace sonata movement in E major on course in a smaller plane. Compare examples 8 and 9.

Ex 9

M 1 13 25 26

When Beethoven recapitulates the Adagio espressivo, the parallelism of leveraged cadence and *explained* away appoggiatura must serve the purpose of affirming the tonic. (See Tovey on this point as well). The relevant issues are a grand cadence\* into C, the key of the sonata Opus 111, and an explaining away of this key also as a harmonized appoggiatura of E major \*\*. Here, however, the explaining away as a tonic would seem to settle the issue. Or does it? We shall see.

Ex 10

M 48 52 61 62

Comparing Example 8 and 9 with Example 10, we discover that the form transcending exposition – development cadential arch from dominant of E to G#/Ab, is linked to the recapitulation space warp E major, C major, E major. Beethoven shifts the harmonic kaleidoscope and in a paragon of enharmonicism exchanges the position of the operating parts!

Ex 11

Exposition Dev. Recapitulation

We have here a demonstration of chromaticism functioning at the zenith of efficiency to create a long range i architectonic parallelism, i.e. to create form. With Beethoven chromaticism does not weaken or subvert tonality but is an exhilarating resource which hugely enhances its constructive prospects.

The coda returns to the movement scale of the opening and winding down a bit, Beethoven gives a "noble cantabile" which as Tovey observes reminds of Example 6.

Ex. 12

70 75 80 85 legato cresc.

Lurking infrastructurally in this cantabile theme we descry the important melodic motion C ♭ B, C# B, see asterisk Example 12. This is clearly a ripple effect, in the manner of codas which ruminate, reflect upon or vibrate with the resonance of the great events which precede them.

Ex 13

ripples from See Ex. 10

M 82 83 52 61 62

Another object of this theme is to project in relief the contrast between the major and minor submediant.

Ex 14

M 79 80 83 84 85

The alternation between major and minor submediant is the subject of the next clause\* (Example 15).

Having decided that the submediant shall be major, Beethoven ascends the heavenly ladder. A marvelous stroke of relevant detailing occurs in the placement of the leading tone appoggiaturas, measures 92 and following, which allows the G#/A $\flat$  minor triad to sound fractionally but with telling significance (Example 16).

Beethoven's final act of composition in the first movement is, at the moment of tonic resolution, to link that tonic unmistakably with the chord or key of A $\flat$ /G#. The Coda thus perorates with pertinent eloquence, both G# and C harmonic space warps.

Is this wonderfully disquieting movement a broken chord, uniform texture sonata form interrupted by great cadences into A $\flat$  and C or is it possible that a sonata movement on a quick plane is *superimposed* on these larger than movement sized actions into the keys of the next sonatas? In either case, issues are raised having to do with A $\flat$  and C which the size of the movement cannot reconcile.

Beethoven immediately shows that his design is bigger than one movement by directing the end of the first movement be connected by pedal to the beginning of the next movement in the same key, thus enlarging the plane of E. The first and second movements also have the same opening bass line.

Ex. 15

M 67 68 69

legato p cresc. dimin. dim. pp cresc.

Ex 16

M V 7/3 92 6/4 93 6/3 V I

etc. etc.

Ex 17

1st movement 2nd movement

In the great event of this movement, the modulation to C in the development, measures 78–79 following, one can detect a more distant ripple from space warp two, first movement.

Ex 18

M 83 2nd movement

M 62 1st movement

In the last movement, theme and variations, yet further extending the orbit of E, the second half of the theme gives a striking cadence into G#/Ab measure 12, which *contradicts* expectations prompted by the six four of E in measure 11. The last four bars seem just to recover the tonic with an emphasis which is compensatory. I would venture to suggest that overfamiliarity has vitiated the intended effect of this. If the reader will make the experiment of playing the second half of the theme, substituting example 19 for measure 12, (making no fork and foregoing the *sf* in measure 14) and then playing at once what Beethoven has fortunately written instead, perhaps some sense of the intended effect can be re-experienced.

Ex 19

This motion into G#/Ab can be traced back as a large event to the outset of the theme. Just as a cadential arch I from E to G sharp spans the *rounded binary discourse* of sonata form in the first movement, here, with a more ostensible rhetorical emphasis, the *same* cadence transcends the binary form, of the theme. Compare example 20 with examples 8 and 9.

Ex 20

Theme, 3rd movement

1st movement

A Exposition

B<sub>A</sub> Development — Recap.

The variations comprise in some essential way, a *recapitulation* of the first movements inveterate attraction to G#/Ab. When one considers that intelligibility of the variation principle depends on cyclical iteration of abiding elements which *resist* transformation; and the number of times in the variations with repeats, that Beethoven 'rings the changes' on the strong motion from E to G#, the obtrusion is tremendously impressive and fascinating.

In Opus 109, we have a sonata splendidly stuck in E with a growing disposition to move into the key of the next sonata opus 110, and which ends convincingly but not entirely decisively on the 3rd of E major which happens to be the key note of Opus 110. There is also an open pedal on the last chord.

The beginning of the sonata Opus 110 has always seemed to me to have an unusually developed aspect for a sonata opening, almost as though it has experienced something important before we make its acquaintance. Perhaps the unconflicted diatonicism and quasi sarabande rhythms of this opening can remind vaguely of the variation theme in Opus 109, especially if we have just heard it da capo. But there is a much more astonishing relationship as between these themes. Certainly the variations of 109 reach the acme of transformation although not their emotional peak with the fugato variation 5. Here, in a virtual academic demonstration of the range of the variations, Beethoven combines the transformation with the original theme as countersubject. We transpose the opening of Opus 110 into E major, and decompose. Now compare this with an abstract of variation 5. They are the same!

Ex 21 Opening opus 110, transposed Variation 5. 3 movement, opus 109

Beethoven's most intricately engineered variation has transformed the theme into a premonition of the opening of Opus 110. After this the original theme emerges by degrees in an enhanced *da capo*. The feeling of *illusion* between the end of 109 and the opening of 110 is not an *illusion* but a retroactive real intimation of the connection between the sonatas. This is only possible because the way has been paved by the alchemy of premonition.

In the modulation passage to the dominant in the first movement of sonata Opus 110, the octave shift of register in the bass at measure 19 is important. It is quite singular too because contrapuntal etiquette generally asks that if possible, dissonances be resolved where they are prepared. Yet Beethoven prepares a C flat dissonance in the bass as an augmented sixth chord, *syncopates* this dissonance up one octave and there resolves it. Why didn't Beethoven do the right thing? Compare example 22 and measure 19.

Ex 22 110, 1st movement

M 19

The reason may be that Beethoven's idiosyncrasy, by placing the augmented sixth chord in two registers, makes them thus speak *twice* clearly. We know that the enharmonic antipode of an augmented six three chord is a dominant seven three.

Ex 23

I would suggest that the lower of the augmented sixth chords is also a dominant seventh which resolves into E major as a kind of flashback to Opus 109 at measure 70.

Ex 24

M 19 M 70

Here, as in the first and last movement of Opus 109, formal binary discourse is bridged by a larger than form cadence, this time spanning exposition through development and projecting into the recapitulation. Now it is absolutely true that reckoned simply on the plane of the first movement, the E major section is in fact F $\flat$  major, a relative of the subdominant D $\flat$ . This is an ambiguity in which both meanings are true. Perhaps one may say that Art is the special province where ambiguity does not compromise meaning, but sharpens it — as in the strophic song, where the same music is perfectly free to equally mean different words.

The E major flashback idea may seem more persuasive when we examine Beethoven's return from E major to A $\flat$  major at measures 76–80. This transition at 76–80 is exiguous and strange.

It does seem as if Beethoven, finding that he in the wrong key, hesitates and then reorients himself properly by extrication, not composition. But indeed there is a lot of composition here and Beethoven is at pains to give as little evidence of it as possible. Why? Of course we should be prepared because in Beethoven, as in Rembrandt and Michelangelo, a lapse into sketchiness is often an indication of intensification of thought. In this passage, had Beethoven not been Beethoven but just a very good composer, he probably would have kept the normal components of harmony and texture going and the result might have been some reasonable setting of an underlying rich harmonic progression. This would perhaps make too clear the chromatic suaveness of the return from E.

Ex 25 A

Ex 25 B

In considering Beethoven's denuded way of writing this potentially rich harmonic situation, i.e. the movement in tenths in measures 76–80, we can trace it back to the beginning of the  $E_b$  major section and tie it to the modulation back to  $A_b$ . We decompose this (Example 26B) and compare this with a retrieved abstract from Opus 109 (Example 26C).

Examples 26B and 26C are virtually identical. In Opus 109 the grand cadence E to  $G\sharp$  takes us away from home; in Opus 110, the retrieved cadence of E to  $A_b$  brings us back, and in this moment of austere and formidably abstracted recollection, Beethoven hesitates and seems to falter.

As in the first movement of Opus 109, the great event ripples in the details of the wind down and coda phase. Schumann once remarked that Beethoven's chromatic scales were unique. There is good reason for this (Example 27).

The chromatic patch outlines an E to  $F_b$  triad. The sense of this it is to impinge on the dominant with the flattened submediant. Here this sense is essayed with a wonderful triadic primevalness and is given again with a more conventional refinement at measure 155. Both of these instances are holographs of the flashback-recollection of E and reorientation in  $A_b$  (Example 28).

Ex 26

Opus 110, 1st movement

Opus 109, 1st movement

Ex. 27

Ex. 28 Opus 110 1st movement

As in the sonata Opus 109, Beethoven connects the first and second movement through register and enharmonic change.

Ex. 29

Allegro molto

End 1st movement      2nd movement

A<sup>b</sup>      f minor

This is part of an intra-movement unity in A<sup>b</sup>. The Allegro molto F minor is but a very brief interlude in a surrounding A<sup>b</sup> expanse. Interestingly, the first sixteen bars of the Allegro molto seem to have a quality of transfigured replay of the development section of the first movement. There, a sequence of descending probes finally locates the right harmony for the opening theme.

Ex. 30

Dev.      Recap.

1st movement      40      56      Scherzo      16

2nd movement

In the Adagio ma non troppo, E major is unequivocally recalled in the celebrated tied note passage of measure 5. Beethoven again writes a transcendent cadential arch, this time from A flat to an E chord.

Ex. 31

Ex. 31

Adagio

ritar.      dando

tutte le corde *dimin.*      *decresc.*

sempre tenuto

31      43      45

The Arioso dolente is what Tovey would call a "pathetic transformation" of the second first theme of the first movement.

Ex. 32

Invert triad in minor      add posing notes etc.

1st movement      Arioso Dolente

3      4      5      4

This transformation is no mere coincidence since the closure of both themes is the same. Compare measures 9–10 in the first movement with measure 23 of the Arioso dolente. The Arioso theme is associated with and follows an E major action. But we have already heard the Arioso theme in association with E minor, when it was introduced as a G# minor theme in the development of the first movement of Opus 109.

Ex. 33

Arioso Dolente      1st movement 109 M 22-5

Here is the astounding triadic geometry of these events.

Ex. 34

Arioso

enharmonic change

1st movement 109  
compare with Ex. 40

Dev. 22 25

Digressing slightly, it should be mentioned that the tied notes in measure 5 are *syncopations* not afterbeats. It is puzzling that in all discussions of this passage no one has ever adduced Beethoven's *absolutely clear* explanation of such tied notes in the third movement of the sonata Opus 106, measure 165. I suggest that the entire pageant of syncopations in the Arioso and fugue comes from measure 5 of the Adagio.

The fugue starts with a straight forwardly diatonic subject and answer. But there is a mysterious tension in the undulations produced when the countersubject enters which seems at odds with the clear diatonic focus of subjectanswer. There is something tonally oblique, almost as though the answer was harmonized *near* the subdominant of C minor and pulling out of it around measure 34. Perhaps this is owing to measures 31–34 being an inversion at the 12th of a more primary position starting later at measures 45–46 (Example 35).

We will return to this question. In measure 68, the episodic material is intensified, culminating in the highly dramatic approach to and presentation of the fugue subject in C minor, the key of Opus 111. Note that most of the first main theme of the first movement of the sonata Opus 111 is given here (Example 36).

Ex. 35

Fuga

Allegro ma non troppo

*p*

*sempre p*

Ex. 36

Fuga 110

opus 111 1st movement

*f* *ff* *ff*

V V V

The Arioso dolente returns remarkably in the key of the leading tone. This event can be seen as a penetration of melodic motivation into tonal design.

Ex. 37

It may even be latent in the infrastructural irritation produced by the first *non diatonic* tone in the sonata.

Ex. 38

**SONATE**  
Komponiert 1821

Opus 110

**Moderato cantabile molto espressivo**

VI V I

In this connection we remind ourselves of the first movement of the *Eroica* Symphony where the first non diatonic irruption, the palpitating C# has several long range plans, only the most obvious of which is the enharmonic D $\flat$  at the same place in the recapitulation.

G is also the dominant of C and here we turn our attention to the incredible, menacing, and bizarre *Tierce de Picardie* which Beethoven appends to the return of the Arioso.

Ex. 39

If we didn't know Opus 110, who could imagine this Tierce de Picardie as any *conceivable* outcome for the return of the Arioso? And unfortunately, here too, I must suggest that overfamiliarity has annulled the menace. Tovey has pointed out that in classical harmony, harping on any major chord will surely turn that chord into a dominant! The menace here, and growing with each crescendo pulsation, is the *threat* to go into C minor! Beethoven does in fact resolve this G chord to a C chord at measure 160. This is part of a thematic bass approach to a dominant pedral, measure 168, which sets up the return of the fugue theme in the tonic, measure 174. Observe the versatility which this bass approach displays as it resourcefully performs three offices at the same time.

1. it is the fugue theme
2. it outlines the opening theme of the sonata
3. it anticipates the first theme of the Allegro con brio or Opus 111

An eventful synthesis is achieved which unites the main themes of Opus 110 with at least the first theme of sonata Opus 111.

Ex. 40

M 160      Meno Allegro      174

opos 111

opos 110 themes

I      V      I      V      I      V      I      V

1st movement      Arioso      Scherzo      opus 111

It may also be so that the first extension of the first theme in sonata 111 is a by-product or derivative of the first counter-subject presentation in the fugue of Opus 110. This could be the meaning revealed of its tonal obliqueness.

Ex. 41      opus 111 extension

etc.

remove passing tones etc.

1st presentation countersubject opus 110 fugue

approach to dominant pedal fugue opus 110

basic triad theme 110 - 111

opus 110      opus 111

The following are registral junctions between Opus 110 and Opus 111.

Ex. 42

cresc.

pp

\*

Beethoven patently demonstrates the *conversion* of the C minor first theme into the A flat second theme by melodic permutation and reharmonization.

Ex. 43

Thematic conversion opus 111 1st movement

Ex. 43

1st theme I 7 V 5 2nd theme 9 6 7 5 5 4 5

It is probably here too that the Arioso dolente finds its triumphant outcome.

Ex. 44 Arioso Dolente opus 110 opus 111 second theme

In a strange inharmonic way, the shadow of the tonality of E haunts this C minor movement. Of course this is not unprecedented in Beethoven. Think of the *Waldstein* sonata or the C minor piano concerto. But in these works, the relation is open and either rationalized, as in the *Waldstein*, or juxtaposed as in the C minor concerto. Here, there is an almost fugative ambiguous aspect which has especial significance. We offer two of many such examples. Notice the opening bass line is at least as good in E as it is in C.

Ex. 45 E minor opus 111 opening

And many carefully placed chromatic details cast an E-ish ambiguity upon the harmony. Other composers have presaged Beethoven in this art of suggesting a distant harmony, instantly accessible without device, in chromatic details. Beethoven is extending the idea. Consider measure 67. Is this simply a chromatically filled 7/5 chord or is it maybe a 6/5 in F $\flat$  –(E major). Perhaps the same scale looks at a cadence in A $\flat$  major from the perspectives of E major and C minor.

Ex. 46

A B C

A B C minor A $\flat$  E major A $\flat$

W.A. Mozart, K333 Rondo

E

J.S. Bach, WTK, Prelude 2, Book I

V

Beethoven connects the end of the first movement and Arietta melodically with intervallic intimation, register, and a preparation of the change of mode with an enormous Tierce de Picardie. But he has a special compositional difficulty because he's joining a very *fast* movement with a very *slow* one. I would suggest his solution is to *destabilize* the meter with syncopations and then write 4/2 measures which are *twice as slow*, meanwhile keeping the 16th notes running to preserve Allegro con brio.

Ex. 47

Ex. 47 is a musical score for piano and violin. The piano part is in the lower register, featuring a complex rhythmic pattern of eighth and sixteenth notes. The violin part is in the upper register, playing a melodic line with various dynamics including *sf*, *ff*, *p*, and *sf*. The score includes performance instructions such as *dimin.* and *etc.* and contains several measures with fingerings and articulation marks.

Many commentators have observed the strong feeling of leave taking in the Arietta theme. Examining this theme, we find that its range is Hypoionian, i.e. C major from G to G. Any melody of Hypoionian range will have a cadential disposition to take leave because latent in the skeleton of such melodies is 864–853, or 8753, 864–853. The bugle call 'Taps', the old NBC radio signoff GEC, *Auld Lang Syne*, and indeed the Arietta of Opus 111, are Good Night, so long, and farewell, Hypoionian melodies.

Ex. 48 Hypoionian – C major from G to G

Ex. 48 shows two examples of Hypoionian melodies in C major from G to G. The top example is a simple melodic line with a final cadence. The bottom example is labeled 'Arietta opus 111' and shows a similar melodic structure with a final cadence.

Certainly, a full harmonic contrapuntal rationalization and especially the harmonic gravity of a bass line could overpower the Hypoionian attitude of a tune.

Ex. 49

Ex. 49 is a musical score for piano and violin. The piano part is in the lower register, featuring a complex rhythmic pattern of eighth and sixteenth notes. The violin part is in the upper register, playing a melodic line. The score includes performance instructions such as *dimin.* and *etc.* and contains several measures with fingerings and articulation marks.

But in the Arietta the gap between tune and bass is so wide, these claims are weakened and the song is left relatively free to be itself, high above, all alone. Its Hypoionian range propends it to seek complete closure, i.e. a perfect 3–2–1 authentic cadence. But it doesn't find it. The 2–1 is missing at the end of the theme.

Ex. 50

Ex. 50 shows two examples of Hypoionian melodies in C major from G to G. The top example is labeled 'theme ends' and shows a complete cadence. The bottom example is labeled 'missing' and shows a cadence that is incomplete, missing the 2–1 part.

I believe the principal subject of these variations is the search for the missing closure. Borrowing Tovey's distinction between on the dominant and in the dominant, we note that at the halfway point of the Arietta, bar 7, there is enough feeling of "on the dominant" to make the repeat without disturbing the great repose, but sufficient feeling of "in the dominant" to get across the double bar effortlessly for part two. Here we encounter the unusual key of A minor. When first heard, the initial A minor chord could sound like a II in the expected dominant key of a second half that we may be thankful Beethoven left unwritten.

Ex. 51



Why did Beethoven select A minor. I believe it has to do with the search for full closure. In fact the longed for tones 3-2-1 do appear but alas over the 'wrong' A minor harmony. This is an important stroke of irony which intensifies the imperative nature of the search. For after '3-2-1' is heard in A minor, the ear will never be satisfied until 3-2-1 is revalued in C major. This requirement is yet reinforced since the fifth of the dominant chord of A minor is transformed into the leading tone of C and must therefore rise to the tonic.



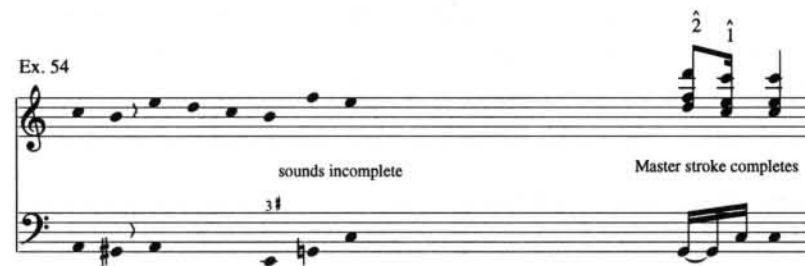
Beethoven tries very hard to make the full closure. Variation 1 begins to revolve with syncopations. In Variation 2, these syncopations intensify and can even become (as Tovey points out) unmotivated. Beethoven breaks into convulsions in Variation 3. All unavailing. Tired now from the effort, he seems at first somnolent but then rises by degrees to a climax of melismatic ecstasy and coda.

Finally, and with the generosity of spirit of the greatest artists, Beethoven redeems his many omissions with manifold complete 3-2-1\* closure and caps it with the 2-1 master stroke which is the one consummate act that can complete the movement, and the entire trilogy. We would explain.

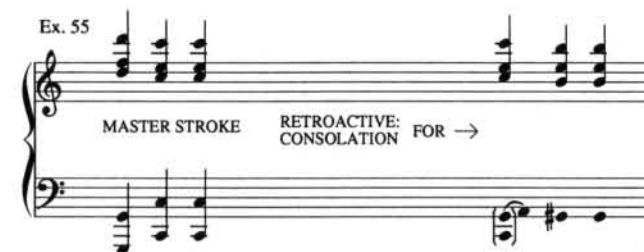
Ex. 53



The master stroke fulfills the requirement of closure.



It is also retroactive consolation for the many times in the cycle of the variations and their repeats, we have heard the inexorable descent to the 5th of the dominant of A minor *without* the redemptive 2-1 of C. One can say that the 2-1 master stroke assuages this pain.



The first time we experienced these two events was *successively* not *retroactively*. This happened long ago in the first movement of Opus 109 at measures 61-62!

Ex. 56 M 61-62

But in that movement, the '2-1' was *explained away* as part of an enhanced harmonized appoggiatura to an E major tonic and there the matter rested or *so it seemed*. But in fact the 2-1 of C major apparently explained away, was a distant prophecy of tonal deliverance, and the 2-1 master stroke which concludes sonata Opus 111 *and* the trilogy is an epiphany which fulfills that ancient prophecy.

Ex. 57 109 1st movement

## A Stretch Toward Spring Music And Text In Webern's Op. 3/5

LAURI SUURPÄÄ

In 1907-09 Webern composed fourteen songs to Stefan George's poems from the collection *Siebente Ring* (Seventh Ring). Ten of these were published, five in both op. 3 and op. 4. These are Webern's first atonal works—he has now left behind the late romantic tonal harmony, and for the first time he writes no key signatures. In this paper I shall discuss the last song of op. 3, speaking about its harmonic language and the relation of text and music.<sup>1</sup>

		Music				
		Phrases	Form			
[ 1	Kahl rekt der baum	] 3	] 3	] 7	A	The bare tree stretches his chilled life through the winter mist.
[ 2	Im winterdust					
[ 3	Sein frierend leben.					
[ 4	Lass deinen traum	] 3	] 3			
[ 5	Auf stiller reise					
[ 6	Vor ihm sich heben!					
[ 7	Er dehnt die arme-	] 1	] 1			
[ 8	Bedenk ihn oft *					
[ 9	Mit dieser gunst	] 2	] 2			
[ 10	Dass er im harme					
[ 11	Dass er im eise	] 3	] 3			
[ 12	Noch frühling hofft! *					

The most obvious division of the poem into smaller sections is the one shown to the left of the poem—here the poem is divided into four sections, each consisting of three lines. This division is supported by symmetry and rhymes. However, there is another coexisting division which is shown to the right. The first six lines are divided into two three-line sections, in the same way the first division does. The last six lines

<sup>1</sup> The English translation of the poem is by Elizabeth West Marvin and Robert W. Wason, and it has been taken from a handout to their presentation in the annual meeting of the Music Theory Society of New York State in October 1993. (Square brackets show my own additions to the translation.) In the first print of the German poem—the one that Webern used—nouns were not written with capital letters. I shall follow this practice in this paper.

are, however, divided quite differently. The seventh line has a dash at the end, which would seem to separate it from the continuation of the poem. If one thinks of reciting the poem the dash would seem to imply breathing here, which would—in turn—end the preceding symmetrical division of the poem into three-line units. This second division of the poem is, also, supported by a rhyme; the last five lines are perceived as one entity because of the rhyme *oft–hofft* (see asterisks).

The second of these divisions of the poem would seem to correspond to the content of the poem more closely. The poem has two main subjects: one is winter and cold at the beginning of the poem, and the other is the hope of spring and warmth at the end. In this respect the seventh line is crucial; it ends the first part of the poem, and thus marks a shift from winter to hope of spring. In this shift the ambiguous word *dieser*—this—of the ninth line is important; it can point either to the stretching of arms in the seventh line—winter—or to the hope of spring in the twelfth line. (We shall see later that in Webern's song this word *dieser* points quite clearly to the hope of the forthcoming spring.)

Webern's music follows closely the second division of the poem (see brackets between German and English versions of the poem on p. 1).<sup>2</sup> Phrases follow the sections of the poem, and the seventh line of the poem ends the first large section of the song. The large formal structure of the song follows the content of the poem. The A-section of the song consists of the part of the poem that speaks about winter, and the B-section of the lines that look forward to the forthcoming spring. Both of the main sections end on a highpoint, further emphasizing the dual character of both poem and song. The A-section ends in m. 8 with a registrally wide gesture—the only *forte* of the song—clearly depicting the stretching of arms in the poem. At the beginning of m. 13 the voice reaches its highest pitch. The supporting harmony is a F-major chord with an appoggiatura G $\flat$ -F, a sonority quite unlike anything else in the song. This sonority has a strong poetic link with the word *Frühling*—spring—of the poem.

I believe that the dual character of both the poem and form of the song—the division of the poem into lines that speak about either winter or hope of spring, and the division of the music into two large sections—is also reflected in the pitch-class content of the song. I believe that two set classes represent the two main subjects of the poem: 4-3 (0134) represents winter and 4-7 (0145) hope of spring.

<sup>2</sup> Webern does not, however, quite totally disregard the first division of the poem into four three-line units, as can be seen in the way he sets the rhymes. In m. 4 word *leben* is a descending fourth and in m. 6 word *heben* is a descending semitone. Similarly, in m. 8 word *arme* is a descending fourth and in m. 11 word *harne* is a descending semitone. This correspondence of rhymes of the poem and "rhymes" of the music retain at least something of the division of the poem into four three-line units.

There are certain structural features of these two important set classes that link them together, and also mark the whole harmonic character of the song (see Ex. 1). 4-3 consists of two semitones with a minor third between them, and 4-7 consists of two semitones with a major third between them. Interval classes 1, 3 and 4 are highly important; they create to a large extent the sound world of the song.

Ex. 1

The diagram shows two chords on a treble clef staff. The first chord, labeled 4-3 (0134), consists of notes F#4, G4, and A4. Brackets below the notes indicate interval classes 1 (between F# and G), 3 (between G and A), and 4 (between F# and A). The second chord, labeled 4-7 (0145), consists of notes G4, A4, and B4. Brackets below the notes indicate interval classes 1 (between G and A), 3 (between A and B), and 4 (between G and B).

The song's first two chords create a sense of suspense. Their pitch-class content differs only slightly—F# in the first chord and G in the second—although each of the voices move. This results from a kind of voice exchange between the first two chords. These two chords—which begin the section of the song that speaks about winter—introduce very emphatically set-class 4-3, the representative of cold (see Ex. 2). The two lowest and two uppermost voices of these chords share pitch-class content and, consequently, both form set-class 4-3 (see Ex. 2). The middle voice F#-G, too, forms set-class 4-3, together with the second to lowest voice E-E $\flat$  (see Ex. 2). If one does not take the middle voice F#-G into consideration, the vertical sonorities, too, form set-class 4-3. The importance of set-class 4-3 at the beginning of the song is made even clearer by the fact that the first four tones of the vocal line form another instance of 4-3 (see Ex. 2). This saturation of the first two measures with set-class 4-3 emphasize very much interval classes 1 and 3.

Ex. 2

The diagram shows a vocal line and piano accompaniment. The vocal line consists of notes F#4, G4, A4, and B4, which are circled and labeled 4-3. The piano accompaniment consists of notes F#4, G4, and A4 in the right hand, and F#3, G3, and A3 in the left hand. Brackets below the piano accompaniment notes indicate interval classes 1, 3, and 4. The piano accompaniment is labeled 4-7.

If the first two measures—which begin the section of the song that speaks about winter—are saturated with set-class 4-3 and interval-class 3, measures 9-11—which begin the section of the song that speaks about hope of spring—emphasize strongly set-class 4-7 and interval-class 4 (see Ex. 3). The new sonic quality of 4-7 and interval-class

4 is made easy to perceive in mm. 9–11 by the fact that the previous measures 7–8 strongly emphasize set class 3–4 and interval-class 3—the culminating m. 8 even has the same actual pitch classes as the first measure of the song.

In mm. 9–11 many instances of 4–7 overlap which make the sound of a major third—interval-class 4—clearly audible (see Ex. 3). The first four tones of both the voice part and the top voice of the piano part form 4–7 (see Ex. 3). Furthermore, because the 4–7 of the voice part is  $T_4$  of that of piano part, the first two tones of the voice and piano parts—as well as the last two—form new instances of 4–7 (see Ex. 4).

Measures 1–2 and 9–11—the measures that begin the large sections of the song—are the only ones with such concentrations of either 4–3 or 4–7. Near the beginning of the song—in a section beginning at the last eighth note of the second measure and ending in the middle of the fourth—set classes 4–3 and 4–7 are juxtaposed. The first instance of 4–7 can be heard beginning at the last eighth note of m. 2 and it appears in the top voice of the piano part;  $E_b-E-G\#-G$ .<sup>3</sup>

There are some clear juxtapositions of set-classes 4–3 and 4–7 in mm. 2–4. The left hand of the piano part descends in parallel minor thirds beginning with the last eighth

<sup>3</sup> This first instance of 4–7 introduces, also, possibly the most important pitch-class level of 4–7, [3478], which can also be heard in the vocal part beginning in the middle of m. 4 and in the piano part beginning in m. 9.

of m. 2 ( $C\#/E-C/E_b-B/D$ ), producing two overlapping instances of 4–3. When the last third  $B/D$  is reached, the right hand of piano part plays descending parallel major thirds ( $C/E-B/D\#$ ), forming set-class 4–7. The boundary pitches of these progressions are the same— $E$  and  $B$ —thus creating a sense of juxtaposition of the two important set classes (see Ex. 5). There is also a long-range linear juxtaposition of 4–3 and 4–7 in these measures (see Ex. 6). The lowest voice of the piano part descends in parallel movement with the above-mentioned descending minor thirds. There are, consequently, three descending lines: the uppermost  $E-E_b-D$ , the middle  $C\#-C-B$ , and the lowest  $F-E-E_b$ . The two uppermost tones together form interval-class 3, and the descent produces two overlapping instances of 4–3. The two lowest tones together form interval-class 4, and the descent produces two overlapping instances of 4–7 (see Ex. 6). The uppermost and the lowest tones produce the third important interval of the song, the semitone.

In the final measures of the song set-classes 4–3 and 4–7 are again juxtaposed (see Ex. 7). However, these sets are now not perceived as clearly independent units the way they are in mm. 2–4—not to speak of measures 1 and 9–11—but rather as sets hidden slightly below the surface of the music. This may be reflecting the content of the poem. The poem leaves the questions unanswered—the spring is only hoped-for and the poem does not tell whether the hopes will be fulfilled or not. This poetic reference would also explain the return of set class 4–3 after the great emphasis on 4–7 in mm. 9–11—winter is not over, and spring is only a hope. The sense of return to the material of

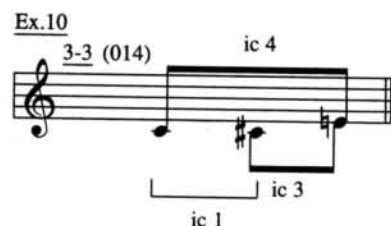
the opening of the song is supported by the fact that the opening sonority, 5–10, returns in m. 14 (see Ex. 7). The final chord of the song, 5–20, is a neutral sonority; it does not solve the conflict between 4–3 and 4–7. It is, however, related to both of them; it has as a subset set 4–8 [459T], which is not far from either 4–3 or 4–7.

The vocal line has no clear instances of 4–3 or 4–7 besides those already mentioned. And even these are more subsets of larger sets—whose segmentation is based on phrase structure—than independent units (see Ex. 8). Most of the larger sets of the vocal line are unified by the fact that they have as a subset a two-semitone segment, which has been derived from the motivically prominent semitone in m. 1. There are, however, two exceptions: m. 6, set-class 5–21, and mm. 7–8, set-class 5–31 (see Ex. 8).<sup>4</sup> These two sets are closely related to the important structural features of the song. The interval vector of 5–21 is 202420, and that of 5–31 is 114112. Where the other large sets of the vocal line emphasize the motivically important semitone, 5–21 and 5–31 emphasize the two other important interval classes, 3 and 4. 5–21 has four times

<sup>4</sup> There is, also, a third exception, m. 11. But here the situation is different. M. 11 forms set 4–7, and it is the last emphatic 4–7 of measures 9–11, discussed earlier. M. 11 is also, in retrospect, heard as an incomplete form of 6–5 of m. 12 (see Ex. 8). This connection of measures 11 and 12 is made clear by the similarity of melodic contour in these two measures, and the repetition of words *dass er im* in the text.

interval-class 4, which is more than any other pentachord, except the five-tone segment of whole-tone scale, 5–33, which also has four times interval-class 4. But a segment of a whole-tone scale would be out of place in this song filled with semitones. 5–31 has four times interval-class 3, which is more than any other pentachord.

Also, the trichords that begin the vocal phrases help to create a unified harmonic world to the song (see Ex. 9). Five out of the seven phrase beginnings have set 3–3, one phrase beginning has a closely related 3–4, and only one phrase begins with a non-related set, 3–10 (m. 7). (This set is heard as a preparation of the culmination of m. 8, see Ex. 9.) Set 3–3 is important because it combines all the three prominent interval classes of the song, 1, 3 and 4 (see Ex. 10).



In this early song Webern beautifully creates a unified harmonic world with non-tonal means. Within this unity, however, he has two opposing poles, set classes 4–3 and 4–7. This opposition of set classes reflects the opposition of winter and hope of spring in the poem. This opposition is also, at least partly, in the background of the form of the song. Thus Webern has created a song in which the content of the poem and the motivic, harmonic, melodic and formal features of the music form one unified entity.

Lauri Suurpää on sävellyksen ja musiikinteorian osaston jatko-opiskelija, joka lukuvuoden 1993–94 opiskeli New York City Universityn Graduate Schoolissa. Kirjoitus on Philip Lambertin pitämän 1900-luvun musiikin analyysikurssin lopputyö.

## Katsauksia ja raportteja

### TUTUSTUMISMATKA ELEKTRONIMUSIIKIN STUDIOIHIN RANSKASSA 24. - 28.3.1994.

Matkan tavoitteena oli tutustua erityisesti studioiden opetukseen ja musiikintuotantoon. Lisäksi pyrimme hahmottelemaan yhteistyömahdollisuuksia oman tietokonemusiikki-studiomme ja ranskalaisten studioiden välille. Matkaan osallistuivat allekirjoittaneen lisäksi säveltäjä Andrew Bentley sekä sävellyksen ja musiikinteorian osaston johtaja Matti Saarinen.

### Pariisin GRM

GRM:ssä (Group Recherches Musicales) on Ranskan Yleisradiota vastaavan organisaation tiloissa toimiva säätöpohjainen studio. Siellä meidät vastaanotti studion johtaja, säveltäjä Francois Bayle sekä Daniel Teruggi, joka toimii François Baylen oikeana kätenä studion johtamisessa. Aluksi keskustelimme studion toiminnasta ja konserteista. GRM:llä on joulukuusta kevääseen konserttikausi, jolloin konserteja on kaksi kuukaudessa. Konsertit myös radioidaan ja jokaisen konsertin arvioidaan tavoittavan n. 12.000 kuulijaa. GRM vuosibudjetti on n. 10 miljoonaa frangia ja työntekijöitä on noin kaksikymmentä.

Marraskuussa 1995 suunniteltiin pidettäväksi Sibelius-Akatemiassa kurssi, johon GRM osallistuu. Kurssiin kuuluisi kaksi isoa ja useita pieniä konserteja, sekä soiton ja diffuusion opettamista. Yhteistyöhön pyritään saamaan mukaan YLE, EBU ja Ranskan Kulttuurikeskus. Pohdimme myös mahdollisuutta lähettää joku suomalainen säveltäjä tekemään tilausteosta GRM:ään

Bayle ja Teruggi suhtautuivat myös myönteisesti esittämäämme ajatukseen järjestää cd-levykonserteja, jotka esittelevät GRM:n tuotantoa. Baylen mielestä kamarimusiikkisalin diffuusion ongelmana on vain kaksiulotteinen pinta, mikä estää äänen kiinnostavan käsittelyn. Tätä voidaan kuitenkin korjata helpostikin asettamalla lisäkaiuttimia seinien eteen.

Lopuksi meille esiteltiin studiot, jotka olivat erittäin siistejä ja hyvin suunniteltuja ja äänieristettyjä. GRM:ssä säveltäjät työskentelevät itsenäisesti, sillä työskentelyn aloitukseen kuuluu vain päivän ohjaus. Työskentely-ympäristöt ovat sentähden erityisen käyttäjätajaväällisiä. Laitteistot ovat suhteellisen kiinteitä eikä laitteita ole kovin runsaasti. Studiot olivat äänettämiä; Teruggin mukaan tämä on toteutettu hyvin pitkiäkin

näppäimistö- ja näyttökaapeleita käyttämällä, mikä mahdollistaa tietokoneiden sijoittamisen joko toiseen huoneeseen tai hyvin eristettyyn ilmastoituun kaappiin. Meille esitettiin myös Acousmonium, liikuteltava äänentoistojärjestelmä, johon kuuluu valtava määrä kaiuttimia ja mm. subwoofereita ja "akustisia puita".

Iltapäivällä menimme Musicora musiikkimessuille. Elektronimusiikin kannalta esillä ei ollut oikeastaan mitään kiinnostavaa. Runsaimmin oli esillä vanhan musiikin instrumenttien rakentajien tuotantoa.

## IRCAM

Lauantaina osallistuimme aluksi Chant-kurssiin, joka kuului Ircam Software Users Groupin workshop-sarjaan. Alunperin Chant on kehitetty laulusynteesiin, mutta sittemmin siihen on liitetty muita synteesimahdollisuuksia, kuten Models of Resonance. Patchwork tarjoaa erittäin hyvän käyttöliittymän suurten parametrimäärien hallitsemiseen. Järjestelmän omaksuminen edellyttää tosin varsin runsaasti työtä. Vaikka periaatteessa Chant oli ennestään tuttu Mikael Laursonin Patchwork-opetuksesta, oli kiinnostava kuulla uusia näkökulmia ja käyttötapoja. Lisäksi Chantin ja Patchworkin yhdistelmä on niin monimutkainen, että sen hallinnan opettelu vaatii useita lähestymiskierroksia.

Ircamissa meidän oppaanamme toimi Jean-Baptiste Barriere, jonka kanssa keskustelimme myös konserteista, workshoppeista ja laitteistojen kehitysnäkymistä. Ircamissa ei tällä hetkellä ole käynnissä mitään varsinaista uutta suurprojektia. IMW-NeXT työaseman seuraajaa pohditaan. Tätä tarkoitusta varten on tehty myös ohjelmiston koeasennuksia muillekin tietokonejärjestelmille. Muista projekteista ehkä keskeisin on spatialisointi. Spatialisointiprojekti on tällä hetkellä keskittynyt binauraaliseen mallintamiseen. Tätä demonstroivassa ohjelmistossa oli useita parametreja joilla voitii hallita äänen suuntaa ja diffuusoitumista tilassa varsin hyvin tuloksin.

Aikaisemmista tuttavuuksista mm. Kaija Saariahon avustajana toiminut David Waxman ei ole enää Ircamissa töissä. Samoin Ircam Music Workstationia runsaasti käyttänyt ja esitellety Zack Settel on siirtynyt muihin tehtäviin. Erinomaisen kiinnostavia tuloksia mm. Tokion ICMC:ssä syksyllä 1993 esitellety Xavier Rodet työskentelee edelleen Ircamissa, mutta hänen kehittämänsä ohjelmistot eivät ole minkään suuren projektin kohteena.

## Lyonin SONUS

Lyonissa paikalla oli studion johtaja Dennis Lorrain. Studion budjetti on n. 2,5 miljoonaa markkaa vuodessa ja henkilökuntaan kuuluu neljä päätoimista ja kaksi sivutoimista työntekijää. Uusia opiskelijoita otetaan vuosittain neljä. Sonuksella on kaksi vaihto-

ehtoista opiskelulinjaa: kaksivuotinen sivutoimisille ja kolmivuotinen päätoimisille elektronimusiikin opiskelijoille.

Sonuksen tuotannossa ei ole paljon nauhamusiikkia, vaan pääpaino on live-elektronikassa ja erityisesti Maxin käyttämisessä. Studio pyrkii järjestämään kolme konserttia vuosittain. Studion tilat koostuvat seitsemästä työasemasta joissa on Macintosh sekä Unix-pääte tai Next. Opetettavia tekniikoita ovat mm. max, csound ja lisp, sekä harvinaisempi prolog. Opetuksen määrä on varsin suuri ja opiskelijoilta edellytetään intensiivistä osallistumista kursseille.

## Pariisin konservatorio

Konservatoriossa tapasimme studion opettajan Yann Geslinin. Konservatorion kaikki toiminnot sijaitsevat samassa talossa. Studion tilat ovat riittävät, huoneita kahdeksan, henkilökuntaa 4 sekä opiskelijoita yhteensä n. 25. Opetusta annetaan vain 4 tuntia viikossa yhdelle opiskelijalle ja oppilaat työskentelevät pääosin yksin. Opetus on erittäin keskittettyä: ensimmäisenä vuonna opiskellaan klassisia on tekniikoita, kuten nauhanleikkausta. Toisena vuonna opiskellaan Syterin käyttöä ja mm. MIDIä.

Studiot erittäin siistejä ja toimivia. Käytössä on myös useita konserttisaleja ja erinomainen jo pelkästään akustoinniltaan 1,5 miljoonaa markkaa maksanut tarkkaamo, jossa on Sonyn 24-raitainen digitaalياهوuri.

Eroina Lyonin Sonuksen ja Pariisin konservatorion studioissa on mm. se, että Lyonissa on paljon ohjelmistoja ja laitteita, konservatoriossa keskittyneisyyttä. Tilat olivat kummallakin hyvät, samoin tekniikka pääosin. Kehitys on ollut viime vuosina rahanpuutteen takia hidasta. Yleistä tilannetta ja asennoitumista elektronimusiikkiin ei pidetty ongelmallisena. Ilmeisesti Ranskassa elektronimusiikki on vakiinnuttanut asemansa uuden musiikin ehkä keskeisimpänä toiminta-alueena.

## Yhteenveto

Kaikenkaikkiaan matka onnistui erinomaisesti. Alkuperäisten suunnitelmien lisäksi tullut vierailu Pariisin konservatoriossa täydensi kuvaa erityyppisistä studioista ja antoi lisää vertailumahdollisuuksia konservatorioiden elektronimusiikkiopetuksen järjestämisestä. Näyttää siltä, että laitteistopuolella ja ohjelmistojen kehittämisessä on meneillään hiljainen vaihe pääpainon ollessa opetuksessa ja tuotannossa.

*Pauli Laine*

## ERASMUS-VAIHDOLLA EUROOPPAAN

Nyt musiikkiteoreetikot yhdentyvät Eurooppaan: oma Erasmus-vaihto-ohjelma kiidättää opiskelijoita Lontooseen, Yorkiin, Heidelbergiin... Ensimmäisinä matkaan ehättivät Laura Isotalo ja Minna Holkkola, jotka valloittivat Lontoon King's Collegen vuoden-vaihteen molemmin puolin.

King's College on itsenäinen yliopisto, joka toimii University of Londonin alaisuudessa. Yliopisto on maineikas ja perinteikäs brittiläisen korkeamman koulutuksen antaja. Tiedekuntia on lukuisia Helsingin yliopiston tapaan, ja musiikkiosasto on osa humanistista tiedekuntaa. Musiikkiosasto tarjoaa opetusta brittiläisen tutkintojärjestelmän mukaisesti: Bachelor of Music -perustutkinto suoritetaan vauhdilla kolmessa vuodessa, vuoden lisäopinnot tuovat Master of Music -paperin, alemman jatko-tutkinnon.

Musiikkiosasto on pieni sekä tiloiltaan, varustukseltaan että opiskelijamäärältään. Tämä ei kuitenkaan ole suoraan verrannollista musiikkitieteen tekemisen tason kanssa: osasto on yksi Englannin arvostetuimmista. Osaston opiskelijoiden on mahdollista erikoistua sävellykseen, musiikin teoriaan ja musiikkitieteeseen, perustutkinnossa myös esittävään taiteeseen. Perustutkinnon tiiviistä opetusohjelmasta johtuen opinnot vievät opiskelijan kaiken ajan: töiden ja opintojen yhdistäminen on miltei mahdotonta. Kolme vuotta on lyhyt aika, joten opiskelijat eivät ennätä vielä syventyä mihinkään. Master of Music sisältää meidän perustutkintoamme sisältävän tutkielman laatimisen; vaikka Master of Music on jatkotutkinto, oma musiikin kandidaattimme vastaa vähintäänkin sitä.

Nykyisellään Erasmus-vaihto-ohjelma tarjoaa kolmen kuukauden vaihdon, englantilaisittain yhden lukukauden. Englantilainen yliopistovuosi on perinteisesti muodostunut kolmesta lukukaudesta, mutta kahden lukukauden järjestelmä tekee tuloaan. Musiikkiosaston kurssitarjonta vaihtelee lukukausittain. Vaihto-opiskelija voi osallistua osaston kaikkeen opetukseen solistisia aineita lukuunottamatta (solistiset opinnot järjestää Royal Academy of Music); suomalaiselle vaihdokkaalle tarkoituksenmukaisimpia lienevät Masters-kurssin luennot. Musiikin teoriaan ja analyysiin suuntautuville opiskelijoille on syksyisin tarjolla perusteellinen Schenker-peruskurssi Christopher Wintlen johdolla (luennot+harjoitukset+Schenker-meditointi); keväällä kurssi keskittyy uuden musiikin analyysiin opettajanaan Arnold Whittall. Koko vuoden kestävä teoria historian kurssi (Reinhard Storm ja Michael Fend) ja Mark Everistin lähdetutkimuksen ja musiikin historian kurssi.

Opiskelu King's Collegessa on lähempänä musiikkitiedettä kuin Akatemian teoriaopinnot. Kursseilla edellytetään usein tutustumista laajahkoon kirjallisuuteen, kriittistä

asenneitumista ja aktiivista osanottoa luennoilla käytävään keskusteluun. Keskustelevan tieteentekemisen perinne elää! Kurssit sisältävät myös harjoitustöitä, joiden äärellä pääsee mukavasti syventämään englanninkielen taitojaan. Osaston ilmapiiri on kotoisa: opetusryhmät ovat pieniä eritoten Master-kursseilla, seminaarikokoa. Opettajien ja opiskelijoiden välit ovat läheiset Akatemialta tuttuun tapaan.

Vaihtoon lähtevän on hyvä määritellä etukäteen opintotavoitteensa: King's Collegen voi lähteä joko rakentamaan analyysitaitojaan tai syventymään yhteen projektiin kuten esimerkiksi tutkielmaan. Opintosuunnitelman laatiminen on täysin opiskelijan itsensä harteilla. Osaston sihteeri ja opettajat suhtautuvat hyvin myötämielisesti vaihdokkiin ja ovat valmiit avustamaan häntä opinnoissa ja niihin liittyvissä ongelmissa. Asunto järjestyy King's Collegen puolesta opiskelija-asuntolassa. Rahaa palaa, mutta Lontoo on sentään Lontoo!

Suosittelun, kernaasti lisätietoja jaellen

*Minna Holkkola ja Laura Isotalo*