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Message from the Editor

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As always, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

All issues may contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions (any region in the world)**;
- **research articles** – generally, all music-related topics are being considered;
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;
- **short responses** to articles published in previous issues;
- **bibliographies** on any music-related topic, which may or may not be annotated);
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and music events.

I would like to call for submissions that fit any of these categories. Submissions by students are, as always, very welcome. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines visit http://www.scmb.us.

Research Article

An Analysis of Alfred Schnittke's *Third Symphony* in the Light of the Question of *Metamusic*

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"Polystylistic" Starting Points

The debate about postmodernism reached musicology relatively late, in the 1980s. But after the initial spark – Jürgen Habermas's famous speech at the conferral of the Adorno Award in 1980 (Habermas 1981) – it gained wider dimensions and led to some fiery polemics. Similarly as in other humanistic sciences, the sudden surge of interest in this current problem contributed to the birth of some rather contrary designations of its characteristics, as well as divergent evaluations of postmodern art and culture. Hermann Danuser (1990a, 1990b, 1997), Helga de la Motte-Haber (1987, 1989), Jann Pasler (1993, 2012), Siegfried Mauser (1993), Thomas Schäfer (1995), Jonathan D. Kramer (2002), and Mirjana Veselinović-Hofman (2003) devoted a lot of their research time to questions of musical postmodernism. The slightly different assessments and methodological starting points of these scholars resulted in diverse developmental typologies and the emergence of a broad network of characteristics of postmodern music. Among the most common are the emphasised communicativeness of postmodern art, its heterogeneity, the renouncement of modernist complexity and rationality, an affirmative relationship towards tradition, multiplicity of meaning, pluralism, a break with the idea of constant progress and innovation, and the accentuated role of subjectivism. But one can also find diametrically opposite claims about postmodern homogeneity or the loss of subjectivism.[1] Such discrepancies are responsible for rather varied lists of typical postmodern composers. However, there seems to be no dilemma about Alfred Schnittke's position on the stylistic map of late 20th century music – practically all scholars highlight him as a representative postmodern composer.

It therefore seems wise to search for the specifics of postmodern music in examples of Schnittke's music. Such an investigation could reveal that it is possible to find a common denominator of almost all of the aforementioned characteristics of postmodern music; namely, the specific semantics of postmodern music. I would like to demonstrate its functioning with an analysis of Schnittke's *Third Symphony*, which I will interpret as a kind of musical essay or emblematic example of what I call *metamusic*.

The beginning of Schnittke's postmodern compositional "phase" could be set in the historically watershed year of 1968, which was marked politically by student revolts in Paris, the brutal suffocation of the Prague Spring, the murder of Martin Luther King, Jr., and an escalation of the Vietnam War, while musically it was marked by L. Berio's *Sinfonia* and B. A. Zimmermann's *Requiem für einen jungen Dichter* (1967-69). In the same year, Schnittke wrote his *Second Violin Sonata*, which marked his stylistic turn from various modernist approaches (serialism) towards "polystylism",[2] a

[1] Hermann Danuser reveals both tensions in his writings. First he claims that the main characteristic of postmodern collage techniques is their heterogeneity (Danuser 1990a), but later he changes his mind with the assumption that the same techniques were already used by modernist composers and that the postmodernists strive for homogeneity of material and ideas (Danuser 1990b). Similarly, he distinguishes between avant-garde postmodernist composers, who completely erase subjectivity, and traditional postmodernists, who build their art precisely on strong subjectivity (Danuser 1984).

[2] Schnittke linked his idea of polystylism with his split position as a composer of film music and "serious" works: "The polystylistic method, the use of interacting styles, gave me a way out of the difficult situation in which I had been put by having to combine, over a long period, work for the cinema with work 'at the desk'. There was a time when I simply did not know what to do: I had to drop either one or the other. […] Then I reached a critical point when I no longer knew how to proceed. And the way out was the *First Symphony*, in which there is an interplay of film music and music written 'at the desk'." (Schnittke 2002, 17.)

term that was coined at the beginning of the 1970s by Schnittke himself and defended as "more subtle ways of using elements of another's style" (Schnittke 2002, 87[3]). The subtitle of the sonata – "quasi una sonata" – suggests that the composer is 'searching' for a sonata form that would be based on thematic and harmonic contrast, but in the course of composition he finds the necessary dialectic in the interplay of the modernist and the traditional: the bearer of the thematic blocks became two stylistic quotations.

The *Second Sonata* was soon followed by similar "polystylistic" compositions, in which Schnittke went even further in juxtaposing different stylistic allusions and / or genre quotations. With his *First Symphony* (1972), he found a way out of his schizophrenic division between composing film music and writing 'at the desk'. The symphony is conceived as a dense collage that transforms itself into an artefact on the border between reality and cultural history. (Kostakeva 2002, 244.) The artistic gestures spring from everyday material and gain new semantic potential within a musical context that could be compared with intertextual procedures (allusion and quotation – according to Schnittke the two essential polystylistic principles (Schnittke 2002, 87) – often function as a kind of oasis or shock within the context of the whole work). Speaking about his *Concerto Grosso No. 1* (1977), Schnittke reveals that his "lifelong task would be to bridge the gap between serious music and music for entertainment" (ibid., 45). Diverse elements are therefore found in the piece: a children's choir, an atonal "serenade", Baroque allusions and tango rhythms. In connection with his *Fourth Symphony* (1984), he even dreams of a universal language of music (ibid., 47).

Schnittke's *Third Symphony* can be placed in a similar stylistic and compositional context. It was written in 1981 on a commission from the Gewandhaus Orchestra and its legendary conductor Kurt Masur for the opening of a new concert hall in Leipzig. The composer wrote about his symphony:

> I wanted to explore the acoustic and electro-acoustic properties of Leipzig's new concert hall. I imagined music related to the scale of natural overtones, achieved by the pilling up of the overtone spectrum, where groups of notes derived from higher overtones appear and then separate themselves from the gravity of their original note and pass into acoustic modulation. This was a Utopian plan, which failed because of the still unavoidable ties of present day compositional possibilities to the tempered system. A part of this idea could, however, be realised in the final version of the symphony, in the first movement, although only in tempered approximation. Meanwhile, though, the concept expanded, and in the end a piece of music came into existence whose musical material was developed from the monograms of more than thirty German composers (from Bach, Handel and Mozart through Schoenberg, Berg, Webern, Eisler, Dessau, Weill, Stockhausen, B. A. Zimmermann and Henze). This time, too, only the attempt to write a symphony was successful. (Schnittke 1994, 87.)

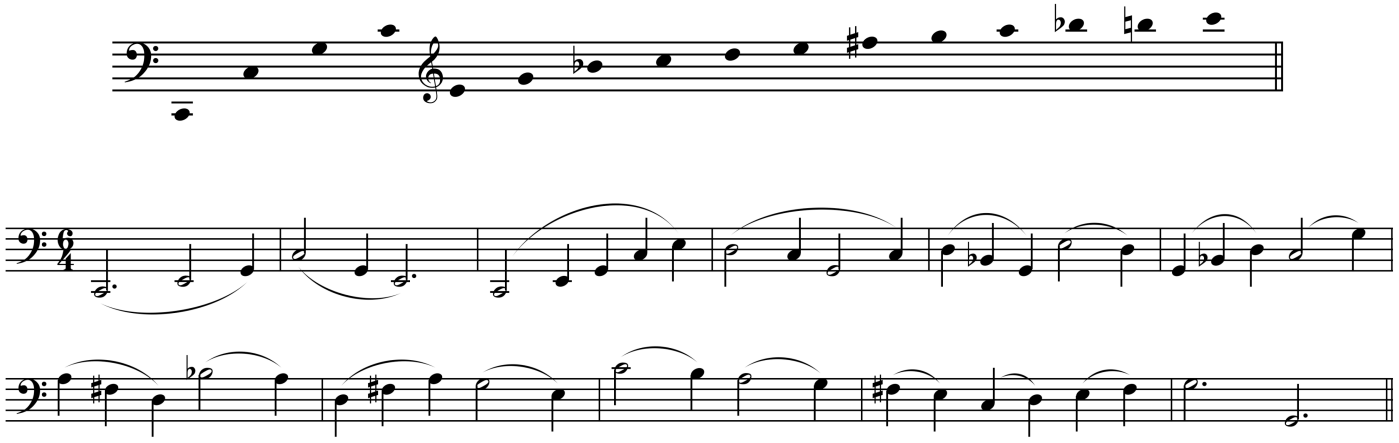
On first listening to the symphony, one is easily confused and gains an impression of chaos, arbitrary indeterminacy, heterogeneity and formless irrationality. The following analysis will try to clear such reservations and reveal the special formative logic tied to the semantic aspect of the piece.

Analysis

The symphony consists of four movements in an almost traditional symphonic fashion: the first movement is conceived as a kind of introduction and is followed by a sonata movement, a scherzo and an adagio-finale. A brief overview reveals the traditional layout of a symphonic cycle; however, deeper levels of form and semantic potential bring a more conflicting picture.

The first movement serves as an exposition of material on different levels: on thematic and semantic levels and on the level of compositional technique. The first entries of the contrabasses present the melodically stretched "spectral" theme, based on the first thirteen tones of the overtone series (see Example 1).

[3] This quote is from Schnittke's text "Polystylistic Tendencies in Modern Music", which was written around 1971, but not published until 1988 in *Muzyka v SSSR*.

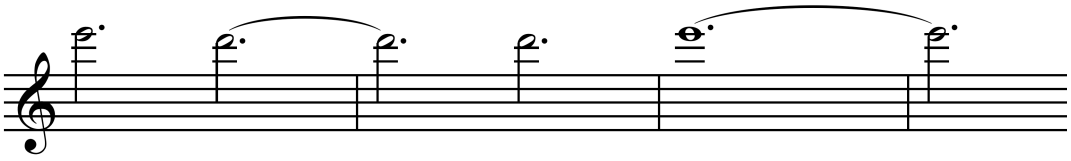


Example 1: Overtone Series and Its Derivation, "Spectral" Theme.

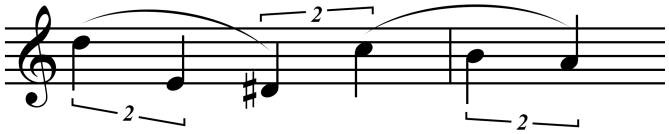
However, this "spectral" theme, which is to become the central theme of the symphony, is not without inner stylistic conflict: on the one hand, it functions as an appropriation of the idea of the spectral music to the conditions of the tempered system, while on the other hand it brings strong tonal "connotations" – the harmonic progression latent in the melodic outline could be explained as the common functional succession: T – D – D_S^7 – D_D^7 – VII_D – D. Yet closer observation of the texture of the beginning of the symphony reveals another stylistic / compositional layer: all of the strings bring in the "spectral" theme in a strict canonic manner, first in time intervals of whole bars and then half bars, resulting in a dense texture that comes close to a harmonic cluster. This means that in the first bars Schnittke already introduces the main thematic idea (the "spectral" theme), a compositional technique (polyphonic canon) and a compositional procedure (the juxtaposition of spectral, tonal, and modernistic harmonic "spaces"). However, at score number 5, when all of the 66 strings are finally sounding the "spectral" theme, Schnittke adds another layer that could be labelled as a semantic layer; namely, the woodwind and brass begin to "write out" various monograms. In comparison to the "spectral" theme, which is firmly anchored in the tonal system, the monograms seem more arbitrary, but their succession is semantically controlled: the monograms connected with the commission of the symphony (*Erde*, *Deutschland*, *Leipzig*, *Sachsen*) are presented first, and then the monograms of German composers in historical order from J. S. Bach to B. A. Zimmermann (see Example 2).

The overall form of the first movement is conceived in four blocks, separated by three huge climaxes: the canonic presentations of the "spectral" theme in different keys (C major, D major, B major, c minor) and instrumental groups (strings – woodwind – brass – tutti) function as a textural background above which Schnittke presents three series of monograms: "geographical" monograms and monograms of Baroque and Classical composers in the first, monograms of composers from the Romantic era in the second, and monograms of 20th century composers in the third and final series.

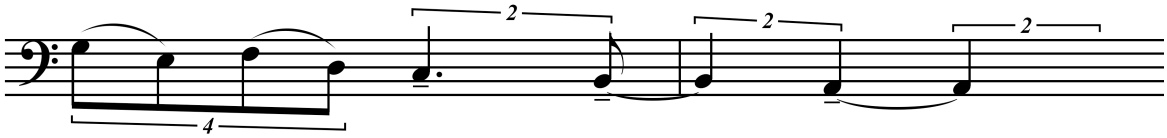
The polystylistic conception of the first movement is obvious – in a specific manner Schnittke combines diverse conceptions: the idea of spectral music, traditional functional harmony, thematic presentation, "archetypal" polyphonic elaboration, a modernist harmonic cluster and wave form (four blocks of gradation with inserted climaxes). Such juxtaposition gives a seemingly chaotic impression, but we should also focus on the semantic level: the monograms draw the historical line of German music.



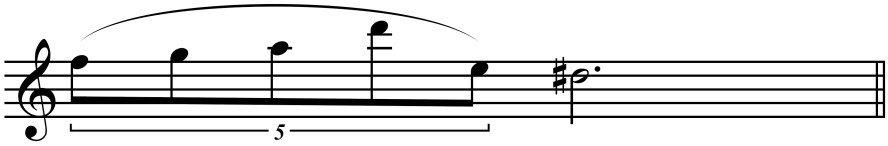
Erde [Earth]: *e-r(e)-d-e*[4]



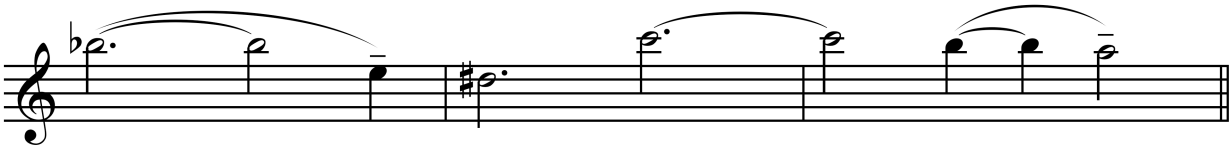
Deutschland [Germany]: *d-e-(di)s-c-h-a*



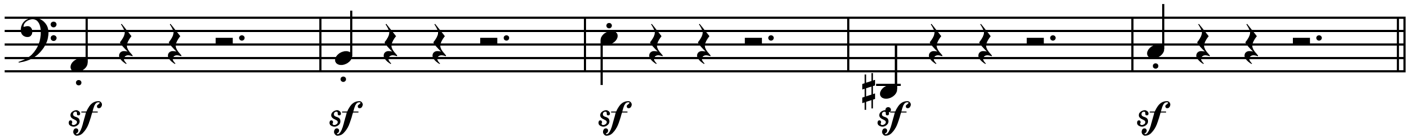
Georg Friedrich Handel: *g-e-f-d-c-h-a*



Wolfgang Amadeus Mozart: *f-g-a-d-e-(di)s*



Robert Schumann: *b-e-(di)s-c-h-a*



Karlheinz Stockhausen: *a-h-e-(di)s-c*

Example 2a-f: Examples of Selected Monograms

[4] Schnittke used German names for tones.

	monograms: Erde Deutschland Leipzig J. S. Bach G. F. Handel J. Haydn W. A. Mozart	climax in D major		monograms: L. van Beethoven A. Bruckner F. Schubert J. Brahms R. Schumann R. Wagner *f-es-d-es-ces*(*h*)-*b*-*a*[5] *h-a-es-a-es*	climax in B major		monograms: G. Mahler R. Strauss M. Reger A. Schoenberg A. Berg A. Webern *c-d-f-g* H. Pfitzner H. Eisler C. Orff K. A. Hartmann K. Stockhausen H. W. Henze B. A. Zimmermann *a-c-e-g*	climax in c minor	
canon of the "spectral" theme in the strings in C major			canon of the "spectral" theme in the woodwind in D major			canon of the "spectral" theme in the brass instruments in B major			canon of the inversion of the "spectral" theme in c minor, played by all of the instruments
pedal tone *c* on the organ			pedal tone *d* on the timpani and "spectral" D major in the strings			pedal tone *b* on the timpani and contrabasses			

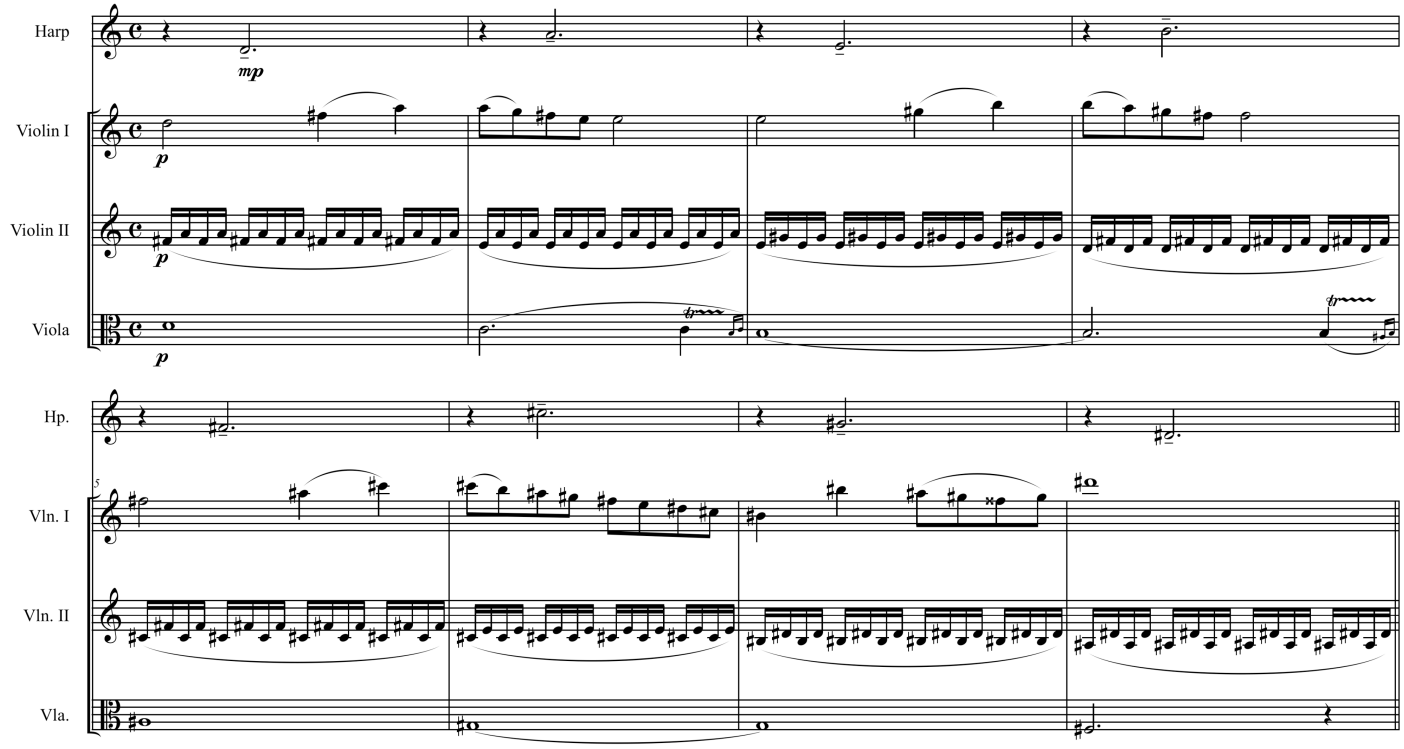
Table 1: Overall Form of the First Movement of Schnittke's Third Symphony.

The second movement sheds more light on this central semantic idea. Schnittke stated that he conceived the movement as sonata form, but it would be more precise to understand it as attempted sonata form. The first theme, which we will call "Mozart's" theme, functions as a simulation of a Classical theme – the thematic material is derived from a broken chord, while its periodic construction, homophonic texture and functional harmony are also typical. However, even in the exposition one already has a strange feeling of *Verfremdungseffekt* – the theme is accompanied by the harp playing syncopated bass tones (the instrumentation and metrical position are highly unusual for classical music), while the harmony, with a series of deceptive cadences arranged as sequences leading to a modulation (the formula is T – d^6 – $D_D{}^6{}_4$ – VI – modulation) is also "alien". In terms of melodic material, rhythmic organisation and formal organisation, the theme is obviously based on examples from the Classical era, but it then seems orchestrated and harmonised in the manner of the 19th century. What appears to be only a simple theme actually exposes a wide field of associations, which can be broadened even more by the fact that the theme seems to be developed out of the central "spectral" theme

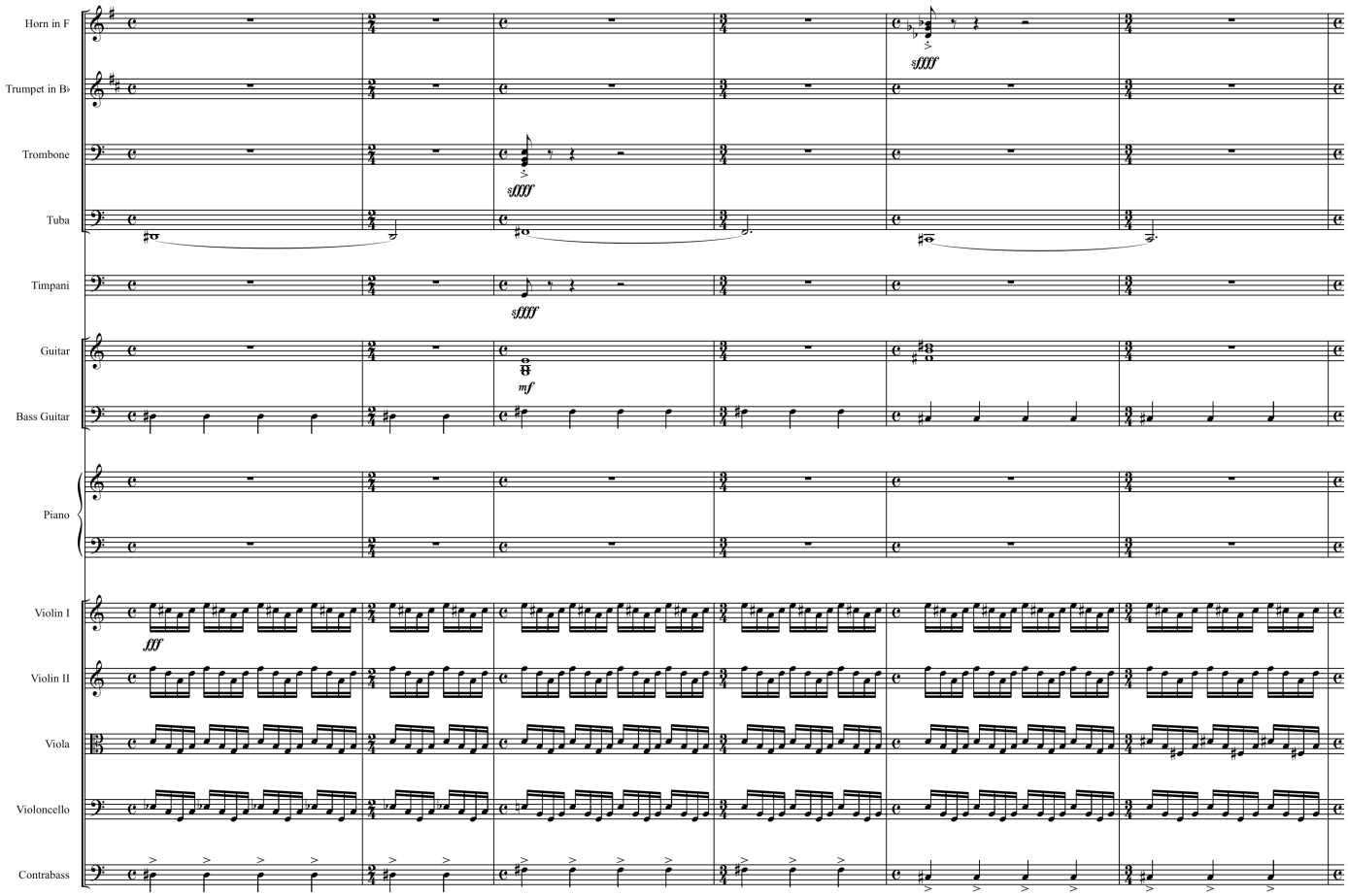
[5] Schnittke stated that in his symphony he used more than 20 or even 30 monograms, so the definitive number is hard to determine. I discerned 30 monograms and was able to decipher 24 of them. Such decoding is not an easy task due the fact that Schnittke almost never repeats letters (Beethoven's monogram would be comprised of three *e*'s), a procedure that should be understood in connection with Schnittke's developing the monograms into twelve-tone rows in the last movement. Schnittke also explicitly states that he used the monograms of Paul Dessau and Kurt Weill, which I was unable to find. However, the question remains – is Weill's monogram simply the note *e*?

(compare Examples 1 and 3a). Schnittke again counts on polystylistic interplay – this time the tensions are hidden inside the theme itself.

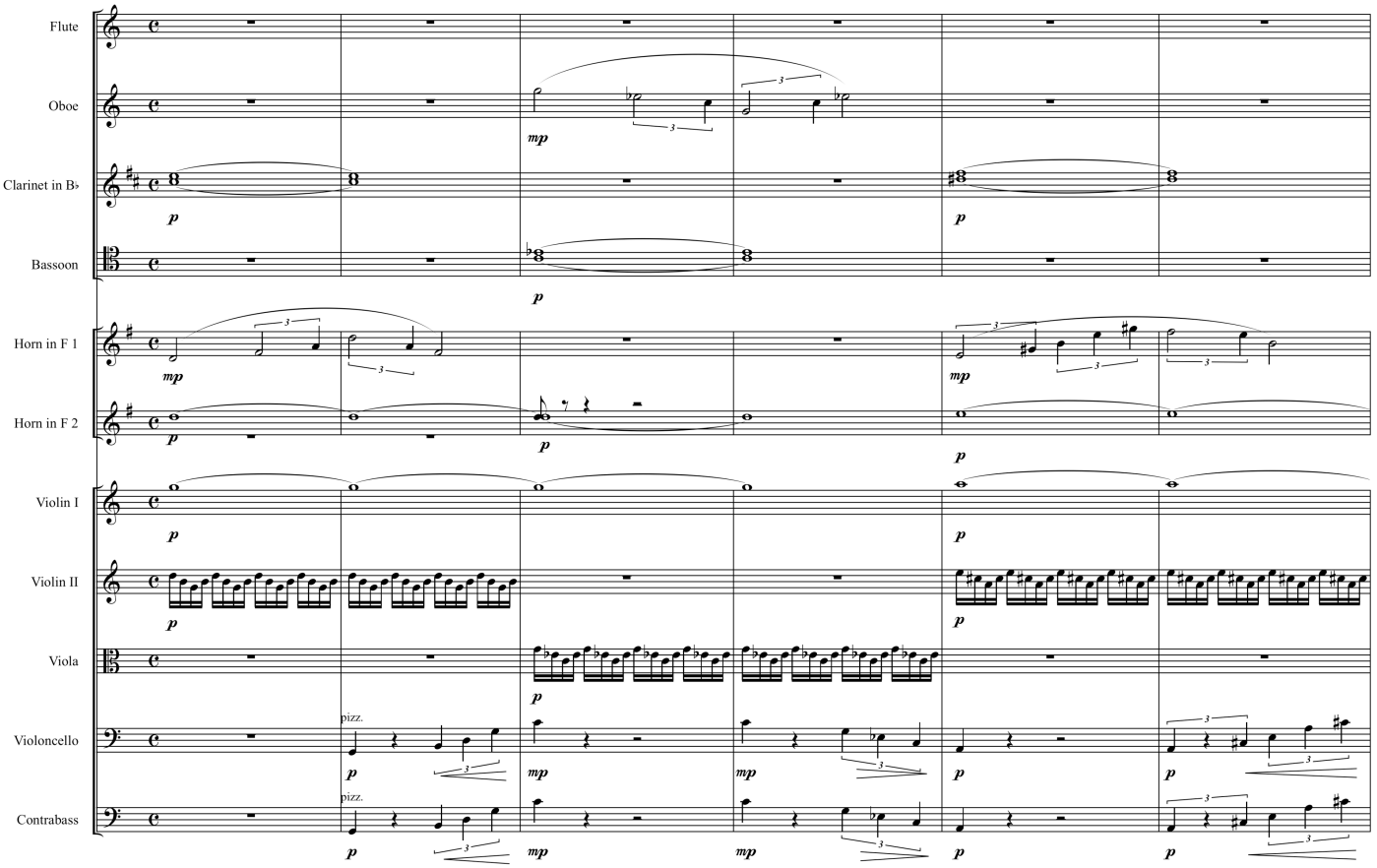
The search for the second theme is even more complicated. First a short fugato theme appears, followed by a chord sequence. The short fugato runs over the pedal tone *a* (the dominant of "Mozart's" theme), but the subsequent chord sequence is actually the harmonic skeleton of "Mozart's" theme and therefore brings no thematic contrast. The expected contrast only arrives a few bars later, not in the form of a new theme but as a completely new genre context – the accentuated regular rhythm and repetition of accompanying formulas link this section with film music. Another surprise comes at score number 12, when the "spectral" theme returns, this time elaborated as a dialogue between solo horn, oboe and string pizzicati in the manner of Romantic music. It is followed by a series of additional stylistic simulations. The idea of presenting the history of German music is elevated to a "higher" plane: the monograms from the first movement are now replaced with allusions to the stylistic characteristics of individual German composers (Example 4). The "abstract" semantics of monograms is substituted with more substantial stylistic simulations. It becomes clear that we should not understand the exposition of Schnittke's sonata form as a presentation of contrasting themes. The central idea of dialectical contrast is widened – we are dealing with the exposition of three contrasting blocks: a thematic block ("Mozart's" theme), a genre block (film music) and a semantic block (stylistic allusions).



Example 3a: "Mozart's" Theme

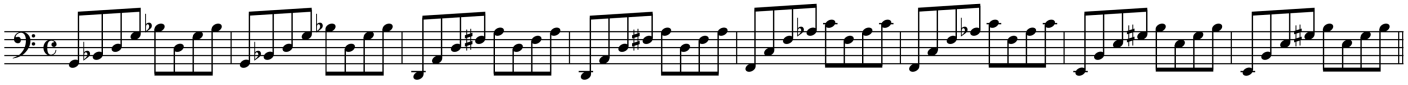


Example 3b: Film Music

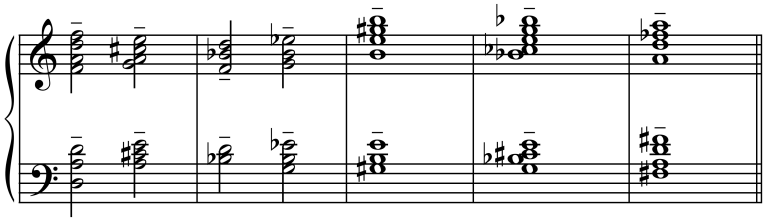


Example 3C: The Central Theme of the Symphony Developed as an Allusion to Romantic Music

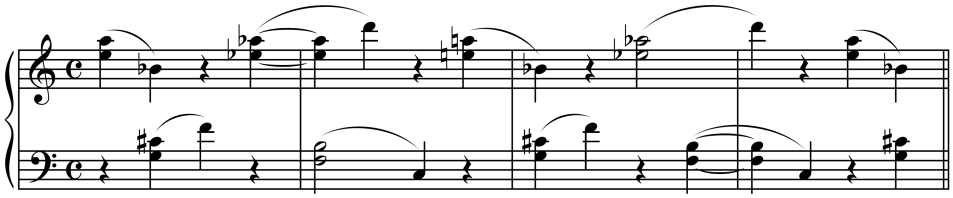
Example 3a-c: Thematic Blocks of the Exposition of the Second Movement



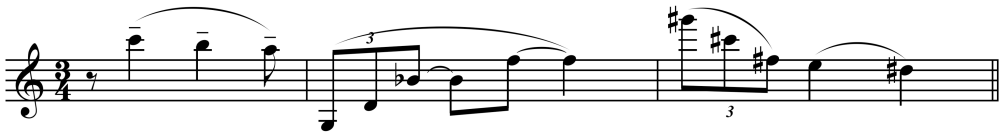
simulated quotation of J. S. Bach



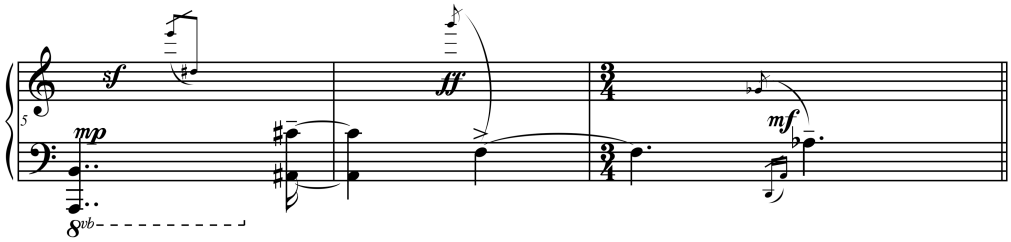
Romantic piano music



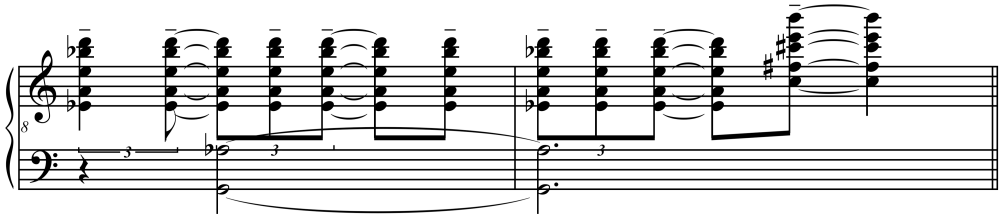
simulated quotation of A. Webern (Variations for Piano, Op. 27)



theme in the form of a twelve-tone row



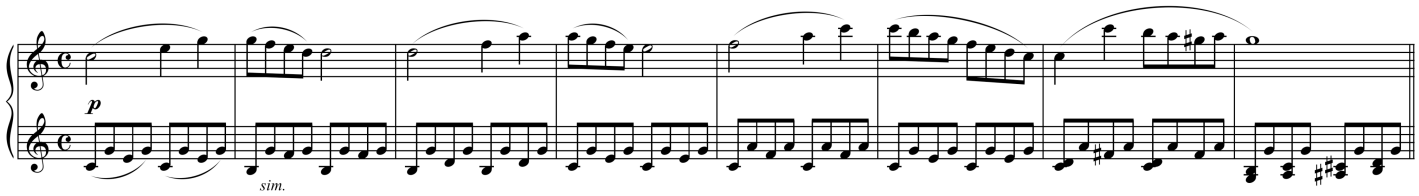
pointillism / serialism



simulated quotation of H. W. Henze (second movement from his *First Symphony*)

Example 4a-f: Examples of Selected Simulated Quotations

Similar formal "deviations" connected to the semantic idea of the symphony also mark the rest of the movement. The development begins at score number 22 with the elaboration of "Mozart's" theme and the return of the genre and semantic blocks. However, the real problems start with the recapitulation. "Mozart's" theme returns very soon, followed by two other blocks, but the theme itself is alienated with an imitation technique very similar to the beginning of the symphony. The "actual" recapitulation begins at score number 45, where "Mozart's" theme is joined by a short fugato, a chord sequence, an intrusion of film music and simulated quotations. It is clear that the first repetition of the formal blocks was a kind of false recapitulation. But even the "real" recapitulation does not bring a solution of the dialectical tensions between the disparate formal blocks. The return of the simulated quotations is this time arranged "historically": from allusion to Baroque, Classical, and Romantic music to apparent quotations of Webern's music, serialism, Henze's harmony, and aleatoric procedures. The result of this historical sequence is a gradual fragmentation of texture. In this way, Schnittke prepares the ground for the concluding coda, in which "Mozart's" theme is stated in an non-alienated fashion in the solo piano (the harmonic successions is "regular": $T - D^6{}_5 - D^6 - T - S^6{}_4 - T - D_D{}^2 - D$), reminiscent of Mozart's piano sonatas. However, again the conflict is not resolved: soon the obvious allusion to Mozart is interrupted by a new dense canon built on the "spectral" theme: in a few bars, the apparently unburdened Classical theme is overshadowed by a thick harmonic cluster.



Example 5: "Mozart's" Theme in its Non-Alienated Version

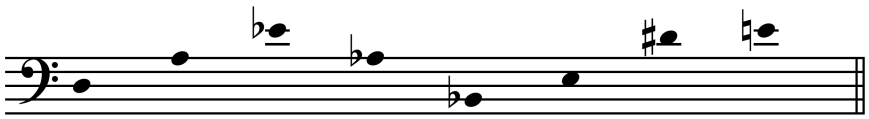
The problems of establishing the proper "thematic" conflict, of false recapitulation, of the unresolved tension of the recapitulation and of the interrupted theme in the coda all testify to the inability to compose sonata form in which the formal procedures are dependent on functional harmony and motivic-thematic elaboration. Schnittke himself pointed out this problem with regard to the music of the late 20th century (Schnittke 1994, 87):

> I do not know whether or not the symphony will survive as a musical form. I very much hope that it will and I attempt to compose symphonies, although it is clear to me that logically it is pointless. The tensions of this form, which are based upon a tonal perception of space and on dynamic contrast, are paralyzed by the present material-technical point of view.

The impression of chaos is yet again connected with different parallel layers: the whole movement can be understood as attempted sonata form. For this purpose, Schnittke chose a theme shaped as an allusion to Mozart's music. In this way he opened a wide range of associations: the sonata form, and consequently also the form of symphony, were fully developed in Mozart's era and marked one of the peaks of German music. The latter are further presented in the form of simulated quotations that could also be understood as a sequence of topics. Individual allusions function similarly to topics as theoretically defined by L. Ratner (1980), V. K. Agawu (1991) and R. Monelle (2006): Kofi Agawu's "universe of topics" could be extended with Baroque, Classical, Romantic, impressionistic, expressionistic, serial, pointillist, aleatoric, Mozart's, Beethoven's, Mahler's, etc., topic. However, all of the associations, allusions or topics are connected to the main reflexive ideas – attempted sonata form and the history of German music. Both of these "reflective" strands could be further linked to a single

thought, namely the history of the German symphony.

The third movement plays the role of a scherzo and is shaped in the form of a passacaglia. This time the central idea behind the movement is not reflexion on the present possibilities of an old form but the question of evil. The latter is literally written out in the passacaglia theme, which is formed as a monogram (the notes can be read as "das Böse"):



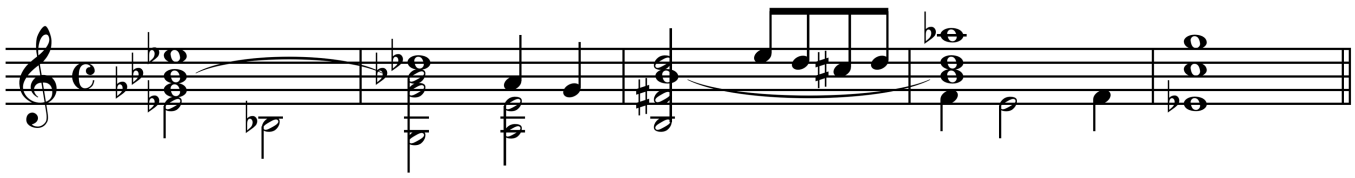
Example 6: The Passacaglia Theme Developed from Monogram "das Böse": d-a-(e)s b-e-(di)s-e

exposition					**development**				**recapitulation**			
1st theme	attempted 2nd theme					false recapitulation or attempted recapitulation			1st theme	2nd theme		**coda**
"Mozart's" theme	fugato, chord sequence	film music	"spectral" theme	simulated quotations	elaboration of "Mozart's" theme	"Mozart's" theme elaborated as a canon	film music	simulated quotations	"Mozart's" theme	film music	simulated quotations	non-alienated "Mozart's" theme and "spectral" theme
thematic	*thematic*	*genre*	*thematic*	*semantic*	*thematic*	*thematic*	*genre*	*semantic*	*thematic*	*genre*	*semantic*	*thematic*

Table 2: Overall Form of the Second Movement of Schnittke's Third Symphony

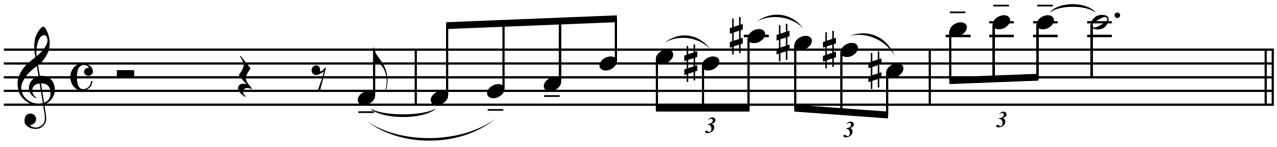
The question of evil in the present time was one of Schnittke's central concerns. His belief was that evil is somehow related to popular culture: "Nowadays what is often called 'pop culture' is the most direct manifestation of evil in art. Evil in a general sense." (Schnittke 2002, 22.) In fact, the prominent use of electric and bass guitar in the third movement could be linked to the presentation of evil. A similar claim could be made regarding the strange alienation of passacaglia form: the "old" polyphonic technique is associated with the arbitrariness of the monogram and is often merged with a regular rhythmic pulse reminiscent of rock music, whereas the individual motifs derived from the passacaglia theme gain different stylistic features.

Out of the clash of different "worlds" – the "old" style of passacaglia and the "popular" idiom of the present – grows the semantics of the movement, which gains maximum density at the climax. This is conceived as a collision of different stylistic, semantic and compositional strands: at score number 37 one can discern the passacaglia theme in long durations, its variation in punctuated rhythm and harmonic version, twelve-tone mirrors in the woodwind, repetitions of short motifs used before, and allusion to "Mozart's" theme (its tail; compare the last two measures of Example 5 with Example 7), this time strangely transformed and sounding more like the theme from a Mahler symphony.

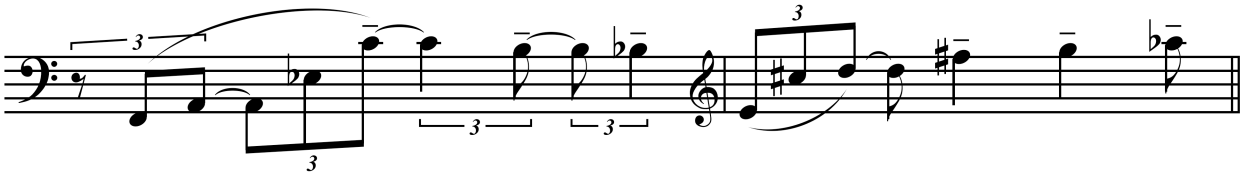


Example 7: Transformation of the Tail of "Mozart's" Theme, Becoming an Allusion to Mahler's Music

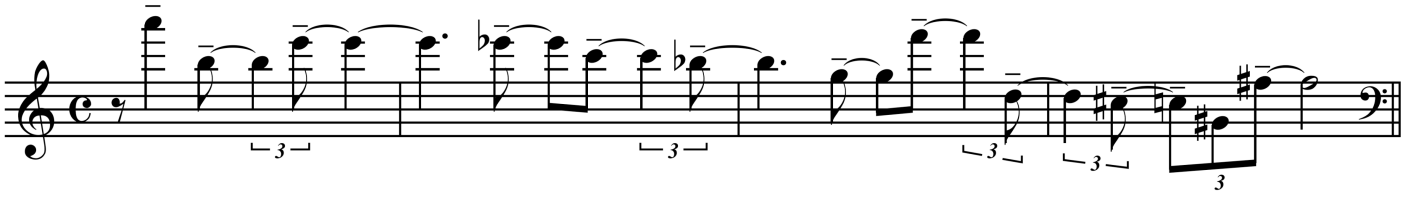
The last movement is once again conceived in semantically contrasting layers: a sequence of major and minor chords (the sequence is arbitrary at the beginning but becomes fixed and repeated in the second half of the movement – see Example 9) represents the basis for melodic elaboration of twelve-tone rows derived from the composers' monograms from the first movement – the first notes are monogram notes, and the other notes fill the rest of the chromatic stock:



Wolfgang Amadeus Mozart: ***f-g-a-d-e-(di)s****-ais-gis-fis-cis-h-c*

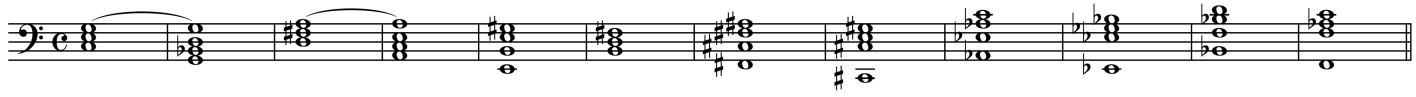


Franz Schubert: ***f-a-(e)s-c-h-b-e****-cis-d-fis-g-as*



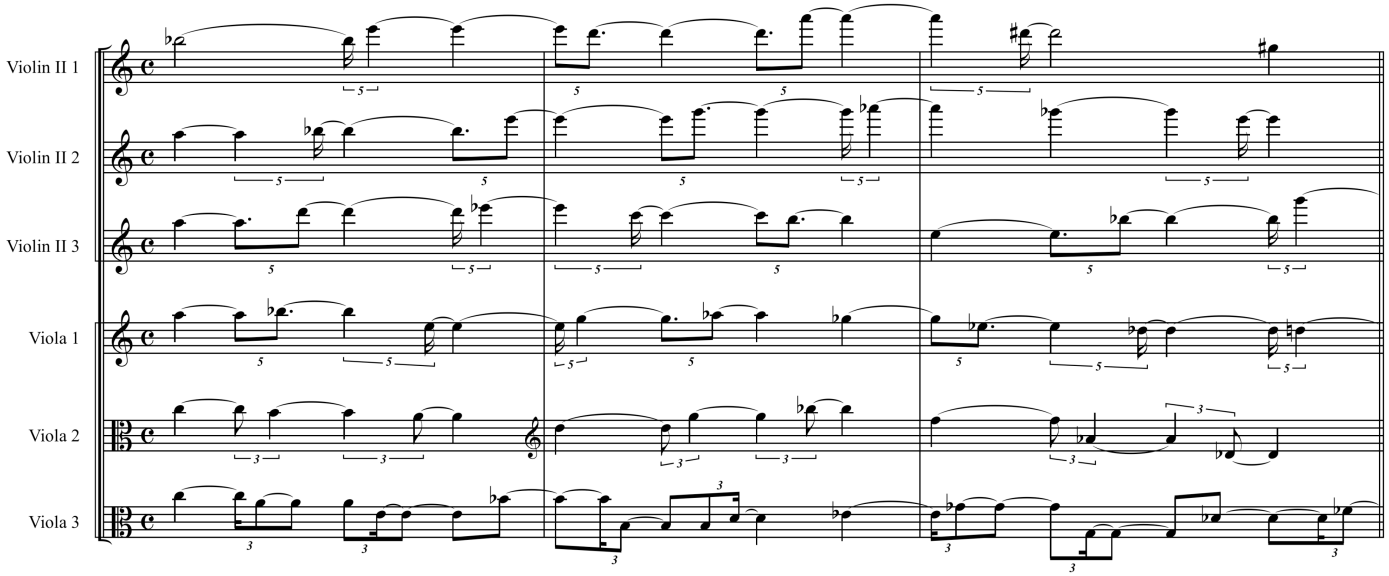
Karlheinz Stockhausen: ***a-h-e-(e)s-c****-b-g-f-d-cis-gis-fis*

Example 8: Examples of the Twelve-Tone Elaboration of Monograms Presented in the First Movement



Example 9: Fixed Sequence of Major and Minor Chords

The whole movement could be understood as tripartite form – not in terms of the material, texture or character, which bring no contrast, but regarding the three rounds of presentation of monograms. Again the immanent musical formative forces are replaced by semantic procedures. In the first round, monograms are musically "written out" in chronological order; in the second round, Schnittke groups them according to the alphabetical order of the composers' last names (**B**erg's, **B**eethoven's, **B**ruckner's and **B**ach's monograms, then **W**ebern's and **W**agner's, **S**choenberg's, **S**chubert's and **S**chumann's, **H**enze's and **H**aydn's, **M**ozart's and **M**ahler's monograms are presented together) and first names (Bernd *A*lois Zimmermann, *A*rnold Schönberg, *A*lban Berg, *A*nton Bruckner and *A*nton Webern, *R*ichard Wagner and *R*ichard Strauss, *C*arl Orff and *K*arl Amadeus Hartmann are presented together) and finally, at the climax of the movement the monograms sound simultaneously. Similar to the third movement, the climax presents not so much the central dynamic peak, but rather a very dense semantic field.



Example 10: The Simultaneous Presentation of Composers' Monograms (B. A. Zimmermann, A. Berg, A. Schoenberg, A. Berg, R. Wagner, C. Orff) at the Climax of the Last Movement

The climatic third round of monogram presentations is followed by a coda, which functions as a link to the other movements. First of all, the strings intone the monogram *b-a-c-h* emblem in unison, which is obviously the central emblem both for German music and for the city of Leipzig. Then "Mozart's" theme appears elaborated in a canonic manner, and finally the "spectral" theme also appears – this time in c minor and in an inversion – together with the "geographical" monograms *Erde* and *Deutschland*. In the last bars the flute presents the "spectral" theme for the last time, only this time melodically, whereas the strings build up a spectral chord. The end of the "spectral" theme leads smoothly to Bach's monogram, and as the last note the flute plays *C-sharp*, which can be understood ambivalently: as a strong dissonance to the bass tone *C*, on which the spectral chord is build, or as the harmonious last, seventeenth tone of the overtone series.

J. S. Bach G. F. Handel J. Haydn W. A. Mozart L. van Beethoven R. Schumann F. Schubert R. Wagner R. Strauss G. Mahler M. Reger A. Schoenberg C. Orff H. W. Henze K. Stockhausen *a-c-e-g* B. A. Zimmermann	B. *A*. Zimmermann *A*. Berg *A*. Schoenberg L. van **B**eethoven J. S. **B**ach *A*. **B**ruckner *A*. **W**ebern *R*. **W**agner *R*. Strauss H. Eisler A. **S**choenberg F. **S**chubert R. **S**chumann *C*. Orff *K*. A. **H**artmann G. F. **H**ändel J. **H**aydn W. A. **M**ozart G. **M**ahler M. Reger	... G. Mahler B. A. Zimermann A. Berg A. Schoenberg A. Berg R. Wagner C. Orff J. S. Bach H. Eisler M. Reger ... *B-A-C-H*	chord sequence derived from "Mozart's" theme (trumpets – horns – trombones)	Erde Deutschland "spectral" theme (flute) *b-a-c-h* *+ c sharp*
sequence of major in minor chords	fixed sequence of major and minor chords		canon developed out of "Mozart's" theme	canon of the inversion of the "spectral" theme

Table 3: Overall Form of the Last Movement of Schnittke's Third Symphony.

The last movement brings numerous reminiscences regarding different levels of the work. On the level of cyclic form, the last movement is full of reminiscences of the thematic material of the former movements ("Mozart's" theme and the "spectral" theme), the resumed use of passacaglia and canonic polyphonic technique brings reminiscences on the compositional level, and on the historical level the sequences of tonal chords could be linked to the "memory" of traditional music. However, the domain of "memory" is in close alliance with the semantic potentials – the reminiscences and stylistic clashes open the space for wide association fields. The paralleling of the "dodecaphonic" treatment of the monograms and sequences of tonal chords, or better the clash of "atonal" and tonal music, is yet again tied to the semantics of the syntagma German music.

Conclusion

Although on first listening to Schnittke's symphony, an impression of chaos and arbitrariness can prevail, I hope that my analysis has proved the opposite. Schnittke in the first place applies strict rational control regarding the form: the whole symphony is conceived as traditional cyclic form on the level of thematic material and semantic idea, while individual movements bare traces of customary formal models (sonata form, wave form, a series of separate blocks) or are tied to a chosen compositional technique (canon, passacaglia, traces of dodecaphony). But the semantic level, which is in the centre of Schnittke's interest, is organised even more strictly. Numerous allusions, simulated quotations, stylistic clashes and other manifestations of "parallel constructing"[6] are connected with the dis-

[6] The term was coined by Brian McHale in his books *Postmodernist Fiction* (McHale 1987) and *Constructing Postmodernism* (McHale 1992).

cussion about the problems of symphonic form at the end of the 20th century, questions of sonata form in the atonal compositional "milieu" and various aspects of German music. However, these semantic strands are again not tackled arbitrarily, but are instead tightly associated with the commission of the piece, namely with the Gewandhaus Orchestra from "Bach's" city of Leipzig.

It seems that Schnittke's central compositional thoughts sprang from the localities of the commission: Leipzig and the new Gewandhaus Hall. Pondering Leipzig brought a chain of associations: Leipzig – Bach – the history of music – German music – the history of German music – tonal music – sonata form and the development of the symphony – atonal music – questions of sonata / symphonic form in atonal music – the semantics of atonal music. The second associational field connected with the new hall brought questions of acoustics, tempered and non-tempered systems, spectral music's ties with the tonal and atonal "environment".

Regarding Schnittke's *Third Symphony*, one should not be concerned with questions of the originality of the material or the banality of its syntactic sequencing or layering. Although Schnittke's symphony is full of simulations of historical styles, its central idea is not nostalgic reminiscence. Schnittke was not preoccupied with the past, his interest was the actual moment with its specific tensions: the predominance of pop culture, the seemingly unbridgeable gap between popular and "art" music, questions of identity in a globalised world, the inability of contemporary music to function as "language". Therefore, we could claim that Schnittke's symphony functions as a kind of musical essay in which the music becomes a means for discussion of musical – and also non-musical – problems. We are dealing with music about music exploited for semantic usage – therefore music once again comes close to gaining the "denotational" power of language. Schnittke's music poses cultural questions, addresses deeply personal dilemmas and tries to solve the immanent problems of contemporary compositional technique. In this respect, Schnittke's procedures come close to *metafiction* as defined in literary criticism (see Waugh 1984 and Kušnír 2005). Similar to the way in which literary texts are often linked with metafiction, Schnittke exposes the immanent problems of music itself. Therefore, his music could be labelled as *metamusic* – paradoxically it can also be music about the incapability of music. The "beautiful" music of Schnittke's *Third Symphony* is actually "metafictive" music; it is an essay on the impossibility of fulfilling the "demands" of sonata form, on the unfeasibility of continuing the tradition of German symphonic music, and therefore also on the unrealisable hope and desire to write a symphony at the end of 20th century.

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Book Reviews

Introductory Musicianship by Theodore Lynn

by Cliff Burden
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Lynn, Theodore. *Introductory Musicianship: A Workbook*, 8th edition. Boston, MA: Schirmer Cengage Learning, 2012. $134.95. ISBN 978-1111343545. http://www.cengage.com

Theodore Lynn, a professor of music at Los Angeles Valley College, presents fundamental musical concepts in his textbook *Introductory Musicianship*. The 8th edition of this text is the first to introduce the use of a website, which includes exercises for the student as well as audio files to help develop the student's aural skills. Along with the website, the textbook comes with a laminated, four-octave keyboard with marked notes as well as enharmonic spellings for sharps and flats. Each of the notes are connected to their place on a grand staff, allowing the student to make the connection between the keyboard and written music. In the latest edition of *Introductory Musicianship*, Lynn presents a clear and easily understood text for the novice musician.

The format of the book includes six chapters that present concepts accompanied by three chapters containing strictly exercises. The text starts by introducing basic notation, followed by scales, keys, and modes. Intervals are then introduced, which precedes the chapters that include chords, melody, transposition, chord progressions, and harmonization. Each of these chapters include worksheets as well as a test, encompassing all material introduced in the chapter. These six chapters are intertwined with three chapters that include an abundant amount of exercises, which increase in difficulty throughout the text, progressing from easy to difficult. While there are many exercises made available to the student, answers are not provided. Thus, for the student to recognize his or her errors, a teacher must correct all completed worksheets. These nine chapters are followed by an appendix, which can be used as a reference tool for the student. The appendix includes performance terms, names of common instruments in different languages, and common dynamic and rhythmic markings.

A symbol-to-sound approach is used in this text, rather than sound-to-symbol. This can hinder the teaching process as well as limit the ability to present material to the student in a more interesting way. In chapter three, which includes scales, keys, and modes, Lynn shows how his approach can include engaging material. When introducing modes, he explains how they are constructed, then uses different modes in an example by applying them to the popular melody *Silent Night*. This allows the student to utilize what he or she has learned in an interesting and stimulating way. The chapter then briefly covers scales and modes in a contemporary sense. Lynn presents the pentatonic scale, the whole tone scale, and an introduction to twelve-tone serialism. Lynn's symbol-to-sound approach also occurs in the introduction to intervals, where popular melodies, with certain intervals highlighted, are given to help the student remember the information.

Chapter four introduces the construction and application of intervals. With this section and other parts of the text, Lynn introduces more than one method of learning these concepts. When dealing with intervals, Lynn first introduces a method called identification and alteration. He has the student construct the general interval, briefly disregarding accidentals. Then the student alters the interval to produce the desired result. He also introduces a method that applies whole and half steps. For example, the process of finding a major sixth below E consists of counting down four whole steps plus one half step. The final method Lynn utilizes to teach the construction of intervals is interval inversion. In this method, Lynn explains that a major sixth above A produces the same pitch as a minor third below A. An aural approach of intervals follows, giving the student examples of where these intervals occur in popular melodies.

The website provides exercises in addition to the numerous amount of drills found in the text, further revealing Lynn's philosophy that practice makes perfect. While the text encourages the use of

an instrument to play selected melodies, the website also includes audio examples that will help the student develop his or her aural skills.

Introductory Musicianship includes a clear and concise approach to teaching fundamental concepts. This text can be used at the collegiate level in a music theory fundamentals course with the guidance of a teacher. I do not recommend the use of this text for self-study, due to the fact that it does not include answers. Lynn provides a plentiful amount of exercises, allowing the student to continue practicing the concepts learned. Having used this text, the developing musician will acquire a strong understanding of fundamentals, paving the way for further instruction in music theory.

The Complete Musician by Steven Laitz

by Sze Wing Ho
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Laitz, Steven G. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*, 3rd edition. New York: Oxford University Press, 2012. $215.85 (textbook + two workbooks). ISBNs 978-0-19-974278-3 (textbook), 978-0-19-974279-0 (workbook 1), 978-0-19-974280-6 (workbook 2). http://www.oup.com/us/

The Complete Musician by Steven G. Laitz is a tonal harmony textbook for college music majors. It is designed for a three- to four-semester core course sequence in tonal harmony, keyboard, and dictation at the undergraduate setting. It can be used for graduate-level review courses as well. The author of the book is the Chair of the Music Theory Department at the Eastman School of Music, University of Rochester, and a member of the Piano Faculty at the Chautauqua Institution.

The book comes with two CDs, which include musical examples from the text, performed by musicians from the Eastman School of Music. Additional materials include two workbooks that supplement the exercises within the textbook. They include written, aural, and playing exercises for students to practice. An Instructor's Manual is available, which provides solutions to all of the ear-training exercises, analytical highlights for more complex exercises, and supplementary examples, exercises, and teaching guidelines. A separate eight-CD set contains all the exercises found in the text and two workbooks.

Compared with the previous editions, the third edition has a new organization and appendices. The most commonly taught topics are presented in sequence, while the less common topics, such as invertible counterpoint, compound melody, and motive, are moved to the Appendices. The Appendices also include a 75-page section that introduces key concepts and basic terminology of music fundamentals.

The Complete Musician is divided into eight parts. The first part, The Foundation of Tonal Music, provides a comprehensive foundation for students with a broader experience in fundamentals and for those who worked through the fundamentals section in the Appendix. The topics in the first unit include musical accent, metrical disturbance, consonance and dissonance, sample analyses, melody, two-part counterpoint, voicing, and musical texture. The author introduces two-voice first-species and second-species counterpoints early in chapter two. Rules and guidelines are listed to facilitate students' counterpoint writing. At the end of this chapter, the author includes the techniques for taking two-voice dictation. It helps students to build up a strong foundation for four-part dictation.

Part two and part three focus on diatonic harmony, whereby the tonic-dominant relationship is highlighted; and parts five to six focus on chromaticism. In part four, the author talks about musical form in detail. It includes the terminology and definition of structural units and the introduction of small forms. The topic about musical forms continues in part seven. Large forms such as Ternary Form, Rondo Form, and Sonata Form are intro-

duced. In the last part, 19th and early 20th century tonal practices are introduced. The 20th century atonal techniques are excluded from this book.

A hierarchical approach that the combinations of melodic lines form the harmony is central to *The Complete Musician* (p. xii). The author introduces tonal music as a fusion of melody, counterpoint, and harmony, which can inspire students to understand tonal harmony in a linear perspective. The emphasis on voice leading and the inclusion of counterpoint facilitate the linear approach. The author also uses an integrated approach to introduce tonal theory. There are many practical exercises at the end of each chapter. Some of them can also be found in the additional workbook. The exercises do not only focus on written theory, but also include sight singing, keyboard playing, and aural training. Besides, there are plenty of music analysis exercises at the end of each chapter. These analytical exercises depend more on a series of well-supported musical decisions than on 'yes' or 'no' answers (p. xiii). Students are required to take an active role to comprehend the music.

Most of the topics and repertoire in this book emphasize tonal harmony from the common-practice period. For example, there is no discussion of ninth and eleventh chords at all, since they are more commonly found in modern music or in Jazz. The harmonic practice in 18th and 19th century music is the main focus of this textbook.

Foundations of Music by Nelson and Christensen

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Nelson, Robert, and Christensin, Carl J. *Foundations of Music: With CD-ROM*, 7th edition. Boston, MA. Schirmer Cengage Learning, 2009. $125.95 (paperback with CD-ROM). ISBN 978-0495565932. http://www.cengage.com

The approach of sound-to-symbol is very important in structuring the theoretical mind. It is important to create an implicit understanding that theory involves *theorizing*. Therefore, it should be that in the instruction of the tools of theory – fundamentals, tonal harmony, etc. – the approach always be applicable to the process of *theorizing*. The 7th edition of *Foundations of Music* by Robert Nelson and Carl J. Christensen begins with sound as using defined frequencies. These frequencies are further explained, and the process of bringing "sound that occurs over a period of time" to the page (p. 1).

The chapters of *Foundations of Music* are organized to proceed from sound to symbol. The first chapter ("Sound"), sets out with the definition of music and continues to the *applicable* processes of music that a beginning listener can appreciate without being bogged down around notation. Articulations are defined clearly, as well as sonorities and textures, such as *polyphony* and *monophony*. Like every chapter following, the first includes a workbook section to use the CD-ROM to further the study. The second chapter ("Notation") sets out to define why notation is necessary to give the reader context of the usage. Notes and rests are defined as a symbol, and exercises of rhythm are approached first. The only lacking factor of the whole chapter can be found in the explanation of the notes on the staff (p. 21). The authors separate "EGBDF" and "FACE", rather than using a continuous thread of letters, until the explanation of ledger lines, which is done quite adequately.

From chapters three to nine, the text alternates between rhythmic qualities and organization (such as "Simple Meter" and "Compound Meter" in separate chapters, with compound being introduced later, giving the feel of a 'more difficult' quality of meter) and the concept of pitch and / or scales. It is not until chapter nine that intervals are approached in depth, after Simple Meter, Scales, Compound Meter, Modes, and Keys are introduced. Chapter Nine sets with the explanation of intervals, continuing to Chords and Simple Harmony. The final three chapters are a continuation of 'advanced' studies that seem to be left to dry (with relatively little ex-

planations). The CD-ROM is, however, integrated fully into each chapter, offering the student every opportunity to practice the workbook-style approaches.

Throughout the entire text, musical terms are defined, such as allegretto and prestissimo, each used in context and given their individual definition. The CD-ROM takes the brunt of the work in practice and instruction as an attempt to include the digital world. Though the text is based on a sound-to-symbol approach, very adequately in fact, it does not flow with a common thread from one section to the next in the 'meat' of the text (chapters three through eight). The text includes a short glossary, index of terms and composers, as well as a listing of tracks on the CD. The whole work relies very heavily upon the CD-ROM. The whole text makes a very clear and concise statement of the approach towards a student with little or no musical experience and completes the necessary informative processes to offer basic knowledge of the prerequisites for species counterpoint and / or tonal harmony.

Sumy Takesue's *Music Fundamentals: A Balanced Approach*

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Takesue, Sumy. *Music Fundamentals: A Balanced Approach*. New York: Routledge, 2010. $70.59 (paperback) and $125 (hardback). ISBNs 978-0-415-99724-9 (paperback) and 978-0-415-87337-6 (hardback). http://www.routledge.com

Published in 2010 by Routledge, a reliable name in the publishing business, this book stands out among many other theory textbooks for its simplicity, impressive range of musical examples, and its attempt to provide comprehensive musicianship training. As Sumy Takesue explained in the preface of this textbook, it is obvious that the targeted audience is students of introductory music theory courses, or non-music majors, where students from various backgrounds, age groups, and different musical experience can learn how to read and write music for fun, or to expand their musical perspective and enhance their learning experience. This textbook is user-friendly, even to the absolute beginners, and serves well up to high school or community college students and amateurs, although the theoretical concepts and vocabulary covered are clearly not for university upper-level theory courses. Despite this, the textbook could be useful in an intensive theory review course for music-major freshmen, while providing interesting interactive and comprehensive activities and exercises.

This textbook is "postmodern" in a sense that it attempts to integrate historical context, world music, theoretical concepts, aural perception, and practical application all in one book. From the chapter outline ("modules" is the term Takesue uses), this 15-module textbook covers the basics of pitch, rhythm, notation, scales and key signatures, intervals, triads, basic harmony, dominant seventh chords, cadences, as well as basic forms. It leaves out the more advanced harmonic vocabulary and concepts, (e.g., secondary seventh chords, secondary dominants, and chromatic harmony), concepts of genre, texture, and musical forms and structures on larger scale, since they are beyond the author's objective in writing this textbook. Consistent with its aim for providing a well-structured and thorough training in basic musicianship, this textbook has plenty of engaging exercises and drills covered in four ways: notation, practical application (especially on keyboard), aural (singing), and visualization (conducting), to ensure that students have a firm grasp of concepts and are able to analyze, apply and re-create as needed. Another forte of this textbook is that it maintains a balance between conceptual teaching, classroom activities, drills and exercises, as Takesue mapped these out in a way that none of them outbalances the others.

Furthermore, this textbook has a very wide coverage and a very "globalized" selection of musi-

cal examples, for example: Stevie Wonder's songs, Beethoven's symphonies, Chinese folk songs, Schubert's Lieder, Filipino ballads, and many more. Takesue uses a mixture of classical, popular and world music to explain concepts and to serve as exercises, to enable an easier connection from students of various backgrounds to related theoretical concepts, while making the learning process more interesting and engaging.

It also has many little gems to help students roll along, such as: 1) vocabulary notes to explain terminology in simple but engaging ways, 2) historical notes to provide origins and background stories of theoretical concepts so that students can put them into a historical context, and 3) cultural notes to promote students' alertness to different cultures.

This textbook incorporates the functions of textbook and workbook in one book and provides an interactive website for drills and revisions, eliminating the need to buy a separate workbook. Considering the amassed materials, it justifies the $70.95 price tag (for paperback). A cheaper version is available on Kindle at $51.12, but exercises and notes will have to be written down on separate manuscript papers then. The book also has two piano keyboards attached at the back cover, which students can write on with dry-erase markers. One of the keyboards has alphabetically notated keys with corresponding staff notation, while the other one is a plain keyboard. The complimentary audio-CD, recorded on piano by Takesue and her son, is a recording of all musical examples covered in this book and will be immensely useful for classroom and drill activities that involve conducting, singing, clapping, discussion, and identification.

The interactive website provides excellent supplemental materials and extra exercises that complement the textbook; it can be found at http://www.routledge.com/textbooks/MusicFundamentals. It allows students and teachers hassle-free access to all materials on the site, but teachers have to sign in for the instructor's manual and related resources. The materials are divided into three categories: student resources, instructor resources, and additional resources, while it also includes corrections of misprints regarding the circle of fifths of major and minor scales in the textbook. The appendices listed at the end of the book's table of contents can be found in the additional resources link; they include more challenging materials for the more advanced non-music major students, such as introducing C-clefs, practical application of scales and triads on a keyboard, more advanced seventh chords in other qualities, church modes, discussion of music acoustics, more analytical exercises, and exercises involving complex rhythm and clapping based on an African playground song. The student resources link provides quasi-quiz exercises that correspond to the units that have a heading of "Website" in the textbook, allowing students to choose what to be tested on and the length of each exercise, while the score could be printed or to be sent to the teacher. Since Takesue emphasizes aural skills and hands-on learning, the questions that involve identification and answers by students will be played, giving them a chance to hear what they have answered for the exercises and quizzes.

It is easy for theory instructors, especially those teaching upper-level music majors, to pass on this textbook, but one should keep in mind that this textbook is written mainly for non-music majors, children and amateurs of various backgrounds and cultures, and it serves very well for that purpose. It encourages practical application of concepts, classroom participation, and emphasizes the balance between explanatory notes and exercises, while incorporating aural, practical and theoretical concepts at a level that non-music majors will be comfortable with. This textbook will be great for a fun, multicultural and less stressful learning of music fundamentals for non-music majors.

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