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The Free Serial Style of Nikos Skalkottas:

An Examination of the Twelve-Tone Methods in His Late Serial Compositions

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The Free Serial Style of Nikos Skalkottas:
An Examination of the Twelve-Tone Methods in His Late Serial Compositions

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To Tim

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The Free Serial Style of Nikos Skalkottas:

An Examination of the Twelve-Tone Methods in His Late Serial Compositions

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Melissa Garmon Roberts, Ph.D.

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This study provides detailed analyses of three serial compositions that include *Serenata*, *Tender Melody*, and *Sonatina*, each written for cello and piano in 1949, the year of the composer's death. Skalkottas re-appropriates Schoenbergian serial principles in order to accommodate his unique style of twelve-tone composition. Certainly, Skalkottas revered his teacher and mentor; he simply found certain principles too confining for his interpretation of the twelve-tone process. He formulates new compositional parameters that vary from work to work. There is no governing serial technique common among these works except for the twelve-tone principle in and of itself. The aforementioned compositions express a notion of freedom in that Skalkottas breaks away from the established serial tradition, and he approaches each composition afresh and anew in that he takes the liberty to reinvent the system from one composition to another. In addition, Skalkottas allows tonality or tonal vestiges to play a significant role in his twelve-tone processes, a compositional choice that also expresses a sense of freedom. In addition to serialism, other compositional techniques brought to light include the implementation of symmetry and octatonicism. Moreover, the present objective is to (1) evince Skalkottas' compositional approach to serialism, (2) demonstrate his free treatment of the series, and (3) establish the compositional premise from which each work derives. The analyses illustrate the diverse

twelve-tone methods employed in these works and their resulting musical implications and aesthetic attributes.

TABLE OF CONTENTS

	Page
Acknowledgments.....	v
Abstract.....	vi
List of Examples	ix
List of Figures	xiii
List of Graphs	xvi
Chapter	
1. Introduction	1
2. Skalkottas' Serial Style	13
3. Serialism and the Organic Process	29
4. A Case Study in Tonal Serialism.....	69
5. The Serial Process and the Expansion of Octatonic Structures.....	118
6. Conclusion.....	203
Bibliography	207
Vita	210

LIST OF MUSICAL EXAMPLES

Example	Page
2.1. Gravitation toward E ^b major and E major at formal delineations of the Sonatina No. 3 for violin and piano, mm. 1-12 and 124.....	17
2.2. Tertian foundation of the First Symphonic Suite, m. 1	18
2.3. Passacaglia for piano, Variations III, V, and XVII	19
2.4. Triadic/tertian permeation of musical fabric, mm. 27-51	22
3.1. Opening phrase, mm. 1-4. The initial presentation of the original row (mm. 1-2), the I ₃ trope (m. 3), and the free imitation of the I ₃ trope (m. 4).	33
3.2. Comparison between mm. 16-17 and mm. 51-53, the final return of the A section	36
3.3. The theme, mm. 1-8. The implied I, IV, V, I progression unfolds as follows: I (m. 3), IV (m. 5), V (m. 7), I (m. 9).....	38
3.4. Section C, mm. 24-34. Final B section, mm. 43-50. Implied harmonies I, V, and V/V are bracketed in mm. 31-32.....	42
3.5. Superimposed row at the minor sixth, motive E-C [#] -D-D [#] -E.....	44
3.6. Stepwise harmonic progression at the background level, P _T -P _E -P ₀	45
3.7. Three melodic motives, <i>a</i> , <i>b</i> , and <i>c</i>	46
3.8. Comparison of mm. 1-4 to mm. 17-20	48
3.9. Placement of motive <i>b</i> within section A.....	48
3.10. Comparison of motive <i>b</i> within mm. 16-17 and mm. 51-54.....	50
3.11. Motive <i>d</i> , F [#] -G	53

3.12.	B ^b /B and F/F [#] dyads	55
3.13.	The musical context of pitch classes C [#] and E ^b	58
3.14a.	Local articulations of the B ^b /B and F/F [#] dyads that appear superimposed with or in close succession with those dyads at the background level, mm. 1 and 54	59
3.14b.	Other structural occurrences of dyads B ^b /B and F/F [#] , mm. 8, 16-17, 34-35, and 51	60
3.15.	Superimposed rows and hexachords.....	62
3.16.	The composing out of the augmented triad at the local level	65
4.1.	Initial presentation of Row 1 and Row 2	71
4.2.	Rhythmic placement of the tritone, B ^b -E.....	72
4.3.	Reinterpretation of the fully diminished seventh chord that functions as an axis within the harmonic progression.....	76
4.4.	Features of the <i>Grundgestalt</i> , mm. 1-3: rhythmic motives <i>a</i> and <i>b</i> ; motive <i>x</i> , Row 1 and Row 2; aligned aggregates	77
4.5.	Delineation of alternating aggregates; musical context for Figure 4.3.....	80
4.6.	Harmonies that conclude each of the following structural divisions: first thematic area, m. 10; exposition, m. 18; development, m. 36; recapitulation, m. 48.....	86
4.7.	The initial implication and final confirmation of the E ^b tonality, mm. 1-3 and 52-58.....	92
4.8.	Phrase structure of the first thematic area, mm. 1-10.....	96
4.9.	Conclusive measures of the exposition and recapitulation, mm. 16-18 and 48.....	97
4.10.	Development, mm. 19-36	99

4.11.	Primary motives x and x^I , mm. 3-8	101
4.12.	Motive x precedes each recurrence of the primary theme, mm. 7-8, 30-31, 37-38, and 39-40.....	102
4.13.	Placement of motive x at each structural division, mm. 10, 17-18, 36-37, 47-48, and 56-58.....	103
4.14.	Occurrence of motive x that reflects the harmonic schema as well as the large-scale resolution related to the compositional procedure, mm. 52-53	106
4.15.	The ascent of motive x^I through the exposition, development, and recapitulation, mm. 7-8, 36 and 39-40	108
4.16.	Focal point articulations of motive x^I within the exposition, development, and recapitulation, mm. 5-8 and 30-40	110
4.17.	Tonal recapitulation of the first theme, mm. 39-42.....	111
4.18.	Comparison between mm. 23-24 of the development and m. 40 of the recapitulation	114
4.19.	Coda, mm. 49-58	115
5.1.	First presentation of both row forms, P_E and P_0 , mm. 1-8.....	124
5.2.	Illustration of tetrachordal trope, mm. 137-142	126
5.3.	The coda of Movement I, mm. 162-173	131
5.4.	Foreground occurrences of the 016 trichord that occur in the piano accompaniment as vertical presentations	133
5.5a.	Foreground articulation of 016 trichord, mm. 1-3.....	135
5.5b.	Foreground articulation of 016 trichord, mm. 19-20; linear articulation of 016 trichord in mm. 19-26; middleground reduction also shown	136
5.6.	Middleground articulation of 016 trichord, mm. 1-8 of Movement II; middleground reduction also shown.....	137

5.7.	Beginning of recapitulation, mm. 100-108	146
5.8.	The beginning of the second thematic area of the exposition and recapitulation, mm. 31-34 and mm. 125-128.....	147
5.9.	Surface level octatonic analysis, mm. 1-15.....	148
5.10.	Unfolding of G major and G minor, mm. 16-18	164
5.11.	Unfolding of G minor in the development, mm. 85-89	165
5.12.	Consecutive placement of B-F and C-E, mm. 61-76.....	170
5.13.	C major and C minor supported by “dominant” harmony, mm. 159-161	171
5.14.	Section A, mm. 1-23	179
5.15.	Second and third phrases of section A ¹ , mm. 71-83, which correspond with mm. 9-23 of section A	180
5.16.	First two phrases of the B section, mm. 31-36.....	182
5.17.	Retransition at the end of section B that iterates pitch material (C-D) that prepares for the return of A, mm. 55-63	184
5.18.	Coda of the <i>Andante</i> , mm. 87-95	186
5.19a.	First theme of Movement I, mm. 1-8. Comparison to Example 5.19b elucidates the differences in the realization of the row forms between the first and second movements.....	199
5.19b.	Modification in the serial technique in the second movement, mm. 1-5	199

LIST OF FIGURES

Figure	Page
2.1. Method of segmental rotation	25
3.1. The matrix and even partitions of the row	34
3.2. Formal diagram of the rondo.....	35
3.3. Loose symmetrical presentation of the “harmonic anacrusis” to pc C; figure represents mm. 1-9.	39
3.4. Diagram that indicates each section of the rondo with its corresponding bass note	40
3.5. The background level progression from P_T to P_0	45
3.6. Symmetrical relationships that appear melodically and harmonically within the theme.....	54
3.7a. Symmetrical relations around pcs C and E	55
3.7b. Symmetrical representation of paired dyads and their temporal placement in relation to pcs C and E.....	55
3.8. Symmetrical placement of the two presentations of the internal boundary notes, $C^\sharp$ and E^b	56
3.9a. Augmented triads that are created through superimposition, mm. 24, 28, 43, and 49	63
3.9b. Delineation of hexachords used in Figure 3.9a.....	63
3.10. The composing out of the augmented triad at the local level, mm. 1, 5, 9, and 14	65

3.11a.	Axis of symmetry around pc D; B ^b -D-F [#] reflects exact symmetries around C and E	66
3.11b.	Axis of symmetry around pc D; reflects temporal, structural, and vertical placement of the B ^o and B ^{b+} triads	66
4.1a.	Interval-string of Row 2.....	74
4.1b.	Interval-string of Row 2 as it appears in the music	74
4.2.	Symmetrical array in which the F [#] -G dyad serves as the axis of symmetry	75
4.3.	Delineation of aggregate analysis.....	79
4.4.	Visual representation and temporal unfolding of the process of aggregate alignment/misalignment.....	83
4.5a.	Delineation of formal structure	85
4.5b.	Comparison between the harmonies that occur at the structural divisions of <i>Tender Melody</i> to those harmonies that typically occur at structural divisions of the tonal sonata form	86
4.6.	A visual representation of the relationship between harmonic tension and the process of aggregate formation.....	92
4.7.	Placement of motive <i>x</i> at each structural division.....	103
4.8.	Large-scale motivic ascent of <i>x</i> ^I throughout the exposition, development, and recapitulation.....	108
5.1a.	The matrix and even partitions of the original row form, P _E	123
5.1b.	Matrix that shows the hexachordal trope on P ₀ and its even partitions	123
5.2.	Delineation of tetrachordal segments within P _E and P ₀	125
5.3.	Octatonic properties within the linear arrangement of each row	127

5.4.	Possible pairings of tetrachordal segments	128
5.5.	The pitch and intervallic content of Cell A.....	129
5.6.	The intervallic relations among the “odd” pitches of the row forms	133
5.7a.	Intervallic structure of 016 trichord and Cell A	134
5.7b.	Intervallic and octatonic denotation of 016 pc sets that occur throughout Movement I	134
5.8.	Triadic complex.....	139
5.9.	Prominent harmonies within the <i>Sonatina</i>	142
5.10.	Delineation of formal structure of Movement I; diagram shows use of Cell A at structural divisions.....	144
5.11.	Inversional relationship between 016 trichords; E-B ^b tritone used as an axis of symmetry between the linear expansion of 016 pc sets (B, E, B ^b) and (E, B ^b , E ^b)	154
5.12.	Octatonic collection as related to the thematic application of the row	158
5.13.	Formal delineation of Movement II, <i>Andante</i>	177
5.14.	Pitch diagram of coda that delineates row forms, tetrachordal segments, octatonic denotation, and Cell A.....	187
5.15.	Explication of incomplete tetrachordal segments that occur in mm. 90-91	188
5.16.	Delineation of octatonic collections at the deep middleground of Movement II.....	197
5.17.	Delineation of the serial technique in the <i>Andante</i>	200

LIST OF GRAPHS

Graphs	Page
5.1. Reductive analysis of the first thematic area of Movement I, <i>Allegro moderato</i> , mm. 1-31: Graph 5.1a – Foreground; Graph 5.1b – Interval structures within Cell A; Graph 5.1c – Unfolding of G major and G minor; Graph 5.1d – Middleground-1; Graph 5.1e – Middleground-2	150
5.2. Deep middleground reductions: Graph 5.2a – Second thematic area of the exposition, mm. 32-61; Graph 5.2b – Development, mm. 62-99; Graph 5.2c – Recapitulation.....	157
5.3. Reductive analysis of the coda, mm. 162-173: Graph 5.3a – Foreground; Graph 5.3b – Middleground-1a; Graph 5.3c – Middleground-1b; Graph 5.3d – Middleground-1c; Graph 5.3e – Middleground-2	160
5.4. Reductive analysis of the second thematic area, mm. 32-61: Graph 5.4a – Foreground; Graph 5.4b – Expansion of G/g and Cell A; Graph 5.4c – Middleground-1; Graph 5.4d – Middleground-2.....	166
5.5. Reductive analysis of the development, mm. 62-99: Graph 5.5a – Foreground; Graph 5.5b – Middleground-1; Graph 5.5c – Further reduction of mm. 90-99; Graph 5.5d – Middleground-2.....	167

5.6.	Reductive analysis of the first thematic area of the recapitulation, mm. 100-125: Graph 5.6a – Foreground; Graph 5.6b – Step-wise voice leading, mm. 100-116; Graph 5.6c – Middleground-2	169
5.7.	Reductive analysis of mm. 159-161: Graph 5.7a – Fluctuation between C major and C minor; Graph 5.7b – Voice-leading at deep middleground.....	172
5.8.	Reductive analysis of the second thematic area of the recapitulation, mm. 126-144: Graph 5.8a – Foreground; Graph 5.8b – Middleground-1; Graph 5.8c – Middleground-2	174
5.9.	Reductive analysis for section A of Movement II, <i>Andante</i> , mm. 1-23: Graph 5.9a – Foreground; Graph 5.9b – Middleground-1; Graph 5.9c – Middleground-2	189
5.10.	Reductive analysis of section A ¹ , mm. 63-83: Graph 5.10a – Foreground; Graph 5.10b – Middleground-1; Graph 5.10c – Middleground-2	190
5.11.	Reductive analysis of section B, Division I, mm. 24-36: Graph 5.11a – Foreground; Graph 5.11b – Middleground-1; Graph 5.11c – Triads that result from mm. 24-26; Graph 5.12d – Middleground-2.....	191
5.12.	Reductive analysis of section B, Division II, mm. 40-62: Graph 5.12a – Foreground; Graph 5.12b – Middleground-1; Graph 5.12c – Middleground-2	193

CHAPTER 1

Introduction

The harshness of my requirements is also the reason why, of the hundreds of my pupils, only a few have become composers: Anton Webern, Alban Berg ... Nikos Skalkottas ... (Schoenberg, 1948)¹

Nikos Skalkottas was born 8 March 1904 in Halkis, Greece on the island of Euboea. At age ten, he began studying violin at the Athens Conservatory, where he won a scholarship that enabled him to study at the Hochschule für Musik in Berlin in 1921. Although Skalkottas was expected to become one of the foremost virtuosi on the violin, his interests turned to composition in 1923. He began composition lessons with Philip Jarnach at the Hochschule (1925-1927). At the Akademie der Künste, he studied with Arnold Schoenberg (1927-1931) and briefly with Kurt Weill in 1931. The rise of Nazism saw the upheaval of the avant-garde composers; and, unemployment grew among the Berlin musicians. In January 1933, Hitler imposed a ban on contemporary music. Consequently, Skalkottas returned to Greece in May of that year, the same month Schoenberg also left Berlin.

Despite the Nazi government rule in Germany, Skalkottas had intended to return to Berlin; but the increasing political tensions in Europe prevented his return. His desire to go back to Berlin despite the political unrest throughout Europe (as well as Greece) conveys the distress he experienced upon his return to Greece in 1933. On a previous visit to Greece in 1930-1931, Skalkottas openly criticized Greece's musical and cultural establishment; in addition, the people were appalled at the works per-

¹ Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein, *The Blessing of the Dressing* (New York: Philosophical Library, 1984), 386.

formed during this particular visit; Skalkottas did not hear a single modernist work of his performed publicly after his 1931 visit to Greece.² Subsequently, Skalkottas faced animosity and apathy from critics and the leading figures of Greece's musical life, which caused him to withdraw into isolation. The incomprehension of serialism as well as the general disdain for contemporary music in Greece caused Skalkottas to sever all communication with fellow musicians regarding his serious music. (To provide further context, the Greek musical establishment during this time considered Brahms and Wagner to be avant-garde composers.³) Skalkottas did not discuss his work, even with his friends.⁴ He was removed from contemporary composers, scores, performances, and recordings. "Skalkottas lost touch with new music after 1933 and he certainly never heard any major work composed abroad after then or saw its score (except that of Schoenberg's Piano Concerto.)"⁵

By the early 1940's, German occupation had oppressed Greece. The war that Skalkottas escaped in Berlin was now a present reality in his homeland; Greece suffered civil war, Nazi occupation, and from 1944-1945, they experienced a revolution in Athens. As a result, the Greek "national school," which includes such composers as Petrides and Kalomiris,⁶ gave the public the music they demanded – that of nationalism. As a result of the German occupation of Greece, in addition to Greek national

² Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 2001), s.v. "Nikos Skalkottas," by John Thornley, 465.

³ Ates Orga, "Skalkottas: Shadowy Figure of Greek Music," *Music and Musicians*, 17/11 (1969), 37.

⁴ John Papaioannou, "Nikos Skalkottas," *European Music in the Twentieth Century* (New York: Praeger, 1957), 322.

⁵ Ibid.

⁶ Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 2001), s.v. "Nikos Skalkottas," by John Thornley, 465.

revolutionists, Skalkottas was doubly defeated. His serious music was banned.⁷ He wrote tonal works for public performance (such as his Piano Concertino in C in the style of Poulenc).⁸ In an additional attempt to reach his countrymen, he became an avid collector of Greek folk and dance music and was known as the “Bartok of Greece.” His *Thirty-Six Greek Dances* were, of course, his most popular and most well received compositions. His main output of serious music, however, remained in obscurity. Skalkottas’ inner struggle of musically pleasing the Greek public, while simultaneously composing in a contemporary style, is depicted in his music; strands of his atonal world are woven together with tonal moments. Finally, due to poor health and financial worries, Skalkottas worked as an orchestral violinist until his death in 1949. He died the day after his second son was born.⁹

“Skalkottas’ name is recognized largely through his apprenticeship with Schoenberg, but his music is neither widely known nor fully understood.”¹⁰ It is the purpose of this paper to bring to the fore a further recognition of Nikos Skalkottas’ position within the serial genre, as well as a further understanding of the composition-al, stylistic, and aesthetic attributes of his mature twelve-tone writing. Were it not for his untimely death at the age of forty-five, Skalkottas’ name may have become associated with the mention of the Second Viennese School, insofar as he would have been recognized as an apprentice of Schoenberg’s who offered a further interpretation of serialism. As Skalkottas composed in Athens, introverted and isolated from European contemporary influence, all the while, serial development and the re-appropriation

⁷ Ibid. Thornley does not specify the year or by whom Skalkottas’ music was banned.

⁸ Ibid., 467.

⁹ Ibid., 465.

¹⁰ Evangelia Manzourani, “Nikos Skalkottas Reconsidered: A New Approach to His Twelve-Note Method,” *Musical Objects*, 1 (1997), 21.

tion of Schoenberg's serial principles expounded throughout Europe (and even the United States). Composers such as Luigi Dallapiccolo, Roberto Gerhard, Humphrey Searle, Pierre Boulez, Rene Leibowitz, Luigi Nono, Milton Babbitt, Oliver Messiaen, Ernst Krenek, as well as Igor Stravinsky, Aaron Copeland and Ross Lee Finney were simultaneously experimenting with the treatment of the series and the serial process in general. Each composer freely interpreted the system, fashioned individual notions of the serial process, and ultimately formulated unique serial languages apart from Schoenberg's ideas. Moreover, the analyses presented in Chapters 2-5 highlight Skalkottas' unique serial language.

The harder the researcher of Nikos Skalkottas' music tries to discover common points between his work and that of Igor Stravinsky, Béla Bartók, or Arnold Schoenberg, the more obvious it becomes that the Greek composer had an extraordinarily individual personality.¹¹

Only within the past two decades has Skalkottas' repertoire received critical or analytical attention and become a focus of music scholarship. Apart from a few reviews in Greek and English, written scholarship prior to 1980 is void of analytical content and includes a handful of Greek articles more historical and cultural in nature. John Papaioannou's 1957 article entitled, "Nikos Skalkottas," contains analytical jargon, but it glosses over the true sense of Skalkottas' musical style.¹² The article seems as a filtered lens and the reader views Skalkottas' life, style, and works through (Papaioannou's) rose-colored glasses with claims that Skalkottas *invented* a new serial process or system. It is more accurate to say that Skalkottas applies modifications to the classical serial method, just as Berg and Webern applied their unique modifica-

¹¹ George B. Monemvassitis, "Nikos Skalkottas, An Extraordinary Case," *Nikos Skalkottas 1904-1949*, (1999 MINOS-EMI S. A.), EMI Classics compact disk liner notes, 22.

¹² John Papaioannou, "Nikos Skalkottas," *European Music in the Twentieth Century* (New York: Praeger, 1957).

tions to the Schoenbergian process. (Webern's work *inspired* the rise of a new serial genre in the 1950's, that of integral serialism, but even he did not *invent* an entirely new twelve-tone system.) Despite Papaioannou's biased opinions, his article stands as a seminal work, as it is the first article that draws attention to Skalkottas and his musical repertoire in the western world. Unfortunately, because this article serves as the foundation from which most analysts begin, many take for granted its general stylistic assertions without validating such claims on their own, which leads to erroneous declarations and citations regarding Skalkottas' compositional techniques.

Prior to John Thornley's New Grove entry in 1980 (revised in 2001),¹³ there were only three relatively substantial articles on Skalkottas written in English: (1) Hans Keller, "Nikos Skalkottas: an Original Genius" in the periodical, *The Listener*, 52 (1954) in response to a performance of Skalkottas' Second Piano Concerto; (2) Ates Orga, "Skalkottas: Shadowy Figure of Greek Music" in the periodical, *Music and Musicians*, 17/11 (1969); and (3) John Papaioannou's aforementioned article. Keller's article recounts a brief biographical explication in addition to a critique of the Concerto's formal structure, thematic material, and symmetrical nature. Keller states, "no self-respecting critic uses the romantic word 'original genius' nowadays ... but I wanted to pay Skalkottas a strictly relevant compliment in the spirit in which he gave his music. Hats off, gentlemen."¹⁴ Orga's "Shadowy Figure" discusses the historical reception of Skalkottas and is, for the most part, musicological in nature. He discusses Skalkottas' style periods, musical language, and draws on Papaioannou's article for general analytical details. Furthermore, Thornley's 2001 New Grove entry provides a brief explication of Greece's political positioning and historical

¹³ Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 2001), s.v. "Skalkottas, Nikolaos" by John Thornley.

¹⁴ Hans Keller, "Nikos Skalkottas: An Original Genius," *The Listener*, 52 (1954), 1041.

context during Skalkottas' compositional career, thus elucidating the social, political, cultural, and environmental forces that influence Skalkottas' musical language. Such information is crucial to the understanding of his musical style and motivation for creating such a unique musical language. Thornley's article provides a well thought-out introduction to Skalkottas' style and compositional techniques. Because he addresses a vast number of compositions, his writing lacks analytical detail; however, this approach conveys to the reader just how prolific Skalkottas was. He composed over one hundred fifty works, most on a grand scale, with works such as the *Thirty-Two Piano Pieces* representing a single composition. Clearly, Thornley knows Skalkottas' music intimately, but, seemingly, for the purpose of brevity, he maintains an "overview" approach.

For a candid review of the articles by Thornley, Papaioannou, and Orga, see Evangelia Mantzourani's article entitled, "Nikos Skalkottas Reconsidered" in *Musical Objects*.¹⁵ She examines these three articles in light of Skalkottas' twelve-tone method, including an overview of characteristics in different compositional periods, the idiomatic use of sets, the use of the twelve-note operations of transposition, the existence of tonal centers, and the delineation of formal structures. The purpose of her study is to "reassess the position of Skalkottas as a serial composer, and to promote a different interpretation of his compositional methods"¹⁶ than those set forth by the aforementioned writers. Further, the 1990's spawned a renewed interest in Skalkottas. Since 1991, there have been at least ten Master's theses or doctoral disserta

¹⁵ Evangelia Manzourani, "Nikos Skalkottas Reconsidered: A New Approach to His Twelve-Note Method," *Musical Objects*, 1 (1997), 21.

¹⁶ Ibid.

tions that focus on the music of Skalkottas.¹⁷ However, most of these studies are musical in nature or provide general overviews of Skalkottas' style and compositional techniques, and, for the most part, are void of detailed analytical content. In some cases, the author merely recounts Papaioannou's analyses. The present study maintains an analytical focus and explicates detailed compositional techniques within Skalkottas' serial style.

Most bibliographical references, of which there are very few, contain general misconceptions and inaccuracies regarding his compositional methods, particularly in relation to his twelve-tone style. Rather than continue the path that leads to apathetic generalities, academicians should be challenged to bring to light the long-lived and wholly accepted misconceptions asserted about his methods and compositional style. In the past decade, analysts and musicologists have finally begun to analyze and study his music to the extent that previous inaccuracies are now being disclosed. I present two simple examples uncovered through my analyses in subsequent chapters: (1) John Thornley's 1980 New Grove article states that, "Prime and retrograde forms are

¹⁷ The following list of materials includes the most recent dissertations/theses that focus on Skalkottas, courtesy of Ms. Mantzourani. Those dissertations/theses accessible to the author are listed in the Bibliography, p. 207. (1) Evangelia Mantzourani, *Skalkottas' Fifteen Little Variations for piano: An Investigation of Unity and Organic Coherence*, (unpublished Master's thesis, Goldsmiths College, University of London, 1991); (2) Isabelle Thabard, *Nikos Skalkottas (1904-1949) Compositeur Grec: Aspects de son Oeuvre pour Quatorze Cordes*, (unpublished dissertation, Université de Paris, 1992); (3) Vassiliki Koutsobina, *Nikos Skalkottas: Two Late Works for Cello and Piano: A Historical Perspective and an Analysis*, (unpublished Master's thesis, University of Hartford, Connecticut, 1994); (4) Kostis Demertzis, *The Skalkottian Orchestration*, (Doctoral dissertation, University of Athens, 1997); (5) Elena Konstantinou, *A Catastrophe?: An Investigation of Selected Piano Compositions of Nikos Skalkottas*, (unpublished Master's thesis, London, College of Music, Thames Valley University, 1997); (6) Peter Gradenwitz, *Arnold Schönberg und seine Meisterschüler: Berlin 1925-1933*, (Vienna, 1998, pp. 169-183); (7) Evangelia Mantzourani, *Nikos Skalkottas: A Biographical Study and an Investigation of His Twelve-Note Compositional Processes* (Doctoral dissertation, King's College, University of London, 1999); (8) Nina-Maria Jaklitsch, *Zwischen Nationalschule und Moderne: Die Komponisten Kalomiris und Skalkottas als Repräsentanten der Entwicklung der griechischen Kunstmusik*, (Doctoral dissertation, Vienna, 2000); (9) Judit Alsmeier, *Komponieren mit Tönen: Nikos Skalkottas und Schönbergs 'Komposition mit zwölf Tönen'*, (Vienna, 2000; published 2001).

used, but transpositions appear rarely and inversions never.”¹⁸ In his updated 2001 version, he qualifies this claim by stating that “Prime and retrograde forms are used freely, but transpositions appear rarely and inversions *almost* never.”¹⁹ One must study only a few twelve-tone works to learn that Skalkottas *does*, in fact, use transpositions *and* inversions, both of which are illustrated throughout my analyses. The method in which he employs such rows simply differs from that of Schoenberg, Berg, and Webern. (2) Papaioannou states in his previously referenced article, *Nikos Skalkottas*, that, “Skalkottas disdained processes of variation that are too mechanical (inversion, use of ... combinatorial devices, etc.).”²⁰ He too denies that Skalkottas uses inversion. Seemingly, Thornley’s 1980 version takes Papaioannou’s statement at face value without an analytical account of his own to substantiate the claim. It is this exacerbation of unsubstantiated repetition that causes the style traits of Skalkottas’ music to become further misconstrued. In addition, my analysis does not maintain that Skalkottas employs combinatoriality, although he does impose a process that renders the “illusion” of combinatoriality.

Any critical assessment of Skalkottas’ music has been hindered by the fact that most of it has been unavailable to either scholars or the public. Only posthumously has his music been published or widely performed, as a mere four of his *Thirty-Six Greek Dances* were printed in his lifetime. Mantzourani even refers to the “lack of available published scores and the inaccessibility of the Skalkottas Archive

¹⁸ Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980), s.v. “Nikos Skalkottas,” by John Thornley, 363.

¹⁹ Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 2001), s.v. “Nikos Skalkottas,” by John Thornley, 467.

²⁰ John Papaioannou, “Nikos Skalkottas,” *European Music in the Twentieth Century* (New York: Praeger, 1957), 326.

in Athens.”²¹ Today, many works that were published in the 1950’s by Universal Edition are already out of print, not to mention the numerous volumes of scores that have never been published, but lie in a file cabinet in a basement in Athens referred to as the Skalkottas Archive.²² In the 1980’s and early 1990’s, it was the goal of Gunther Schuller’s, as president of Margun Music Inc., to undertake the publication of as many manuscripts as possible. The Margun catalog was later sold to G. Schirmer, Associated Music Publishers, who now owns the copyrights. Presently, there is no intent to publish the remaining manuscripts. However, there is a great deal of interest in Europe regarding Skalkottas’ materials, which may prompt G. Schirmer to make them more readily available in the near future.²³ Moreover, those works that have been published are being performed worldwide, particularly in Europe. Moreover, Skalkottas is gradually gaining renown in the United States.

Skalkottas’ compositional career may be divided into two main periods: the Berlin period (1921-1933) and the Greek period (1933-1949). These periods may be subdivided as follows:²⁴

Berlin period:

First student years	1921-1924
Reorientation years	1925-1927
Schoenberg years	1927-1931
Last Berlin years	1931-1933

²¹ Evangelia Manziourani, “Nikos Skalkottas Reconsidered: A New Approach to His Twelve-Note Method,” *Musical Objects*, 1 (1997), 21.

²² In a personal letter to the author dated April 26, 2000, Ms. Mantziourani describes the Skalkottas Archive as a “euphemism for a dirty and unlit basement somewhere in Athens, which basically consists of two boxes/cabinets with Skalkottas’s decaying scores.”

²³ Per a letter to the author dated January 24, 2002, from an employee at Shawnee Press, Inc., the distributor of the old Margun catalog. (Shawnee Press is a sister company of G. Schirmer.)

²⁴ The source of the explication of compositional periods is included in a personal letter to the author from Ms. Mantziourani dated July 3, 1997. Her research finds further subdivisions in Skalkottas’ style periods than those set forth by Papaioannou and others.

Greek period:

First Athenian years	1933-1939
Middle Athenian years	1940-1946
Last Athenian years	1946-1949

The criteria for these classifications include the development and formal characteristics of Skalkottas' compositional style, the use of particular musical genres, and the predominance of particular instruments in each period.²⁵ The chronological divisions are based not only on the musical features of the compositions, but also on the social and political conditions of the time in which they were composed. The focus of this paper comprises a study of serial works from the last Athenian years, particularly three works written in 1949, the year of the composer's death. These works include *Serenata* for cello and piano, *Tender Melody* for cello and piano, and the *Sonatina* for cello and piano.

The general analytic approach is to examine Skalkottas' free application of serialism. His serial style expresses a notion of freedom in that (1) he departs from Schoenbergian principles and creates for himself new serial parameters; (2) Skalkottas' serial technique is unique to each composition; he takes the liberty to redefine the system from one composition to another; and (3) he allows tonality or tonal inferences to play a significant role in his serial processes. I will show that there is no governing serial process common among these works except for the serial principle in and of itself; although, we do find a compilation of universal stylistic traits shared by each piece. The treatment of the row is exploited such that tonal expressions (even tonal centers) and tertian elements of construction comprise the hierarchical precept upon which each composition is based. Hence, tonal references emerge from an atonal context and serve as the common element among the aforementioned works. Such compositional notions offer conclusive evidence that Skalkottas redefines serial

²⁵ Ibid.

parameters and the Schoenbergian serial philosophy in order to include tonal possibilities.

Organization

Chapter 2 introduces Skalkottas' general serial style, which thus elucidates his freer approach to twelve-tone composition. An examination of various twelve-tone works establishes the compositional premise from which Skalkottas departs as he progresses toward a freer style of writing. Even his early formative years express elements of freedom and compositional techniques that signify the first fruits of his evolution toward a more liberal serial approach. The analysis shows that throughout his stylistic progression, tonal implications gradually play a more extensive role in his writing. Ultimately, the chapter sets forth those style features that express Skalkottas' notion of compositional freedom.

Following the exposition of Skalkottas' twelve-tone style, Chapters 3 and 4 bring to light his ideological notion related to the compositional synthesis of tonality and serialism. Both chapters discuss the twelve-tone row in relation to tonal expressions, as both works depict a type of "tonal serialism." Chapter 3 presents an analytical investigation of *Serenata*, which unfolds tonal references through the use of symmetrical relations. Here, tonal implications are highlighted through the compositional *process*, rather than an *aural* gravitation toward a particular tonal center, as is the case in *Tender Melody* (Chapter 4) in which Skalkottas creates a functional harmonic progression within the serial context. *Tonal serialism* epitomizes the musical context of *Tender Melody*, as a tonal center emerges and becomes a point of centricity around which the music evolves. Clearly, one *hears* a true tonal center. Furthermore, the analyses set forth in Chapters 3 and 4 uncover compositional strategies at both local and deeper structural levels. From these detailed analyses, it becomes evident that

local relationships are reflected in a variety of ways, not only at the compositional surface, but also at deeper levels. Ultimately, these two chapters reveal how Skalkottas deals with the compositional issue of synthesizing tonality and serialism.

Chapter 5 examines the octatonic and serial processes in the *Sonatina* for cello and piano. Here, the analysis involves a method of reduction in order to highlight octatonic relations at the local and background levels. Ultimately, the analysis demonstrates the interaction among octatonic collections and reveals that the adaptation of the row changes the octatonic implications. The serial procedure within the *Sonatina* exhibits compositional freedom because it is interwoven within the fabric of octatonicism. The analysis demonstrates a further means of synthesis among tertian/tonal and serial principles. Finally, Chapter 6 reviews the insights and contributions of the previous chapters and draws conclusions based on these analyses and examinations.

CHAPTER 2

Skalkottas' Serial Style

Chapter 2 provides a brief introduction to Skalkottas' serial style through a discussion of compositional features that characterize both his early twelve-tone style (1935-1936) as well as his late twelve-tone style (1947-1949). An examination of those compositional techniques that come to define his overall serial approach offers insight into his perception of serialism as well as his role in the serial genre. We shall see that he maintains a freer conception of serialism, as some of his methods deviate from Schoenbergian principles. His struggle to synthesize tonality and serialism causes tonal implications to play a significant role in his serial compositions. Ultimately, Chapter 2 brings to light that Skalkottas' philosophical notion of serialism encompasses a tonal predilection, a sense of harmonic control, aural aesthetics, and free musical expression in general. These compositional issues stand at the forefront of Skalkottas' artistic concerns and musical choices.

I will begin by discussing those compositional features that violate Schoenbergian serial principles, such as the use of more than one row form within a single composition as well as a predilection toward tonality, which defies the principle of the emancipation of dissonance. Skalkottas obviously considers these principles too confining compositionally. His earliest serial works from 1935 to 1936 are generally based on more than one row form, a unique compositional feature which comes to define his serial style. Generally, it follows that particular row forms are associated with a specific formal section or a specific theme. For example, the first movement of the Third String Quartet (1935) contains seven independent row forms in which

four of the rows comprise the material for the first theme and three row forms comprise the material for the second theme.

In 1940, Skalkottas progressed toward a freer serial style in which he expands this stylistic innovation even further. An extreme example of “expansion” is his use of eighteen independent row forms in the *Return of Ulysses*, a thirty-minute symphonic work (originally intended as an overture for an uncompleted opera).¹ In his late serial works (1947-1949), Skalkottas chooses to use only one or two independent row forms within each work. The repertoire of this mature style consists primarily of chamber music, characterized by an extreme concentration of musical material, which provides a plausible motivation to abandon the use of multiple row forms. Skalkottas achieves compositional unity through continuous motivic repetition, which lends itself to the concentration of material. This compositional approach is evident throughout his serial compositions, but it is clearly refined in his mature twelve-tone writing.

Further, while the Second Viennese School generally employed compositional techniques that suggest tertian relations and emulate tonal references (such as the use of T_7 transpositions), on the whole, they remained committed to the emancipation of dissonance. Skalkottas, on the other hand, subtly emphasizes particular tonal centers, which usually function as latent tonics and possess functionality within the given tonal center. In some cases, however, tonal references within his serial compositions are anything *but* latent; rather, they are surprisingly explicit. Chapter 4 presents an exemplary case in which Skalkottas violates the emancipation of dissonance and includes a “functional” harmonic progression from I/i , IV , vii^{o7} , I/i throughout the entire piece. In addition to the *aural* implication of a tonal center, Skalkottas also reinforces the presence of a tonal center (or tonal expression) through his compositional processes. For example, in Chapter 3 we see the underpinnings of C major because

¹ John Papaioannou, “Nikos Skalkottas,” *European Music in the Twentieth Century* (New York: Praeger, 1957), 325.

pitch classes C and E serve as an axis between dyads B^b/B and F/F[#]. This symmetrical relation represents only one of the compositional methods through which C major is reinforced; all the while, pc C is not heard as a “working tonic.”

Douglas Jarman states that Berg’s free atonal composition “works against a background of tonality and deliberately exploits the listener’s previous experience of tonal music.”² Certainly, this is also true of Skalkottas’ music in that the listener experiences a sense of motion toward a tonic, although tonal resolution is denied in most instances. Jarman continues, “...the chords are similar enough to those of traditional music for the listener to feel them as dissonances which require some kind of resolution.”³ The important distinction here is that Jarman is describing Berg’s free *atonal* works, which provides an epitomizing description of Skalkottas’ *serial* works as well, particularly those of 1940 and 1947-1949. Skalkottas has set an analytical precedence in his serial compositions that tonal inferences (probably) exist although they are not always overt. He works from a “veil of tonality” as chord structures, musical gestures, and even harmonic movement express a semblance of traditional music.

Although the use of multiple row forms and tonal implementations denote serial features that depart from the Schoenbergian philosophy and express a notion of free serial writing, they represent compositional methods contained within Skalkottas’ strictest serial compositions. Ultimately, Skalkottas expresses freedom from the established serial heritage and embarks upon a new style of twelve-tone composition. He refines the serial method set forth by Schoenberg in order to accommodate his own style as well as his own perception of serialism (as did Berg and Webern).

² Douglas Jarman, *The Music of Alban Berg*, (Los Angeles: University of California Press, 1979), 16.

³ Ibid.

Skalkottas' adherence to tonal elements of construction is a primary theme that dominates his twelve-tone writing. Approaching serialism in this way affords him a means of addressing the fundamental compositional issues related to the synthesis of tonality, atonality, and serialism. Skalkottas' approach enables him to bridge the gap from tonality to serialism; and it is this peculiar, unique approach that distinguishes him from Schoenberg and his followers.

Skalkottas' notion of serialism conveys a predilection for tertian structures even in those works void of tonal references. Certainly, like Schoenberg, Berg, and Webern, Skalkottas incorporates such methods reminiscent of functional harmony as T_7 transpositions at formal delineations and T_7 (and T_3 or T_4) transpositions among contrasting themes. However, even those twelve-tone compositions in which Skalkottas does not disclose a "tonic" or employ "tonic-dominant" relations (through the T_7 transposition) are saturated with tertian structures and foundations. The following pages contain examples from Skalkottas' early serial repertoire. With each piece we see a further evolution toward a more tertian conception of construction.

Example 2.1 shows the opening and concluding passages of the first movement of the Sonatina No. 3 for violin and piano, written in 1935. (His 1935 compositions are stylistically the most Schoenbergian with regard to his disjunct melodic style.) Although serial, this work tends to gravitate toward the E^b major and E major triads, particularly at phrase endings and formal delineations. The work begins with the implication of E^b major between the violin and the piano, as well as the composing out of E^b minor in the violin in mm. 1-2 (B^b , E^b , $F^\sharp$).⁴ The triadic conception of the work is visually conspicuous in the final passage in mm. 124-141. We see the prominence of E^b major in mm. 131-137 in the right hand of the piano; also notice the accented articulation of the $B/G^\sharp$ dyad in the left hand of mm. 134, 135, and 137.

⁴ E^b minor is Skalkottas' favorite chord and key, as it appears over and over again throughout his repertoire. E^b minor is a predominant triad in the First Symphonic Suite, shown in Example 2.2.

Free of dissonance, a pure E major sonority concludes the movement. Further, the downbeat of the First Symphonic Suite (1935), shown in Example 2.2, expresses the tertian conception of the harmonic foundation of the work. Skalkottas builds the harmonic foundation from superimposed fifths, D-A-E, which are also superimposed with an E^b minor triad.

Example 2.1. Gravitation toward E^b major and E major at formal delineations in the Sonatina No. 3 for violin and piano, mm. 1-12 and mm. 124-141.

The image displays two systems of musical notation for a violin and piano piece. The first system covers measures 1 through 12, and the second system covers measures 124 through 141. Both systems are in 2/4 time. The first system begins with a violin melody in measure 1, marked with a forte (*f*) dynamic. The piano accompaniment starts in measure 2, also marked *f*, and features a series of chords and moving lines in both hands. A box containing the number '10' is placed above the piano part in measure 10. The second system begins in measure 124, with the violin part marked *f* and the piano part marked *sf*. The piano part includes a section marked '8va' (octave) in measure 138. Pedal markings ('Ped.') are present at the end of the first system and under the piano part of the second system.



Example 2.2. Tertian foundation of the First Symphonic Suite, m. 1.



The Passacaglia, written in 1940 for solo piano, is a set of twenty variations in which an 11-note row serves as the passacaglia; the twelfth note, C, is disclosed on the final beat of the piece. Some variations (III, V, and XVII) express an even further progression toward Skalkottas' tertian perspective of serialism, shown in Example 2.3. There is even a *visual* musical distinction between the Passacaglia of 1940 and the aforementioned works written in 1935, particularly in Variation XVII; the musical texture of the Passacaglia possesses a more triadic element in which chordal struc-

tures and tertian elements permeate the fabric. Example 2.3 not only expresses these pervading chordal structures, but it also expresses the tertian element within the linear composing out in the melodic lines as well. For example, almost the entire theme unfolds as melodic thirds: $F^{\#}-A$, A^b-C^b , E^b-C , $G-B^b$, $F-A$, etc. It bears mentioning that striking textural similarities exist between particular variations of the Passacaglia and Schoenberg's Op. 25 Suite for Piano (1925): Variations I and II share textural similarities with mm. 9-13 of the Prelude; Variation IV shares textural similarities with m. 14 of the Prelude; and Variation IX is reminiscent of the Intermezzo, particularly mm. 7-10.

Example 2.3. Variations III, V, and XVII, mm. 7-8, 11-12, and 35-36. Skalkottas. Passacaglia from *Thirty-Two Piano Pieces*. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

Var. III

The musical score for Variation III is presented in two systems. The first system (measures 7-8) begins with a piano (*f*) dynamic marking in red. The right hand plays a melodic line with numerous triplets and accents, while the left hand provides a rhythmic accompaniment of eighth notes. The second system (measures 11-12) continues the melodic and rhythmic patterns. A red annotation '8va' with a dashed line indicates an octave shift in the right hand's melody in the final measure shown.

Var. V

pp molto espressivo *m.s.* *m.s.*

Reo. Reo. Reo.

m.s. *m.s.* *m.s.*

Reo. Reo. Reo.

Var. XVII

f appassionato

cresc. *8va*

The following excerpt from *Bolero*, written for cello and piano in 1948-1949, exemplifies the stylistic progression from Skalkottas' serial style in 1940 to that of 1948. The lengthy passage in Example 2.4 illustrates that tertian (triadic) relations permeate the work and unfold both linearly and vertically. A mere glance at the music communicates the tertian foundation upon which the piece is based. Triads, sevenths, and even ninth chords are embedded within the texture in both the piano and the cello. (The melodic progression of parallel sixths in mm. 38-41 will resurface in Chapter 3.)

Furthermore, from the previous discussion and the aforementioned examples, we see a brief illustration of Skalkottas' serial philosophy with regard to tonality and tertian elements of construction. We find that his use of tertian structures and relations becomes more extensive throughout his stylistic development. Tracing Skalkottas' serial style from 1935 to 1949 would be a dissertation unto itself. Here, the primary point of concern is the realization that the foundation of his serial philosophy is grounded in tonality, much the same as Schoenberg's assertion that his twelve-tone theory evolved naturally from tonality; serialism was simply the next logical step. We understand, however, that Skalkottas perceives tonality, as related to serialism, in a much more *literal* sense than Schoenberg's intent. Because Chapters 3 through 5 continue the discussion of Skalkottas' tertian tendencies and tonal implications in his late serial compositions, here, the discussion warrants no further explanation.

Skalkottas also employs a trope technique similar to that of Josef Hauer, although there is no evidence that Skalkottas knew Hauer or was influenced by him in any way. Moreover, the trope does not denote a consistent style feature such as the use of multiple rows or tonal inferences, but he frequently incorporates the method nonetheless. He divides the row into segments, i.e., hexachords, tetrachords, or tri-chords, and it is therefore the pc content of each segment that defines the row form

Example 2.4. Triadic/tertian permeation of musical fabric, mm. 27-51. Skalkottas. *Bolero*. Copyright © 1956 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

27

30

34

37

pp

3

This musical score is for a piano and voice piece, spanning measures 40 to 49. The key signature is B-flat major (two flats). The time signature is 4/4.

- Measures 40-43:** The vocal line (treble clef) features a melodic line with triplets and slurs. The piano accompaniment (grand staff) includes a complex bass line with many triplets and a treble line with chords and triplets.
- Measures 44-45:** The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets.
- Measures 46-48:** The vocal line has a melodic line with triplets. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets.
- Measure 49:** The vocal line has a melodic phrase. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *sf* (sforzando).

and not the strict ordering of pitches. He tends to partition the row into trichords or tetrachords rather than hexachords, seemingly a natural corollary in light of his tertian/tonal penchant. In light of the trope, Skalkottas concentrates on the assertion of particular pc and set-class harmonies and is less concerned with Schoenberg's order principle. In this way, he focuses on the aural aesthetic of composition more so than theoretical aesthetic. There are various twelve-tone works, however, that adhere to the strict ordering of the row, such as the Third String Quartet and *Tender Melody*, for example.

In addition, Skalkottas employs the method of segmental rotation, a technique that naturally follows the implementation of the trope. Two examples of his method of segmental rotation are illustrated in Figure 2.1 below. The First Piano Suite, written in 1936, is based on four independent row forms and one transposition of each, for a total of eight twelve-tone rows. Skalkottas partitions each row into tetrachords and rotates them as shown in Figure 2.1a. Of course, the pitches within each segment are always grouped together either linearly or vertically. Figure 2.1a also brings to light that each pair of rows possesses a tertian relation in that the initial pitch of each pair spans the interval of a third or sixth: for example, D^b -F, D - G^b , E^b -G, A^b -C. Further, Figure 1b presents an example of segmental rotation applied to trichords in the Sonatina No. 3. (The rotation of trichords begins in m. 17.) We see from these two examples that the chronological presentation of segments is not important to Skalkottas in these works.

It is essential to recognize that methods which exhibit serial freedom, such as the trope or segmental rotation, are not whimsically contrived by Skalkottas; such freedoms are traced to Schoenberg. Ethan Haimo traces Schoenberg's serial development and concludes that, certainly, Schoenberg takes liberties from the principles

Figure 2.1a. First Piano Suite, I.											
		Segment 1			Segment 2			Segment 3		Segmental Rotation.	
Row 1	P ₅	F A B C [#]			E ^b A ^b G E			D F [#] C B ^b		Measures	Segments
	P ₁	D ^b F G A B E D [#]			C B ^b D A ^b G ^b					m. 14	2 3 1
Row 2	P ₆	G ^b D B ^b A C B F E ^b			E G D ^b A ^b					mm. 16-17	3 1 2
	P ₂	D B ^b G ^b F A ^b G D ^b			B C E ^b A E					m. 18	1 2 3
Row 3	P ₇	G B E ^b D C B ^b			C [#] A F [#] G [#] E [#] E						
	P ₃	E ^b G B B ^b A ^b G ^b			A F D E C [#] C						
Row 4	P ₀	C D E C [#] F A ^b G ^b			E ^b B A G B ^b						
	P ₈	A ^b B ^b C A C [#]			E D B G F E ^b G ^b						

Figure 2.1b. Sonatina No. 3, I., for violin and piano.													
		Segment 1			Segment 2			Segment 3		Segment 4		Segmental Rotation.	
		Segment 1			Segment 2			Segment 3		Segment 4		Measures	Segments
P _T	B ^b A E ^b	G F [#] C			D ^b F E			G [#] D B				mm. 17-20	1 4 2 3

Figure 2.1. Methods of segmental rotation. Figure 2.1a delineates the segmental partitioning of Row 1, P₅ only. Throughout the dissertation, C=0, C[#]=1, D=2, etc.

that he himself established.⁵ Haimo concludes that Schoenberg expresses liberties in his serial composition through features such as (1) the occasional deviation from his referential ordering, particularly in his combinatorial works, (2) the inclusion of non-serial passages within a serial context in order to elaborate the musical ideas of the serial motive, etc. Further, I find that Schoenberg uses hexachords freely in his Op. 33a for piano (1929), as he employs them in a trope-like fashion. In *Sommermüd*, No. 1 of *Three Songs*, Op. 48 (1933), he uses the segmental rotation of tetrachords to the extent that the listener begins to hear the song in relation to tetrachords rather than

⁵ Ethan Haimo, *Schoenberg's Serial Odyssey* (Oxford: Clarendon Press, 1990).

a twelve-note row. In the same song he does not present a complete row form in the melody until m. 15. Although Schoenberg typically does not take such liberties with the series in general, he does exhibit a greater element of freedom within these works. Clearly, such compositional notions are *normative* style features of Skalkottas' music.

All of the compositions previously cited in this chapter illustrate Skalkottas' preference for a limited number of transpositions, which expresses a partiality for specific pc sequences. Certainly, the use of particular set-class and pc harmonies affect the aural implications of the work. Limited transposition enables him to preserve harmonic relationships through the assertion of favored set-class harmonies and particularly through specific pc harmonies. In turn, Skalkottas affords the listener a sense of harmonic aural familiarity which is generally unassociated with traditional twelve-tone music.⁶ Consider Schoenberg's Fourth String Quartet as an aural comparison. Schoenberg grants aural familiarity through motivic or rhythmic repetition (more so than harmonic association). When the opening motive of the quartet returns, it is aurally unmistakable; and when the motive returns at the original pitch level, the listener is awarded absolute aural satisfaction. Certainly, set-class harmonies are reiterated in the quartet, although through numerous transpositions. This causes motivic or rhythmic repetitions to play a more important unifying role than the iteration of general set-class harmonies. Thus, in Schoenberg's music motivic repetition represents the means through which the listener gains aural familiarity and stability. Moreover, Skalkottas' notion of limited transposition allows him more harmonic control through which he provides the listener a sense of aural stability within a serial context.

Although Skalkottas' serial style encompasses particular methods that are in contrast with Schoenberg's school, there are those serial characteristics reminiscent of

⁶ Immediate repetition of a segment contributes further to aural familiarity; immediate repetition of segments is also a hallmark of Skalkottas' general musical style – serial and non-serial.

the Second Viennese School, such as pc invariance, symmetry, and the use of combinatorial row forms. Foremost, Skalkottas frequently uses invariant pc sets (as well as set-classes) at the beginning and end of different row forms. Invariance used in this way allows for the elision of row forms and lends itself to compositional unification. Moreover, the trope further enables the use of invariant pc sets in that the pitches and pitch order at the beginning and end of particular rows may be manipulated in order to provide an ambiguous subtle transition into subsequent row forms. Secondly, Skalkottas does not employ symmetry as a *process* (as one might think of Webern's Piano Variations, Op. 27), but rather, he presents subtle symmetrical relationships, demonstrated throughout Chapters 3-5. In Skalkottas' music, we shall see that the role of symmetry functions only as a *piece* of the compositional puzzle, but it does not represent the hierarchical compositional process as a whole, as illustrated in Chapters 3-5. Lastly, Skalkottas uses combinatorial row forms in works such as *Bolero*, the First Symphonic Suite, Sonatina No. 3, and *Tender Melody* without exploiting their combinatorial properties. Webern also employs combinatorial rows and does not use them combinatorially in works such as the first movement of his Symphony, Op. 21, the Cantata I, Op. 29, and the String Quartet, Op 28. Perhaps there is an appealing quality about the intervallic properties of the hexachords (or the discrete trichords and tetrachords) of such rows. There is no evidence, however, that Skalkottas deliberately employed combinatorial rows; rather, it is probably coincidental.

In conclusion, the compositional methods and style features previously set forth illuminate a unique approach to serialism. It is evident that Skalkottas' compositional style reflects a freer conception of serialism in relation to Schoenbergian principles. Skalkottas takes certain compositional liberties that are not congruent with the traditional serial style in order to accommodate his notion toward a more liberal approach to serialism. Such liberties allow him to include tonal expression and to gain more harmonic control. We see that Skalkottas adheres to tertian elements of con-

struction, which become ever more extensive throughout his stylistic development. We find that Schoenberg himself conveys a sense of compositional freedom in his own serial music; Skalkottas simply takes Schoenberg's expressions of freedom to new heights.

CHAPTER 3

Serialism and the Organic Process

This chapter focuses on the free application of serialism in relation to the organic compositional process at work within *Serenata*, written in 1949, for cello and piano. Within *Serenata* we find an organic compositional process comprised of compositional components that ultimately suggest implications of C major. Throughout the work, C major is not evident aurally, although harmonic and melodic suggestions of C major permeate the totality of the work. A large-scale harmonic progression escorts the listener through specific twelve-tone areas, reaching its goal of P₀, appropriately initiated by pc C. Moreover, the organic process not only serves to propagate new musical material; more importantly, it gives rise to a complete compositional process. We shall see that the compositional features contained within the *Grundgestalt* reflect the large-scale compositional process, thus illuminating the organic nature of Skalkottas' compositional approach within *Serenata*.

I will first define relevant terms such as *Grundgestalt*, *theme*, *motif*, etc., that are typically associated with analyses based on organic compositional processes. Although Schoenberg did not discuss his idea of the *Grundgestalt* in his writings, I will lay out his thoughts regarding such terms as set forth by Josef Rufer in his *Composition With Twelve Notes*. Rufer writes:

In my very full notes of his teaching between 1919 and 1922 I find these definitions: a *motif* is the smallest musical form, consisting of at least one interval and one rhythm. The next sized form is the *Grundgestalt* or phrase, 'as a rule 2 to 3 bars long' (the number of bars depending on the tempo, among other things), and consisting of the 'firm connection of one or more motifs and their more or less varied repetitions.' The next sized form, the *theme*, 'arises from the need to connect several shapes together' and con-

sists of the ‘the connection...of the *Grundgestalt* (basic shape) with its more or less varied repetitions.’¹

Further, Rufer shares Schoenberg’s thoughts regarding the relationship between the *Grundreihe* and the *Grundgestalt*:

So *Grundreihe* (basic set or series) and *Grundgestalt* (basic shape) are two different things. The latter is a wide musical concept; the former belongs to twelve-tone music and is a part of the latter. This must be brought out quite clearly, because in Schoenberg’s music the *Grundgestalt* as the ‘first creative thought’ is of primary importance, but not the series, which is derived from the *Grundgestalt*. Both expressions, *Grundreihe* and *Grundgestalt*, come from Schoenberg himself.²

Skalkottas appears to follow a different notion of organicism than what one may expect from Schoenberg and his process of developing variation, for example. (Although organicism in music is not biased toward tonal or atonal composition, I refer to Schoenberg’s process of developing variation in that it represents a common notion of organicism in twentieth-century composition.) Developing variation implies the generation of new musical motives that derive from a *basic shape*, and thus motivic development becomes the means of the compositional process. In other words, motivic development *defines* the compositional process; motivic development *is* the process. *Motive*, in this sense, becomes autonomous with *process*. Within *Serenata*, certainly, the *Grundgestalt* or basic shape embodies the primary thematic material and generates new motives, but the new motivic material or motivic development plays a subordinate role within the larger compositional schema. In this case, the organic process is not exclusive to motivic development. Here, the *Grundgestalt* generates a complete compositional process based on symmetrical relations and a

¹ Josef Rufer, *Composition With Twelve Notes Related Only to One Another*, translated by Humphrey Searle (London: C. Tinling and Company Limited, 1954), viii. For a more recent study of *Grundgestalt*, see Pat Carpenter’s “Grundgestalt as Tonal Function,” *Music Theory Spectrum*, 5 (1983).

² Ibid., ix.

harmonic progression toward a tonal goal. Both techniques emanate from the *Grundgestalt* just as does the generation of new motivic material. In this case, however, motivic development plays a subservient role to the aforementioned compositional features. Accordingly, the following analysis brings to light the presence of an organic compositional process at work within *Serenata*.

In *Serenata*, the *Grundgestalt* comprises mm. 1-2, and mm. 1-8 represent the *theme*. (Measures 1-8 are shown in Example 3.3, p. 38.) The analysis will reveal that m. 1 embodies all of the necessary compositional components to complete the *Grundgestalt* with the exception of the *Grundreihe*, or *basic series*. According to Rufer's writings, it is clear that Schoenberg considered the *Grundreihe* an essential part of the *Grundgestalt* in twelve-tone composition. Subsequently, m. 2 completes the first full presentation of the row and will therefore be included in the *Grundgestalt*. Throughout the analysis, specific compositional features and techniques that define the *Grundgestalt* will be brought to light. Most significantly, the analysis reveals that the *Grundgestalt* also reflects the large-scale compositional process. One learns that within the opening measure we find a local representation of the universal compositional process at work within *Serenata*. Such findings will be addressed following the complete analysis of the work.

As noted above, *theme* "arises from the need to connect several shapes together" and denotes "the connection of the *Grundgestalt* with its varied repetitions." Certainly, in this case, the indicated *theme* agrees with Schoenberg's notion of the term in that it serves to reflect the connection between two phrase segments as well as the connection between the first two full phrases. Example 3.1 (p. 33) shows that mm. 1-2 (the *Grundgestalt*) denote the first phrase segment, and mm. 3-4 represent a varied repetition of the *Grundgestalt*, as demonstrated below. Measures 1-4 comprise the first complete phrase, and mm. 5-8 denote the second complete phrase. Accordingly, the *theme* serves to connect these particular *shapes*. Moreover, *theme*, in this

case, portrays an “extended *Grundgestalt*.” Here, the precept of *theme* is broadened and given more significance in that mm. 1-8 not only connect several “shapes,” more importantly, these measures prefigure the complete compositional process. As clarified throughout the analysis, mm. 1-8 prefigure the symmetrical process at large and the large-scale harmonic progression that covers the breadth of the work; and, in addition, mm. 1-8 express suggestions of C major. With regard to the *Grundgestalt*, I have already pointed out that mm. 1-2 embody a local representation of the overall compositional process as well. Although the *Grundgestalt* and the *theme* ultimately prefigure the same universal compositional process, their reflected techniques and processes are brought to light and are manifested throughout the work in different ways.

Serenata is based loosely on various permutations of *one* row form, a compositional choice seemingly inconsistent with the features of Skalkottas’ serial style set forth in Chapter 2. It is plausible that Skalkottas chooses not to include an additional independent row form because he employs a much freer application of twelve-tone composition than that exemplified in the analyses of *Tender Melody* and the *Sonatina*. In *Serenata*, Skalkottas freely interprets the original series. Consequently, the free twelve-tone style exhibited in *Serenata* makes the use of additional independent rows unnecessary due to the many compositional liberties that he applies to the original series. The objective here, of course, is not to speculate as to why Skalkottas chose to use only one twelve-tone row, but simply to emphasize this fact because it is an atypical feature of his twelve-tone style. Such compositional liberties and free applications include hexachordal troping, free imitation of the series, and the creation of aggregates which do not derive from the original row.

Example 3.1 shows the initial presentation of the row, mm. 1-2.³ Skalkottas first divides the row into hexachords; hexachord 1 appears in the cello, and hexachord 2 appears in the piano. The matrix and even partitions are shown in Figure 3.1. In m. 3, Skalkottas immediately frees himself from the strict principles of twelve-tone composition by substituting a trope for the I_3 form of the row. As previously stated in Chapter 2, the idea of the *trope* is a prominent compositional tool employed by Skalkottas because it naturally lends itself to compositional freedom within serialism. Figure 3.1 shows the original pitch order of I_3 . By comparing the hexachords of I_3 from the matrix to the actual pitch organization in m. 3, we see that both hexachords appear as tropes. Further, m. 4 expresses a free imitation that reflects a contour relation to the I_3 trope in m.3.

Example 3.1. The opening phrase, mm. 1-4. The initial presentation of the original row (mm. 1-2), the I_3 trope (m. 3), and the free imitation of the I_3 trope (m. 4). In m. 3, E and D^b in the bass belong to Hexachord 1.

The twelve-tone organization of the work signifies a direct relation to its rondo form and structural elements. A different permutation of the row delineates each new phrase as well as each section of the rondo. Figure 3.2 (p. 35) illustrates the

³ A misprint appears in m. 2 of the original score. B natural in the cello should be B^b, as indicated in Example 3.1.

T	7	8	9	1	0	E	6	5	4	3	2
1	T	E	0	4	3	2	9	8	7	6	5
0	9	T	E	3	2	1	8	7	6	5	4
E	8	9	T	2	1	0	7	6	5	4	3
7	4	5	6	T	9	8	3	2	1	0	E
8	5	6	7	E	T	9	4	3	2	1	0
9	6	7	8	0	E	T	5	4	3	2	1
2	E	0	1	5	4	3	T	9	8	7	6
3	0	1	2	6	5	4	E	T	9	8	7
4	1	2	3	7	6	5	0	E	T	9	8
5	2	3	4	8	7	6	1	0	E	T	9
6	3	4	5	9	8	7	2	1	0	E	T

Even Partitions
(012356) (012347)
(0123) (0127) (0123)
(013) (014) (016) (012)

Figure 3.1. The matrix and even partitions of the row.

formal structure of the piece and each presentation of the row as it relates to the phrase structure and large-scale structure. Each B section (mm. 9 and 43) contains inverted row forms only. Two additional appearances of inverted row forms found in mm. 3 and 26 occur only as tropes or loose interpretations of a trope and do not denote new phrases. (Measure 26, for example, is loosely based on two superimposed-tropes of I_4 and I_8 , neither of which represents a complete aggregate.) Note that the presentation of I_3 in m. 9 is not a trope (as in m. 3), and it begins on the correct pc, E^b .

As labeled in Figure 3.2, the final return of the A section occurs in m. 53. Throughout the piece, each return of A begins with the superimposed B^b/B dyad (the first pitch of each hexachord), as presented in m. 1. In m. 53, however, we see the superimposition of $C/C^\sharp$ and the opening thematic motive stated at P_0 . Measure 53 thus denotes the arrival of C major iterated at P_0 , represented by the $C/C^\sharp$ dyad. By comparing m. 16 with m. 51 in Example 3.2 (p. 36), we see that these measures are

Large-Scale Divisions	A		B		A		C		A	B		A
Measure	1		9		17		24		35	43		53
Phrase Delineation	1	5	9	13	17-20	21-23	24	28	35	43	49	53
Row Form	P _T	P ₅	I ₃	I ₉	P _T , P ₀ Phrase 1	Freely placed Aggregates Phrase 2	Superimposed Rows P _E P ₃	P ₆ P _T	P _T This entire section is an elaboration of phrase 1 from the opening A section.	Superimposed Rows I ₃ I ₇	I ₉ I ₁	P ₀

Figure 3.2. Formal diagram of the rondo and presentation of row forms. Each row form indicated in the diagram represents the beginning of a new phrase.

Example 3.2. Comparison between mm. 16-17 and mm. 51-53, the final return of the A section.

The image displays two musical staves, each with a grand staff (treble and bass clefs). The top system is labeled '16' and the bottom system is labeled '51'. Both systems show a comparison of musical material. The top system (mm. 16-17) features a bass line with a whole note chord, a treble line with a melodic phrase, and a grand staff with a complex texture. The bottom system (mm. 51-53) shows a similar structure but with different melodic and harmonic details. A double bar line is present between the two systems, indicating a comparison of two distinct musical passages.

equivalent; both measures serve as the conclusion to a B section, and one can see the similar thematic material in each layer of texture. In the right hand of the piano in both measures, we see the progression of pitch classes F-A-C[#]-E-C. Measure 52 is an elongation of m. 51. It thus follows that mm. 51-52 correspond with m. 16 (the end of section B) and m. 53 corresponds with m. 17 (the beginning of the second A section). Consequently, m. 53 represents the final return of A. It is possible to consider an alternate reading of the previous analysis. The presence of the B^b/B dyad in m. 51 offers supporting evidence that one could plausibly consider m. 51 to be the final return of A in that it presents pc material indicative of the return of A. Measure 51 would therefore represent a superimposition of the concluding measure of section B, as well as the return of A. It is, however, a natural corollary that the same pc material

in m. 16 (the B^b/B dyad and the B^{b+} sonority) returns in m. 51, a fact that weakens this argument. Having set forth the fundamental constituents of the work, the following discussion brings to light the harmonic and melodic components as well as symmetrical implications that are reflected in the large-scale structure. Furthermore, we shall see that the formal elements of *Serenata* relate to the universal compositional goals of the work.

The opening eight bars (through the downbeat of m. 9) serve as the *theme*, shown in Example 3.3. Only in retrospect do we learn that these measures unveil the harmonic and melodic compositional goals of *Serenata*. Skalkottas presents harmonic and melodic components of C major as separate entities throughout the work. He does not unite these components until the end of the work, where C major is finally confirmed. The following analysis elucidates the compositional intricacies of the *theme*.

The bass line of the *theme* implies primary harmonies of C major: I, V, and V/V. The diagram in Figure 3.3 shows a loose symmetrical array of mm. 1-8, which functions as a harmonic anacrusis to C in m. 9. Measure numbers in the diagram indicate the occurrence of each bass pitch. Measures 1-8 present the complete V chord; $\overset{\wedge}{3}$, which serves as the primary “tonal” scale degree in C major; and the incomplete V/V. I_3 is the row form that comprises m. 9. Hence, by default, the bass note in hexachord 2 of m. 9 should be pc D instead of pc C. Skalkottas elevates the importance of pc C by choosing it to replace the D, which would therefore complete the I_3 aggregate.

The *theme* also contains an implied I, vi, IV, V, I progression embodied within the thematic material. Example 3.3 illustrates this progression. The criteria for choosing each pitch circled in Example 3.3 is based on the fact that each of these pitches begins a new row form, except for pc G in m.7, which concludes the phrase. Pitch-class C in m. 3 begins the I_3 trope; pc A in m. 4 initiates the free interpretation

of the I_3 trope. The opening theme is repeated in m. 5 at P_5 , which expresses a fifth relation reminiscent of functional harmony, also commonly used by Schoenberg and Webern. The T_7 relation is present between dyads B^b/B and $F/F^\#$ on the downbeats of mm. 1 and 5. Although presented here at the local level, these dyads ultimately become structurally significant at the background level. Subsequently, the permutation of the theme at P_5 (m. 5) represents the composing out of the subdominant harmony of C major; we see its natural progression to V (G) in mm. 7-8. Thus, the *theme* unfolds the progression as follows: I (m. 3), vi (m. 4), IV (m.5), V (m. 7), I (m. 9).

Example 3.3. The *theme*, mm. 1-8 (through the downbeat of m. 9). The implied I, vi, IV, V, I progression unfolds as follows: I (m. 3), vi (m. 4), IV (m. 5), V (m. 7), I (m. 9).

Andantino moderato

The musical score is written for a single melodic line (bass clef) and piano accompaniment (treble and bass clefs). The tempo is marked *Andantino moderato*. The first system (mm. 1-4) begins with a half note B^b and a dotted half note B in the bass line, and a piano accompaniment of eighth notes. The second system (mm. 5-8) begins with a half note F and a dotted half note $F^\#$ in the bass line, and a piano accompaniment of eighth notes. The dynamics are marked *p espr.* and *pp*.

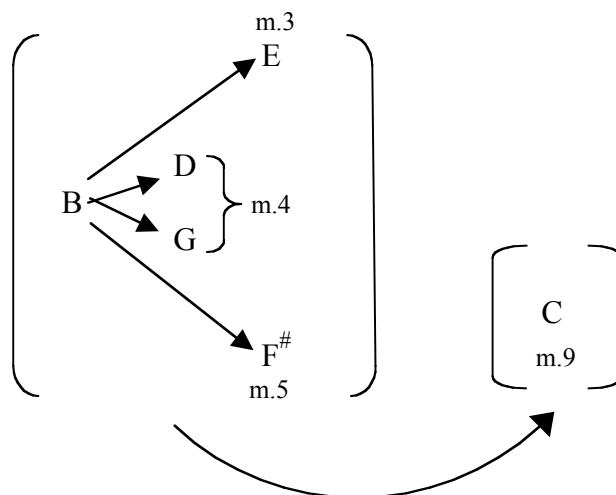


Figure 3.3. Loose symmetrical presentation of the “harmonic anacrusis” to pc C in m. 9. The figure represents mm. 1-9, shown in Example 3.3.

Venturing beyond the boundaries of the *Grundgestalt* and the *theme*, we find that throughout *Serenata* local bass reiterations that imply C major, specifically pcs C, E, G, and B, reflect the significance of C major. Each bass note is introduced as each of the formal sections of the rondo unfolds. Figure 3.4 shows each section of the rondo and the bass note it introduces. From the previous discussion we see how C emerges in the first B section, m. 9. The first return of the A section in m. 17 introduces E as its bass note throughout. Section C (m. 24) opens with pc C as its lowest pitch and also presents B and G in mm. 28-30. The final returns of both A and B (m. 35 and m. 43) closely follow the material of the opening A and B sections; there are three measures in which Skalkottas places C in the bass where it did *not* occur in the first sixteen bars (m. 40, which is equivalent to m. 4, and mm. 49-50, which are equivalent to mm. 13-14).

Section	A	B	A	C		A	B	A
Measure	1	9	17	24	28-30	35	43	53
Bass Note	B	C	E	C	B, G	B	C	C/C [#] Representative of P ₀

Figure 3.4. Diagram that indicates each section of the rondo with its corresponding bass note.

There are other harmonic components contained within the C section that exceed the significance of the presentation of mere bass notes that imply C major. Both the superimposed rows at the minor sixth and the cello's thematic gesture in mm. 31-32 are equally significant in establishing the role of C major at the background level. This is the first occurrence of either of these compositional gestures. Example 3.4 (p. 42) shows section C in its entirety. The new thematic gesture that concludes this section (mm. 31-32) outlines perfect fifths that imply I, V, and V/V in C major. Example 3.4 indicates the implied harmonies; G-D implies V, D-A implies V/V, and C-G implies I. Seemingly, Skalkottas deliberately draws attention to these measures through the use of harmonics, new thematic material, and the aurally distinct outlining of the drone. He elevates the significance of these measures through the use of such distinct compositional features. Moreover, these measures are reminiscent of musical gestures that mark a retransition. The appropriate harmonies are present, but the return of A in m. 35 brings the wrong "key," or row form, P_T. Measures 31-32 anticipate C major, or P₀, but they must await the next return of A for the realization of C major.

Skalkottas' developmental process in section C includes the superimposition of row forms at the minor sixth. He superimposes P_E and P₃ in the first phrase (mm. 24-27), and P₆ with P_T in mm. 28-30. Subsequently, Skalkottas implements this same compositional tool in the final B section, mm. 43-50. I₃ and I₇ are superimposed in

the first phrase (mm. 43-38), and I_9 and I_1 are superimposed in the second phrase (mm. 49-50). Skalkottas superimposes these row forms in the cello at the minor sixth just as he did in section C. However, we see in the piano that he superimposes hexachord 2 of I_7 , now at the major third. The distinction between the minor sixth and the major third bears little significance here other than the fact that they both represent interval-class 0/4, which reflects the major mode of the work. Through the constant reiteration of interval-class 0/4 throughout the last thirty measures, Skalkottas persistently reminds the listener that the work is based on the major mode. Accordingly, *Serenata* presents no modal issues as we shall see in the analysis of *Tender Melody* in Chapter 4. Only on two occasions do we see structural occurrences of pc C superimposed with E^b (m. 9 and mm. 33-34). These references, however, present no uncertainty with regard to the issue of mode.

In light of Skalkottas' use of simultaneous rows at the major third, the final measure now makes musical sense, particularly, harmonic sense. The motive $E-C^\#-D-D^\#-E$, shown in Example 3.5 (through the use of larger noteheads, p. 44), represents the superimposed row (or partial row) at the minor sixth, which is a natural compositional corollary based on a previous compositional premise. Thus we see how the process of superimposition enables the harmonic realization of C major in the final measure.

At the background level there exists an ascending stepwise progression from P_T to P_0 . By examining the row forms used at each formal division of the rondo, we find a "modulation" through the twelve-tone areas shown in Figure 3.5. The work progresses from P_T (B^b/B) to P_E ($B/B^\#$) to P_0 ($C/C^\#$). Figure 3.5 and Example 3.6 (p. 45) show the stepwise ascent from B^b-B-C in hexachord 1 of each row, and $B-B^\#-C^\#$ in hexachord 2 of each row. (The paired dyads are bracketed in Example 3.6.) The stepwise ascent explains Skalkottas' reason for using $B^\#$ instead of C natural in the bass of m. 24; this spelling conveys the ascending voice leading. From Figure 3.5 we

Example 3.4. Section C, mm. 24-34. Final B section, mm. 43-50. Implied harmonies, I, V, and V/V are bracketed in mm. 31-32. Superimposed row forms (hexachords) and corresponding measure numbers: mm. 24-27, P_E and P_3 ; mm. 28-30, P_6 and P_T ; mm. 43-48, I_3 and I_7 ; mm. 49-50, I_9 and I_1 . (Each circled pitch denotes the *first* pitch of each “Hexachord 1,” and the *second* pitch of each “Hexachord 2.”)

24 P_E - Hex 2
 P_3 - Hex 2
 P_E - Hex 1
 P_3 - Hex 2

26

28 P_6 - Hex 2
 P_T - Hex 1
 P_6 - Hex 1
 P_T - Hex 1

30

V/V

V

I

32

V/V

V

I

poco rall.

poco rall.

//

43

45

Example 3.5. Superimposed row at the minor sixth, motive E-C[#]-D-D[#]-E, m. 54.

see that this background level progression derives from the first A section, the developmental C section (m. 24), and the final A section (m. 53). Because each row form is organized according to superimposed hexachords, one can specifically refer to them as twelve-tone harmonies. Referring to these row forms as twelve-tone harmonies is particularly fitting since the harmonic goal is to reach the “key” of C major,

rather than the mere twelve-tone area of P_0 . In this case, it is appropriate to say that Skalkottas creates a harmonic progression through twelve-tone areas.

Section	A	C	A
Measure	1	24	53
Row Form	P_T	P_E	P_0
Hexachord 1	B^b	B	C
Hexachord 2	B	$B^\sharp$	$C^\sharp$

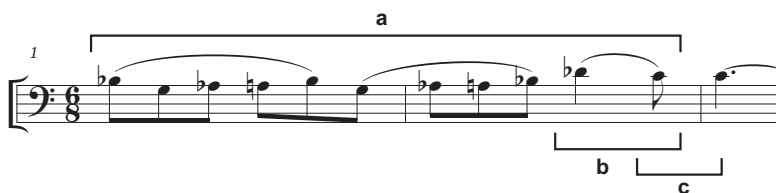
Figure 3.5. The background level progression from P_T to P_0 .

Example 3.6. Stepwise harmonic progression at the background level, P_T - P_E - P_0 , mm. 1, 24, and 53.

The musical score for Example 3.6 consists of three systems, each representing a different measure in the piece. Each system is written for piano, with a bass line and a treble line. The first system, labeled '1' and 'B/B^b', shows a bass line with a series of eighth notes and a treble line with a series of quarter notes. The second system, labeled '24' and 'B[#]/C', shows a more complex bass line with many sixteenth notes and a treble line with a series of quarter notes. The third system, labeled '53' and 'C[#]/C', shows a bass line with a series of eighth notes and a treble line with a series of quarter notes. The notation includes various musical symbols such as notes, rests, and accidentals.

I shall now explore the thematic and motivic components that support the gradual emergence of C major and show how they are manifest at the structural and universal levels. Thematic and motivic gestures within the *Grundgestalt* reflect the work's universal melodic goal. Three local motivic articulations within mm. 1-2 play a significant role at the background level and foreshadow the eventual fulfillment of the melodic compositional goal unveiled in the final measures. Example 3.7 denotes these three motives, *a*, *b*, and *c*. The opening thematic hexachord, indicated as motive *a*, represents the primary thematic material of the work. Motive *b*, embodied within hexachord 1, signifies a “falling gesture” of a semi-tone or whole-tone descent, which we find later in the work. Lastly, motive *c* possesses the greatest significance of the three motives at the universal level, as demonstrated below. Further, an explanation of Skalkottas' use of hexachordal troping in m. 3 more clearly demonstrates how local thematic articulations eventually assert themselves as background level events. As previously stated, both hexachords of I_3 in m. 3 appear as tropes (previously shown in Example 3.1, p. 33). More importantly, Skalkottas not only begins the I_3 trope with pc 0, he begins the I_3 trope with the 0/4 dyad that we find on the last beat of m. 54 (Example 3.5, p. 44). Incidentally, the 0/4 dyad in m. 3 serves as a local articulation of the 0/4 dyad manifest at the background level.

Example 3.7. Three melodic motives, *a*, *b*, and *c*, mm.1-2 (through downbeat of m. 3).



Skalkottas uses motive *a* to subtly assert C major through the thematic material. By comparing mm. 17-20 (the opening measures of the second A section), with

mm. 1-4, shown in Example 3.8, we see that for the first time, Skalkottas provides a hint of the significance of C major expressed through the thematic material in mm. 19-20. The melodic line in mm. 19-20 states motive *a* at P_0 . Following the completion of motive *a* in mm. 17-18, seemingly, m. 19 should naturally follow the thematic material (as well as a trope-like configuration of a given row form) set forth in m. 3. On the contrary, Skalkottas uses pc C in m. 3 as a “compositional catalyst” for m. 19; by using a trope in m. 3 and by beginning the I_3 trope with the incorrect pc, Skalkottas sets forth a premise of compositional freedom related to mm. 3-4. Incidentally, m. 19 deviates from the material in m. 3 and declares the opening thematic motive *a* at P_0 . He does, however, preserve the 0/4 dyad from m. 3; C and E occur on the downbeats of mm. 3 and 19 in the melody and the bass. Subsequently, the musical events within mm. 19-20 shed light on the compositional freedom within mm. 3 and 4. More importantly, however, motive *c*, as it appears in Example 3.7, emerges from a mere local articulation to a higher level musical event that signifies the first thematic assertion of C major. Thus, motive *c* foreshadows the events in mm. 19-20, and, as we shall soon see, it also prefigures thematic events in the final measures related to the compositional schema at the universal level.

Motive *b* appears as a local articulation that continues to manifest itself at higher structural levels as the work progresses. Motive *b* gradually emerges from the local level to the phrase level and finally asserts itself at the large-scale structural level. Within the first eight measures, Skalkottas heightens the significance of motive *b* by altering its function within each phrase. Example 3.9 indicates the placement of motive *b* within the two phrases of section A. Skalkottas rhythmically augments the opening thematic segment (hexachord 1) such that it spans four bars and embodies the entire second phrase, mm. 5-8. Thus, motive *b* no longer serves to conclude a phrase *segment*, but now concludes the first A section. Skalkottas uses the aug-

Example 3.8. Comparison of mm. 1-4 to mm. 17-20.

This musical score compares two sections of a piece. The top system, labeled with a measure number '1', shows measures 1-4. The bottom system, labeled with a measure number '17', shows measures 17-20. Both systems are in 6/8 time and feature a piano accompaniment with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The key signature has one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 3.9. Placement of motive *b* within section A, mm. 1-8.

This musical score illustrates the placement of motive *b* within section A, measures 1-8. The score is in 6/8 time and features a piano accompaniment. The tempo is marked 'Andantino moderato'. The dynamics are marked 'p espr.' (piano, expressive) and 'pp' (pianissimo). The key signature has one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. Motive *b* is indicated by a bracket over a specific melodic phrase in the right hand of the first system.

mented version of the theme throughout the work, save one occasion, mm. 17-18. Example 3.9 also shows that within the first two phrases the resolution of motive *b* emphasizes pitch classes C and G, yet another accentuation of $\hat{1}$ and $\hat{5}$ within the *theme*.

As the music progresses to the return of A in m. 17, motive *b* asserts itself on a structural level. The descending musical gesture, C-B^b, denoted in Example 3.10, leads into the return of A and its opening thematic statement at P_T. More importantly, motive *b* becomes even more significant when discussed in relation to the motivic gesture in the final measures and its correlation with the compositional goal of C major. Example 3.10 shows the motivic comparison between mm. 16-17 and mm. 51-54. Note that in mm. 16-17, C descends to B^b whereas in m. 51, C does not descend but is reiterated through m. 53. C “holds on” and serves as the thematic fulfillment of C major. By placing motives *b* and *c* in conjunction with one another, we realize the connection between them. Motive *c* serves as the compositional fulfillment of motive *b*. The descending motive pervades the work until it is finally rendered in its completed form in order to unveil the melodic fulfillment of C major. Just as the infamous C[#] in the *Eroica* continues to abruptly interrupt the theme until such time that Beethoven presents the fulfillment of the theme in m. 341, similarly, the B^b of motive *b* interrupts the onward progression toward C major until m. 51, at which time motive *c* prevails over motive *b* and realizes its thematic mission. That the structural realization of motive *c* coincides with the thematic motive stated at P₀ provides further support that m. 53 represents the true return of A stated in its ideal form. In retrospect, the reiteration of pc C from mm. 2-3 prefigures the concluding thematic events, the completion of the melodic goal. Thus we see how Skalkottas articulates and realizes motive *c* at the universal level.

Within the last four measures the compositional goal, represented by the C/C# dyad, comes to fruition as melodic and harmonic components unite. Example 3.10

Example 3.10. Comparison of motive *b* within mm. 16-17 and mm. 51-54.

The image displays two musical staves, each consisting of a treble and a bass clef staff joined by a brace. The top system is labeled with the measure number '16' at the beginning. It features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. A bracket labeled 'b' spans across measures 16 and 17, indicating a specific motive. The tempo marking 'a tempo' is placed above the treble staff in measure 17. The dynamic marking 'mf' is placed below the treble staff in measure 17. The bottom system is labeled with the measure number '51' at the beginning. It also features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The dynamic marking 'p' is placed below the treble staff in measure 51, and 'pp' is placed below the bass staff in measure 51. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes beamed together.

shows these final measures, mm. 51-54. At the point in which Skalkottas reiterates pc C and no longer resolves it to B^b (m. 51), he superimposes the dominant harmony in the cello. Thus we see the first unification of the melodic and harmonic components of C major. Measures 53-54 also present harmonic components in conjunction with melodic components. First, we see the superimposition of $C/C^\sharp$, representative of both hexachords within P_0 , similar to the superimposition of B^b/B in the opening measure. Secondly, the final thematic statement includes the superimposed row (or row fragment) at the minor sixth, which further suggests C major. Finally, Skalkottas concludes the work with superimposed tonic and dominant harmonies; these harmonies are superimposed throughout the last four measures as illustrated in Example

3.10. Further, mm. 53-54 state the opening tetrachord of motive *a* at P_0 . These two motivic statements at P_0 represent the completion of the melodic component of the compositional goal.

One may question why Skalkottas chose to state only the opening tetrachord of motive *a* (or five-note fragment by including the repetition of C) as opposed to the entire hexachord. The answer is found in m. 20. As previously discussed, mm. 19-20 state the first presentation of the thematic material at P_0 . We see that the conclusion of this motive, when stated in its entirety, ends with E^b resolving to D, hence, motive *b*. In mm. 53-54, the tetrachord, C-A-B^b-B, resolves to C (just as it does in m. 19 at the beginning of the tetrachordal reiteration). Since pc C represents the melodic completion of the compositional goal, the presence of pitch-classes E^b and D from the thematic hexachord is not warranted in the final measures. Upon its resolution to pc C, the final motive is complete in and of itself.

In m. 51, the cello presents yet another motive, $F^\sharp$ -G, that progresses from a local articulation to a significant harmonic role at the universal level. The first appearance of $F^\sharp$ -G (the inversion of motive *b*) occurs in the bass in mm. 4-5. Example 3.11 shows this motive and its subsequent occurrences, and the $F^\sharp$ -G motive is labeled as motive *d*. From the earlier discussion of the *theme* and the harmonic implications therein, we have already seen that the local articulation of this motive in mm. 4-5 represents the implied harmonies, V and V/V. Further, motive *d* occurs in m. 15 to conclude the I_9 statement of the row. For comparison, mm. 15-16 and mm. 49-51 are shown in Example 3.11. Skalkottas now brings to fruition the harmonies encapsulated within the *theme*. As a result of the superimposed I_9 and I_1 row forms in mm. 49-52, the pitches G and B naturally coincide in mm. 51-52. Certainly, Skalkottas' use of the I_9 row form in mm. 13-16 is no arbitrary choice. The complete G major triad is present in the *theme* (see Figure 3.3, p. 39), and mm. 51-54 bestow the reali-

zation of this dominant harmony. Accordingly, because $F^\sharp$, in fact, resolves to G, motive *d* embodies the implication of V/V, also present in the *theme*.

In retrospect, we see that the significance of each motive, *a*, *b*, and *c*, escalates as the music progresses. As the music unfolds, the interpretive meaning of each motive continues to change as we see each motive rise from a mere local articulation to a more significant structural level. Ultimately, motives *a* and *c* become musical events at the background level in that they represent the fulfillment and thematic assertion of C major. Furthermore, in the final measures, Skalkottas brings to fruition the unification of the melodic and harmonic components of C major. Over the course of the work, one could say that Skalkottas “modulates” to the twelve-tone area of P_0 and that he concludes the work in/at P_0 . That C major represents the universal compositional goal is further supported through symmetrical references, as will be explained below.

The compositional schema at the background level suggests a symmetrical relation around pitch classes C and E. This fact further supports the argument that the arrival of C major serves as the universal compositional goal. Symmetrical references not only exist within the large-scale structure but are also determined by a more local analysis. Just as the thematic motives within the *Grundgestalt* prefigure musical events at the background level, similarly, loose symmetries within the *theme* that suggest C major prefigure the existence of large-scale symmetries around pitch classes C and E. Figure 3.6 illustrates the symmetrical relationships that appear melodically (cello) and harmonically (left hand piano) within the *theme*. I refer to the symmetrical suggestions in the *theme* as “loose” symmetries in that pitch classes D and G are not equidistant from B. Subsequently, the presence of symmetrical gestures within the *theme* in conjunction with their harmonic implications set forth a compositional premise that warrants further development and exploration later in the work.

Example 3.11. Motive *d*, F[#]-G, mm. 4-5, 15-16, and 49-52.

The musical score is presented in four systems, each with a bassoon staff and a piano grand staff (treble and bass clefs). The time signature is 8/8. The key signature has one sharp (F#).

- System 1 (mm. 4-5):** The bassoon plays a melodic line starting on a whole note F#4, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment consists of a bass line with a whole note F#3 and a treble line with a whole note F#4.
- System 2 (mm. 15-16):** The bassoon continues the melodic line. The piano accompaniment features a more active bass line with eighth notes and a treble line with a whole note F#4.
- System 3 (mm. 49-50):** The bassoon plays a melodic line. The piano accompaniment is more complex, with a bass line featuring eighth notes and a treble line with a whole note F#4.
- System 4 (mm. 51-52):** The bassoon plays a melodic line. The piano accompaniment features a bass line with a whole note F#3 and a treble line with a whole note F#4. The dynamic marking *pp* (pianissimo) is indicated.

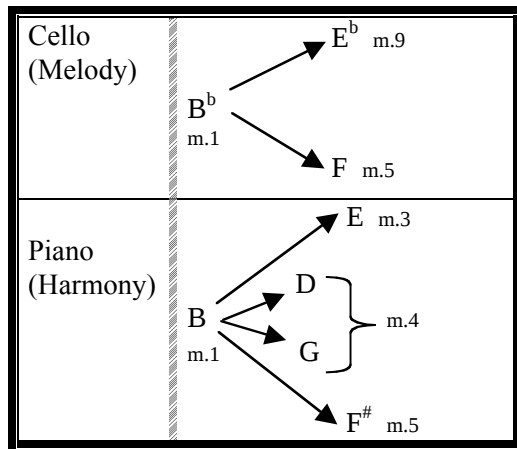


Figure 3.6. Symmetrical relationships that appear melodically and harmonically within the *theme*.

Foremost, Skalkottas encloses the work within two dyads, B^b/B and $F/F^\sharp$, which form a symmetry around pitch classes C and E. We again encounter these fifth related dyads. In this case, however, Skalkottas alters the relationship between the dyads so that they are now related symmetrically. Example 3.12 indicates each dyad in mm. 1 and 54. Skalkottas creates a relationship between the first and last measures by placing the dyads at the outermost structural points; they appear on the first and last beats of the work. Figure 3.7a shows the symmetrical relations around pitch classes C and E. Figure 3.7b more clearly represents the paired dyads, their temporal placement, and their relation to pitch classes C and E. The position of the dyads within the array also reflects their structural placement within the piece in that dyad B^b/B occurs at the opening, dyad $F/F^\sharp$ occurs at the end, and $C^\sharp$ and E^b are centrally placed in relation to the former dyads. Clearly, dyads B^b/B and $F/F^\sharp$ exist at the background level due to the significance of their structural placement and their symmetrical relation to the C/E dyad.

Example 3.12. B^b/B and F/F[#] dyads, mm. 1 and 54.

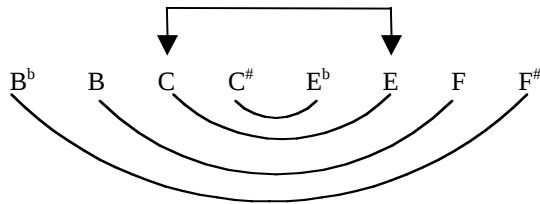


Figure 3.7a. Symmetrical relations around pitch classes C and E.

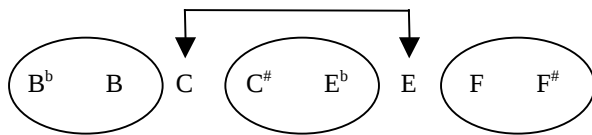


Figure 3.7b. Symmetrical representation of paired dyads and their temporal placement in relation to pitch classes C and E. Paired dyads are as follows: B/B^b, C[#]/E^b, and F/F[#].

C[#] and E^b represent the internal boundary notes, and Figure 3.8 reflects their central temporal placement within the work. C[#] and E^b not only assert themselves as prominent pitch classes with regard to their structural placement and duration; significantly, C[#] and E^b are placed symmetrically within the work. Figure 3.8 shows the

placement of the two prominent presentations of pitch classes $C^\sharp$ and E^b . The first presentation appears in mm. 21-23, twenty measures into the piece; the second presentation occurs in mm. 31-34, approximately twenty measures from the end of the work. Example 3.13 (p. 58) shows the musical context in which these pitch classes assert themselves structurally. Each presentation leads into the return of a new section of the rondo; mm. 21-23 lead into the C section (m. 24), and mm. 31-34 lead into the return of A (m. 35). From Figure 3.8 we see that section C lies at the true centrality of the work and covers the divide between the two symmetrical presentations of the internal boundary notes. Figure 3.8 also brings to light the symmetrical underpinnings at work within the large-scale structure. Figure 3.8 denotes three divisions of the work as Parts I, II, and III. We see that Parts I and III are equally divided by Part II which represents the developmental C section of the rondo. Figure 3.8 illuminates the structural and respective symmetrical balance within the work. Further, $C^\sharp$ and E^b are also emphasized rhythmically in that the dotted half notes in mm. 21-23 and 31-33 serve as the longest durations of the work.

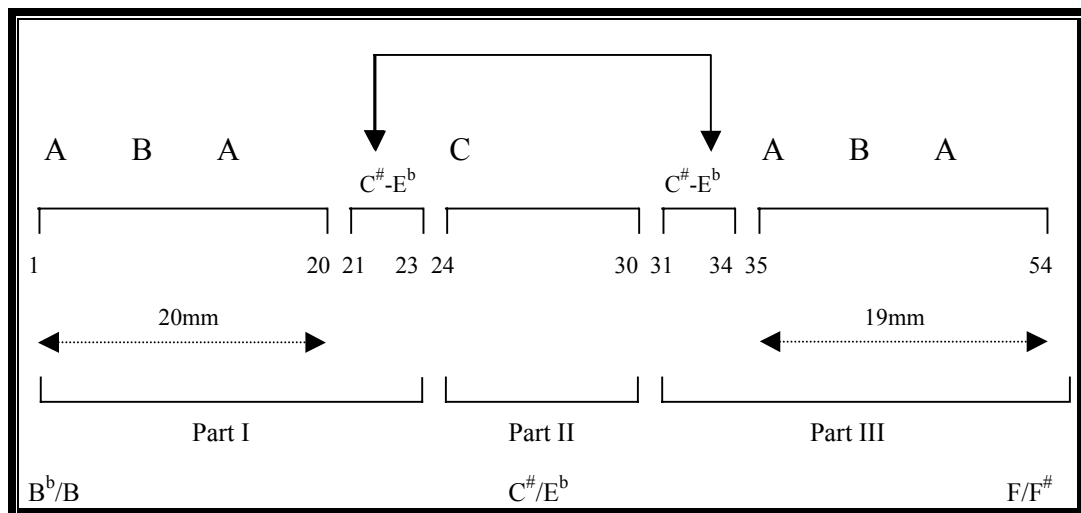


Figure 3.8. Symmetrical placement of the two presentations of the internal boundary notes, $C^\sharp$ and E^b .

In mm. 20-24 of Example 3.13, we see that E^b and $C^\sharp$ create a stepwise descent from E-C in the bass. Each measure (21-23) contains a complete aggregate that does not derive from the original row, nor are they derivatives of each other. I refer to these aggregates as “freely placed aggregates.” (Beat two of m. 8 also contains a freely placed aggregate.) Three pitch-class sets comprise each aggregate: (0258), (01369), and (037). Each (037) triad in the bass represents the E^b , $C^\sharp$, and C minor triads, which indicate the significant pitch classes at work within these measures. Further, mm. 31-34 also contain freely placed aggregates. Measures 31 and 32 contain the same aggregate; the aggregate is missing pc 6, however. Measures 33-34 contain a complete aggregate. Hence, the use of freely placed aggregates exhibits yet another compositional liberty within the twelve-tone process.

A more local analysis supports even further the existence of symmetrical references throughout the work. As previously stated, the background level dyads, B^b/B and $F/F^\sharp$, enclose the work. Within the first and last measures, these same dyads are also articulated at the local level in succession or superimposition with the dyads at the background level. The brackets in Example 3.14a (p. 59) show that $F^\sharp$ and F successively follow B in m. 1, and B^b and B appear superimposed with $F/F^\sharp$ in m. 54. It may be coincidental that in m. 54 the local articulation of B^b/B (already established as a background level event) is contained within the statement of the thematic motive at P_0 (also a background level event); if Skalkottas unintentionally combined two background level gestures, it is an uncanny coincidence. As a result of the local articulations of the two dyads, each of the enclosing measures (mm. 1 and 54) contains all four pitch classes of the background level dyads. Thus we see large-scale symmetries reflected on the local level.

Example 3.13. The musical context of pitch classes $C^\sharp$ and E^b , mm. 20-24 and 31-35.

20

C Section

23

31

A Section

34

Example 3.14a. Local articulations of the B^b/B and $F^\sharp/F$ dyads that appear superimposed with or in close succession with those dyads at the background level, mm. 1 and 54.

The image displays two musical staves, measures 1 and 54. Measure 1 (left) shows a bass staff with a melodic line containing a B^b/B dyad and a piano staff with a similar melodic line containing an $F^\sharp/F$ dyad. Measure 54 (right) shows a similar structure with the B^b/B dyad in the upper staff and the $F/F^\sharp$ dyad in the lower staff, both explicitly labeled.

Throughout the work, other references of these prominent dyads appear as structural occurrences. For example, the dyad $F/F^\sharp$ serves as a means to return to B^b/B at the return of A in mm. 34-35, shown in Example 3.14b. As demonstrated earlier, the internal boundary notes of the array, $C^\sharp$ and E^b , play a prominent role within the work. Similarly, the outer boundary notes, B^b and $F^\sharp$ also appear superimposed at structural points. Example 3.14b illustrates two primary instances that occur in mm. 16-17. Measure 16 shows the superimposition of B^b and $F^\sharp$ contained within the B^{b+} triad. Also noteworthy is the superimposition and close positioning of B^b and $F^\sharp$ (B^{b+} triad) with B and F within the same measure. Incidentally, m. 16 derives from m. 8. The ascending gesture in the cello (m. 8) is similar to the ascending gesture in the piano in m. 16. In addition, we find the skeleton of the B^o triad from m. 8 present in m. 16, also shown in Example 3.14b. Thus, it follows naturally that, as the piece progresses Skalkottas illustrates and signifies compositionally the expansion of the symmetries around pitch classes C and E; for the purposes of this paper, I will call this technique the “process of symmetrical expansion.” Measures 8 and 16 represent the first structural occurrences of the two symmetrical triads, B^o and B^{b+} . Skalkottas first presents B, (D), and F in m. 8, then presents them in conjunction with the outer

boundary notes, B^b , (D), and $F^\sharp$ in m. 16. The compositional treatment as well as the structural placement of these two triads denotes the progression and expansion of the symmetrical boundaries. Although this technique is articulated at a structural level, it of course proves to be of lesser significance in relation to the universal compositional process. (That B^o and B^{b+} suggest pc D as the axis of symmetry will be addressed below.) Further, the return of A in m. 17 also presents the superimposition of B^b and $F^\sharp$. It seems as though the superimposition of B^b and $F^\sharp$ in m. 17 exists as a natural corollary because they occur superimposed for a fleeting moment in m. 1. In m. 17, however, $F^\sharp$ asserts more significance through its lengthened rhythmic value. Finally, we find B^b and $F^\sharp$ superimposed in m. 51, a musical gesture similar to the one in m. 16 in that each of these measures serve to conclude section B.

Example 3.14b. Other structural occurrences of dyads B^b/B and $F/F^\sharp$, mm. 8, 16-17, 34-35, and 51.

The image displays four musical excerpts from a score, labeled with measure numbers 8, 16, 34, and 51. Each excerpt consists of a piano (p) and vocal (v) staff. Measure 8 shows a piano accompaniment with a vocal line. Measure 16 shows a piano accompaniment with a vocal line. Measure 34 shows a piano accompaniment with a vocal line. Measure 51 shows a piano accompaniment with a vocal line.

Thus we see that symmetrical relations around pitch classes C and E exist at the universal and local levels. Skalkottas encloses the work with two paired dyads, B^b/B and $F/F^\sharp$, which manifest their significance at the background level in that they encapsulate the large-scale structure, and they form a symmetrical relation around pitch classes C and E, representative of the compositional goal. It is evident that the boundary notes of the array, $B^b-F^\sharp$ and $C^\sharp-E^b$, play a prominent role within the work and appear not only as local articulations, but are also realized at a structural level. Furthermore, such symmetrical references undeniably support the fact that C major serves as the compositional goal of *Serenata*.

The pervading presence of the augmented triad reflects the general compositional process on which the work is based, in that it conveys the idea of symmetry and expresses a T_4 relation among its chord members. Foremost, we find the symmetrical relation of the augmented triad embedded within the process of the superimposition of rows. By superimposing particular row forms and hexachords, Skalkottas further integrates the relationship between the process of symmetry and the T_4 relationship. Example 3.15 shows the superimposed rows and hexachords found in mm. 24, 28, 43, and 49. It has already been established in the above analysis that the superimposed row forms within these measures possess a T_4 relation. Hexachord 2 of one of the row forms creates an additional T_4 relation, as indicated in Example 3.15. Adding hexachord 2 to the musical equation results in an augmented triadic relation. Figure 3.9a (p. 63) delineates the pitches, hexachords, and row forms that create an augmented sonority. The diagram in Figure 3.9b (p. 63) shows that the *second* pitch of hexachord 2 completes the augmented triad. In the music, the *first* pitch of hexachord 2 either appears isolated in the bass, or does not appear at all. To delineate further, m. 24 of Example 3.15 shows P_E and P_3 in the right hand of the piano, and hexachord 2 of P_E is superimposed in the thematic material of the cello. Thus, the representative pitch classes, G, B, and $D^\sharp$, constitute the augmented sonority that begins this phrase.

(The B[#] in the bass represents the first pc of hexachord 2, P_E.) In m. 28, rows P₆ and P_T are superimposed in the piano, and hexachord 2 of P_T is found in the cello; D, F[#], and A[#] form the augmented triad. Likewise, m. 43 of Example 3.15 shows I₃ and I₇ in the cello, and hexachord 2 of I₇ (beginning with B) in the piano. In m. 49, we find A, C[#], and E[#], which result from the superimposition of I₉, I₁, and hexachord 2 of I₁. Each of these examples denotes the beginning of a new phrase. (In each of these measures we also find a 0/4 dyad in the bass: G[#]-B[#] in m. 24, G-B in m. 28, C-E in m. 43 [E is in the right hand of the piano], and G[#]-B[#] in m. 49.) Embedded within each phrase is the 0/4/8 relationship, which not only exemplifies the augmented triad, its inherent symmetry, and interval-class 0/4, it also expresses a more general conception of *Serenata*'s compositional process.

Example 3.15. Superimposed rows and hexachords in mm. 24, 28, 43, and 49. (Each circled pitch denotes the *first* pitch of each “Hexachord 1,” and the *second* pitch of each “Hexachord 2.”)

The image displays four musical staves, each representing a different measure (24, 28, 43, and 49). Each staff is divided into a treble and a bass clef. The notation includes various hexachords and rows, with specific pitches circled to indicate the first and second pitches of 'Hexachord 1' and 'Hexachord 2'.
 - Measure 24: Bass staff shows P_E - Hex 2 with a circled G[#]. Treble staff shows P_E - Hex 1 with a circled G[#] and P₃ - Hex 1 with a circled C[#].
 - Measure 28: Bass staff shows P₆ - Hex 2 with a circled G. Treble staff shows P₆ - Hex 1 with a circled G and P_T - Hex 1 with a circled G.
 - Measure 43: Bass staff shows I₃ - Hex 1 with a circled B and I₇ - Hex 1 with a circled B. Treble staff shows I₇ - Hex 2 with a circled B.
 - Measure 49: Bass staff shows I₁ - Hex 1 with a circled A and I₁ - Hex 1 with a circled A. Treble staff shows I₉ - Hex 2 with a circled A.

Measure 24			Measure 28			Measure 43			Measure 49		
G	Hex 2	P _E	D	Hex 2	P _T	E ^b	Hex 1	I ₃	A	Hex 1	I ₉
B	Hex 1	P _E	F [#]	Hex 1	P ₆	G	Hex 1	I ₇	C [#]	Hex 1	I ₁
D [#]	Hex 1	P ₃	A [#]	Hex 1	P _T	B	Hex 2	I ₇	E [#]	Hex 2	I ₁

Figure 3.9a. Augmented triads that are created through superimposition, mm. 24, 28, 43, and 49. Each measure represents the beginning of a new phrase.

Measure 24			Measure 28		
	Hexachord 1	Hexachord 2		Hexachord 1	Hexachord 2
P _E	Ⓔ 89T21	0 Ⓔ 6543	P ₆	Ⓔ 34598	7 Ⓔ 10ET
P ₃	Ⓔ 01265		P _T	Ⓔ 78910	

Measure 43			Measure 49		
	Hexachord 1	Hexachord 2		Hexachord 1	Hexachord 2
I ₇	Ⓔ T9845	6 Ⓔ 0123	I ₁	Ⓔ 432TE	0 Ⓔ 6789
I ₃	Ⓔ 01265		I ₉	Ⓔ 0ET67	

Figure 3.9b. Delineation of hexachords used in Figure 9a. The pitches that create augmented triads are circled.

In retrospect, we see that the composing out of the augmented triad occurs as early as m. 1. Skalkottas' initial musical gesture denotes a surface level presentation of the B^{b+} triad. Example 3.16 and Figure 3.10 (p. 65) illustrate the composing out of various augmented triads at the most local level; we find B^b-D-F[#] in m. 1, F-A-C[#] in m. 5, F-A-C[#] in m. 9, and E^b-G-B in m. 14. Each of these local iterations denotes the beginning of a new phrase within the first A and B sections. More importantly, m. 16 embodies the two augmented triads that signify both phrases within section A (B^{b+}

represents the first phrase that begins in m. 1, F^+ represents the second phrase which begins in m. 5). Measure 16 can therefore be characterized as a condensed recapitulation of section A. It thus follows that each section of the rondo begins or ends with a presentation of the augmented triad. Consequently, the integral components that comprise Skalkottas' compositional process, the T_4 relation and its resulting symmetrical implications, are further reflected through the formal structure of the rondo. It is evident that the T_4 (or 0/4/8) relation permeates the breadth of the work.

The previous analysis clearly demonstrates that the compositional process is reflected in the augmented triad, specifically, the B^{b+} triad. Consequently, B^{b+} illuminates the increased significance of pc D. As the B^{b+} triad embodies the specific symmetries around C and E, it thus follows that pc D lies at the center of the array and serves as the true axis of symmetry. In light of this fact, one better understands the presence of pc D and its frequent appearance with the boundary notes, B^b and $F^\sharp$. The previous analysis illuminates the occurrence of the complete B^{b+} triad at the local level as well as structural levels. Figures 3.11a and 3.11b (p. 66) illustrate two arrays in which D functions as the axis of symmetry. Figure 3.11a more clearly reflects the augmented triad and its exact symmetries around pitch classes C and E, and therefore reflects the process of symmetry within the universal compositional schema. Figure 3.11b shows a customary representation of a point of symmetry and more clearly denotes the process of symmetrical expansion (a previously discussed concept), as related to the symmetrical B^0 and B^{b+} triads in mm. 8 and 16. These measures represent the first structural occurrences of the two symmetrical triads. Figure 3.11b reflects the musical presentation of the B^0 and B^{b+} triads in that it denotes their temporal placement in relation to each other, as well as their vertical presentation. Although Figures 3.7a and 3.7b (p. 55) of this chapter suggest a symmetry around D, these two arrays were discussed in the context of the temporal placement of $C^\sharp$ and

Example 3.16. The composing out of the augmented triad at the local level, mm. 1, 5, 9, and 14.

The musical score for Example 3.16 is presented in four systems, each corresponding to a specific measure: 1, 5, 9, and 14. Each system consists of two staves: a cello staff (top) and a piano staff (bottom). The piano part features a continuous eighth-note accompaniment. The cello part features a melodic line that moves from B^b in measure 1 to F in measure 5, E^{bb} in measure 9, and A in measure 14. The piano part features a continuous eighth-note accompaniment that changes in measure 5, 9, and 14.

	Measure 1	Measure 5	Measure 9	Measure 14
Cello	B ^b	F	E ^{bb}	A
Piano	F [#] D	C [#] A	G B	C [#] F

Figure 3.10. The composing out of the augmented triad at the local level, mm. 1, 5, 9, and 14.

E^b , in which pc D held no significant role and was thus not discussed as a point of symmetry. In light of the present analysis, however, pc D appropriates itself within the discussion of the universal compositional process and its relation to the augmented triad. In retrospect, one better understands the presence of pc D, its occurrence within B^0 and B^{b+} , and its role in the overall compositional process.

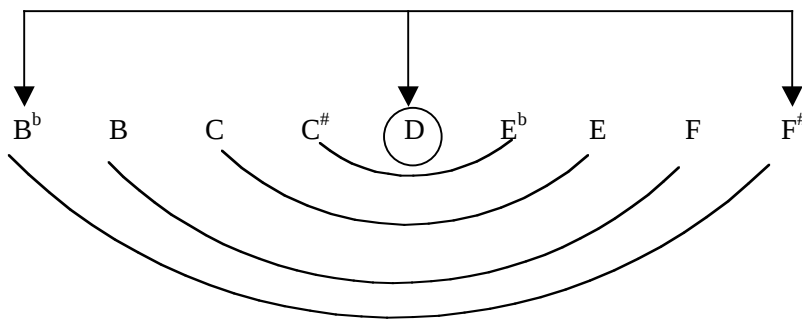


Figure 3.11a. Axis of symmetry around pc D. The augmented triad, B^b -D- $F^\#$, reflects exact symmetries around C and E.

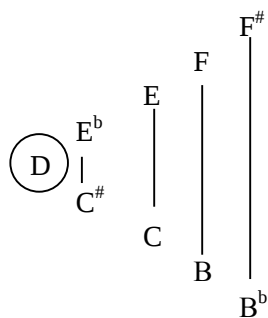


Figure 3.11b. Axis of symmetry around pc D. Reflects the temporal, structural, and vertical placement of the B^0 and B^{b+} triads.

The term *organicism* implies growth through cellular division, the growth of a living entity through the multiplication of cellular components. Metaphorically, orga-

nicism in music not only gives rise to the procreation of new motives, most significantly, organicism gives rise to a complete compositional process. A musical motive, or “motivic cell,” is *alive* in that it reproduces new motives, motives that bear resemblance to their original, while simultaneously acquiring their own unique and distinctive characteristics. At the conclusion of the organic process (the end of a work), the “final cellular division,” or the final motivic component vaguely resembles the motivic fragment (musical DNA) from which it was spawned. Such is the process of organicism. The organic process in composition is based upon a fundamental constituent from which the work derives: the *Grundgestalt*. The following evidence clearly determines that mm. 1-2 embody the basic shape of the work and thus represents the *Grundgestalt* that serves to propagate subsequent musical events.

Hence, Skalkottas’ initial musical gesture gives rise to the organic compositional process that governs the work. We find in m. 1: (1) the primary motivic material, (2) the presence of the augmented triad, which reflects the symmetrical process and the 0/4 relation at work within the piece, and (3) the implication of C major through the presence of specific pitch classes (B^b , B, F, and $F^\sharp$) that form a symmetrical relation around C and E. These compositional features contained within the opening measure permeate the breadth of the work and infiltrate every measure. A more detailed examination of m. 1 and the contents therein further illuminates the organic process that lies at the core of the work. It is no arbitrary notion or compositional coincidence that Skalkottas opens the work with the composing out of the augmented triad, specifically B^{b+} . B^b , D, and $F^\sharp$ are outlined in m. 1 and lie at the boundaries of the motivic gesture, as previously illustrated in Figure 3.10 (p. 65) and Example 3.16 (p. 65). B^b begins the primary thematic motive in the cello, $F^\sharp$ begins the accompanimental gesture in the piano, and D ends this gesture. Thus, encapsulated within one beat, we find a representative notion of the *general* compositional process, the more *specific* symmetrical process, and the implication of C major

through the presence of the representative symmetries around pitch classes C and E. The very placement of B^b , D, and $F^\sharp$ within m. 1 suggests a compositional awareness of the relationship between the local articulation of the augmented triad and its role in the overall compositional process. Of course, one can only speculate as to whether or not Skalkottas made a cognitive decision regarding the placement of these significant pitches. Further, over the course of the two full beats of m. 1, Skalkottas presents the composing out of the concluding thematic motive; the first five pitches stated at P_T in m. 1 comprise the concluding motivic gesture stated at P_0 in mm. 53 and 54. It is as if the piece “returned from whence it came,” suggesting that the roots of the work are grounded in m. 1. Furthermore, through its representative 0/4 relation conveyed through the composing out of the augmented triad, m. 1 suggests the first implication of the process of superimposition that begins in section C and continues throughout the rest of the work. In addition, we find the basis for the process of symmetrical expansion within m. 1. B and D, which also represent boundary notes of the opening motivic gesture, reflect the first implication of the B^0 triad in m. 8.

In this way, the motivic material contained within the opening measure generates subsequent musical ideas, techniques, and processes; each measure, each phrase, and each section is propagated by m. 1. Hence, the piece grows out of the opening measure in that the origin of particular measures, phrases, and sections can be traced directly to m. 1. Ultimately, the compositional features within the opening musical gesture reflect the large-scale compositional procedure, thus illuminating the organic nature of the compositional method. Thus we see the manifest presence of an organic process at work within *Serenata*.

CHAPTER 4

A Case Study in Tonal Serialism

The serial genre presupposes the absence of tonality, and it therefore presumes the absence of harmonic conflict equated with large-scale harmonic tension and resolution in tonal music. Josef Rufer states that harmonic tension in non-tonal music is replaced with other compositional elements that possess the capacity to create tension.¹ Consequently, harmonic conflict in serial composition stands subordinate to that of the compositional tension created through rhythmic development, motivic development, thematic, etc. It thus follows that harmonic tension in twelve-tone composition generally involves movement to or from a particular twelve-tone area as opposed to the digression away from a specific key, or tonic, as is the case in tonal music. I will show, however, that the assertion of tonal relationships within the serial process revives the possibility of harmonic tension in atonal music. *Tender Melody*, written in 1949 for cello and piano, does, in fact, produce harmonic conflict as equated with harmonic tension and resolution in tonal music.

In addition to harmonic conflict, Skalkottas creates a compositional schema that asserts a true tonality despite its twelve-tone process. *Tender Melody* exhibits more than mere tonal remnants as previously illustrated in *Serenata*; the music discloses an actual *key*. I will bring to light its manifest tonality through an examination of the formal structure, which reflects the principles of the traditional sonata model. Innate to the sonata form principle is the idea of conflict and resolution typically associated with the resolution of harmonic conflict in the recapitulation. Accordingly,

¹ Josef Rufer, *Composition With Twelve Notes Related Only to One Another*, translated by Humphrey Searle (London: C. Tinling and Company Limited, 1954), 27.

Tender Melody preserves those compositional features definitive of sonata principles and presents large-scale resolution of harmonic tension within a twelve-tone context. Together with harmonic tension, Skalkottas sets up an additional large-scale conflict, a *procedural* conflict related to the compositional technique and the formation of aggregates. Ultimately, the analysis demonstrates how the process of aggregate formation altogether relates to and reflects the work's harmonic plan. From two large-scale compositional conflicts, harmonic and procedural, arise an unparalleled manifestation of tonal relationships within a twelve-tone context. Consequently, *Tender Melody* depicts *twelve-tone tonality* in its truest sense.

Skalkottas organizes *Tender Melody* according to two independent row forms. Each row is combinatorial, though neither derives from the other through permutation; Row 1 is inversionally-combinatorial and Row 2 is all-combinatorial. Skalkottas does not exploit their combinatorial properties, and neither does he use transpositions of either row. Example 4.1 illustrates the first presentation of both rows. Row 1 comprises the thematic material for the work and is used exclusively in the cello; Row 2 comprises the harmonic material for the piece and is used exclusively in the piano. Because Skalkottas avoids permutation, each instrument reiterates a single row form throughout the work; the cello repeats Row 1, and the piano repeats Row 2.

The innate structure of each row form, as well as the relationship between the rows, fashions the origin of tonal implications within the work. Although the analysis reveals that Skalkottas seemingly asserts E^b minor over that of E^b major, here, the issue of modality is of significantly less importance than the fact that *tonality*, as related to functional harmony, arises from the musical texture. Aurally, *Tender Melody* imparts more than mere tonal suggestions; one hears tonal, scalar relationships as illustrated through solfege syllables throughout the analytical discussion.

Example 4.1. Initial presentation of Row 1 and Row 2, mm. 1-3. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.



Skalkottas arranges Row 1 such that the E^b minor triad (3, 6, T) is completed upon each return of the row, as shown in Example 4.1. Although the potential for the E^b minor tonality is present from the beginning of the work, its minor mode evades the listener for reasons such as the superimposed harmony in the piano, registral differences, and rhythmic placement. For instance, mm. 35-36 of Example 4.2 show that the tritone, B^b - E , serves as the prominent sonority due to the rhythmic placement of each pitch sounding on a strong beat. The rhythmic placement, in combination with pitch repetition and the gradual *crescendo*, renders even more emphasis to the tritone. Such compositional nuances aurally conceal the E^b minor sonority despite its linear presentation. Late in the work, however, this once latent triadic (tonal) relationship becomes aurally prominent as one recognizes E^b as *do*.

Skalkottas partitions Row 2 into tetrachords, which establish a harmonic basis for the piece and provide a foundation for “functional” harmony within the serial process. The brackets in Example 4.1 delineate the tetrachordal divisions of Row 2. The tetrachordal arrangement and almost unchanging, hypnotic repetition of Row 2 clearly indicate a harmonic framework intended for aural awareness. The piano accompa-

Example 4.2. Rhythmic placement of the tritone, B^b-E, mm. 35-36. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.



niment never deviates from the tetrachordal presentation of these harmonies; Skalkottas never partitions Row 2 into trichords or hexachords. The tetrachordal harmonic progression is almost always presented vertically as shown in Example 4.1, although two linear presentations of the progression occur in mm. 11 and 37 for the purpose of sectional delineation within the formal structure.

Skalkottas carefully chooses each tetrachord of Row 2 so that when heard in succession they progress in smooth stepwise voice leading and sound like a remnant of functional harmony. By isolating the piano part and playing these three chords as block chords, one hears a progression with E^b sounding like a tonic, and the diminished seventh sonority, D^{o7}, sounding like a dominant function. Although the superimposed major/minor third causes aural ambiguity of mode, E^b is still heard as a tonic. As the work progresses, Skalkottas gradually brings the E^b (minor) tonality to the fore. Skalkottas' choice of the second tetrachord, AMm, provides a smooth aural transition from tonic to dominant through stepwise motion. The smooth voice leading results from a pattern of symmetrical mirroring, shown by the arrows in Example

4.1 (p. 71). The arrows show that the voice leading in the right hand mirrors that of the left hand. The dyads in the right hand ascend a whole tone, then descend a semitone, while the dyads in the left hand *descend* a whole tone, then *ascend* a semitone. Further, when heard within the context of the “block-chord” progression, AMm sounds like a distorted subdominant function that progresses to the dominant harmony. Although A^b is the literal root of the subdominant in the key of E^b, one can still hear a distinguishable subdominant function. Consequently, the tetrachordal accompaniment renders a functional harmonic progression: tonic-subdominant-dominant-tonic, etc.

The interval-string of Row 2, shown in Figure 4.1a, further illuminates Skalkottas’ compositional technique and his use of tertian sonorities. The interval-string shows that he derives the row primarily from minor thirds, tertian relationships reminiscent of tonal harmony. The interval-string shown in Figure 4.1b, however, possesses more significance because it presents Row 2 as it appears in the music. Here, the interval-string more clearly demonstrates that his harmonic progression derives completely from tertian relationships that create functional harmonies. Figure 4.1b also indicates the set class and tonal classification of each tetrachord.

In retrospect, the fundamental constituents of the work include the repetition of a single row form, the repetition of a single harmonic progression, and the repetition of recurring rhythmic patterns. In light of the nearly incessant iteration of the aforementioned components, particularly the hypnotic harmonic ostinato, musical monotony seems inevitable. Although Skalkottas creates a musical fabric that suggests a minimalist tendency and should seemingly produce a texture of constant stasis, quite to the contrary, *Tender Melody* exemplifies a complex compositional procedure based on the formation of aggregates. Despite this iterative method there exists universal conflict and resolution related to the compositional technique, harmony,

Row 2	D [#]	F [#]	G	B ^b	C [#]	E	A	C	D	F	G [#]	B
P ₃	3	6	7	T	1	4	9	0	2	5	8	E
Interval String	3	1	3	3	3	5	3	2	3	3	3	

Figure 4.1a. Interval-string of Row 2.

Hexachord 1 Interval String	7 T 3	9 0 3	8 E 3
Hexachord 2 Interval String	3 6 3	1 4 3	2 5 3
Set Class	(0347)	(0347)	(0369)
Tonal Classification	E ^b Mm	AMm	D/G ^{#o7}

Figure 4.1b. Interval-string of Row 2 as it appears in the music.

structure, and motivic development. Ultimately, local articulations of various compositional components (motivic, harmonic, etc.) unfold as structural and harmonic events at the background level. Certainly, a work of constant stasis could not propagate such compositional complexities.

Just as the symmetrical process embodied within *Serenata* suggested C major, similarly, there are symmetrical features at work within *Tender Melody* that signify the E^bMm tonality. The harmonic progression of Row 2 possesses an innate symmetrical relation in which F[#]-G functions as the axial dyad, indicative of the modal ambiguity within the work. Hence, it is the F[#]-G axis that causes the initial modal dilemma. Figure 4.2 shows the symmetrical array in which this sum 1 dyad serves as the axis of symmetry. This diagram illustrates a more accurate, more appropriate way in which to display Row 2 in that the array illuminates the row's inherent symmetrical features as well as the significance of the F[#]-G dyad. The dotted arcs in Example 4.1

(p. 71) show the correlation between the paired dyads of the array in Figure 4.2 and the harmonic progression (Row 2). Thus, within each local articulation of the harmonic progression lies the axis of symmetry that serves as a catalyst for tonal inferences as well as tonality at the background level.

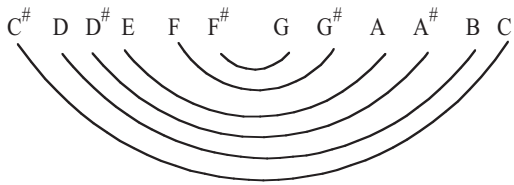


Figure 4.2. Symmetrical array in which the F[#]-G dyad serves as the axis of symmetry.

A symmetrical feature of lesser significance also exists within the harmonic progression. The fully diminished seventh chord, D-F- G[#]-B, always appears in the music with D as the lowest pitch, as shown in Example 4.1. Because D consistently occurs in the bass, the chord reflects its obvious function as the leading-tone chord to E^b. Moreover, this fully diminished seventh may be reinterpreted as G^{#o7}, thus tonicizing the AMm chord, as shown in Figure 4.1b (p. 74) and Example 4.3. This reinterpretation renders yet another axial point and example of symmetry within the harmonic progression. However, because Skalkottas places the leading tone, D, in the lowest voice and follows traditional voice leading by always resolving the diminished seventh to E^bMm, this diminished seventh chord undoubtedly possesses a dominant function. Consequently, through symmetrical procedures, harmonic progression, and the thematic assertion of E^b minor within each row form, Skalkottas gradually discloses the presence of a tonal center within *Tender Melody*, reminiscent of his gradual disclosure of C major within *Serenata*.

Example 4.3. Reinterpretation of the fully diminished seventh chord that functions as an axis within the harmonic progression.



Measures 1-3 serve as the *Grundgestalt*, as they embody the primary compositional components from which the work derives, from the representative compositional procedure to the motivic fragment that serves to generate form and tonality. Example 4.4 indicates each compositional component contained within the *Grundgestalt*. Foremost, the thematic component indicative of the first theme is bracketed in m. 1, and the motivic material that foreshadows the second theme is bracketed in m. 2. In this case, rhythmic patterns denote the identification of each theme as opposed to specific intervallic patterns. Example 4.4 shows rhythmic motives *a* and *b* in mm. 1-2. Rhythmic motive *a* connotes the four-beat quarter-note descent in m. 1, which represents the first theme; subsequent statements of the opening theme, however, do not always descend stepwise as presented in m. 1. Measure 2 introduces rhythmic motive *b*, which exemplifies the second theme. Furthermore, rhythmic motives *a* and *b* not only identify the first and second themes, but also express the primary rhythmic material for the entire piece. In addition, mm. 1-3 include the complete statement of both Row 1 and Row 2. That the *Grundgestalt* contains the complete statement of each original row form proves consistent with Rufer's notion of the *Grundgestalt* as related to twelve-tone composition, previously referenced in Chapter 3. Measures 1-3 also reflect the universal compositional procedure employed throughout the work, the formation of aggregates, shown in Example 4.4 as Aggregate 1 and Aggregate 2. Moreover, the motivic development of motive *x*, bracketed in m. 3, serves to generate form as well as tonality on a universal level; this motivic fragment ultimately prefig-

ures tonal recapitulation in m. 40. Lastly, as illustrated above, tonal implications innate to mm. 1-3 include the $F^\sharp$ -G axis, a “functional” harmonic progression, and the thematic assertion of the “tonic.” Accordingly, mm. 1-3 readily account for the principle compositional components and thus represent the *Grundgestalt*.

Example 4.4. Features of the *Grundgestalt*, mm. 1-3: rhythmic motives *a* and *b*; motive *x*, Row 1 and Row 2; aligned aggregates. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The following discussion highlights a fresh compositional approach that involves the creation of aggregates between Rows 1 and 2. Recall that Row 1 and Row 2 are *independent* row forms and neither derives from the other through permutation. This fact defines the most significant difference between traditional combinatoriality and the method exemplified here in *Tender Melody*. Skalkottas combines two *unrelated independent* row forms in order to create alternating aggregates. I call this special procedure *combinatorial tromperie*, because the process conveys the *illusion* of combinatoriality. Simply, the compositional technique set forth in *Tender Melody* depicts a unique type of aggregate formation as Row 1 and Row 2 combine in order to create alternating aggregates.

Figure 4.3 delineates a complete aggregate analysis. As Figure 4.3 indicates, Skalkottas creates alternating aggregates, designated as Aggregate 1 and Aggregate 2; repeated pitches are underlined. Example 4.5 (pp. 80-81) provides the musical context for Figure 4.3 and illustrates a complete aggregate analysis. Every aggregate that is labeled “Aggregate 1” is comprised of nine pitches in the cello plus three pitches in the piano. The initial Aggregate 1, however, contains ten pitches in the cello because pc (6) is repeated. On the downbeat of m. 1, pc (6) occurs in both the cello and the piano at the same pitch level. Every aggregate that is labeled “Aggregate 2” is comprised of three pitches in the cello plus nine pitches in the piano. The music never deviates from this alternating pattern until m. 53 of the coda, which signifies significant structural and harmonic events as demonstrated below.

Throughout the analysis, Aggregate 2 is completed by taking pc (7) from the adjacent vertical dyad, pc-set (7,T). The arrows in Figure 4.3 indicate that pc (7), which is found in the tetrachord of Row 2 in Aggregate 1, completes Aggregate 2. I indicate aggregate completion in this way in order to preserve Skalkottas’ tetrachordal arrangement of Row 2, because he painstakingly preserves this partitioning throughout the piece. To place pc (7) into the “block” of Aggregate 2, would distort the constant tetrachordal harmony and misrepresent the music. Every occurrence of this adjacent dyad is circled in Example 4.5 (mm. 2, 6, 9, 15, 19, 22, 28, 33, 43, and 46). The fact that pc-set (7,T) appears in the music as a *vertical* dyad occasions this analysis because pc (7) is always adjacent to Aggregate 2, respectively. (Two linear presentations of Row 2 appear in mm. 11 and 38; these are the only two presentations in which pc-set (7, T) is not adjacent to the subsequent aggregate.) Thus, pc (7) serves as a pivot between Aggregates 1 and 2 and ultimately functions as a generative means for this combinatorial-like procedure. This axial pitch, G, is also contained within the opening E^bMm tetrachord and contributes to the modal ambiguity of the

piece. In this way, Skalkottas utilizes pc (7) on a universal level with regard to both harmony and compositional technique.

Measure	1-2	3	4-6	6-7	8-9	9-10	10-12
Cello-Row 1	<u>6</u> 4210E78 95	3T6	4210E789 5	3T6	4210E789 5	3T6	4210E789 5
Piano-Row 2	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T 7 →
	Aggregate 1	Aggregate 2	Aggregate 1	Aggregate 2, etc.			
Measure	12-13	13-15	16-17	17-20	20-21	21-23	23-26
Cello-Row 1	3T6	4210E789 5	3T6	4210E789 5	3T6	4210E789 5	3T6
Piano-Row 2	1490 258E	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T 7 →	1490 258E
Measure	25-29	29-31	31-34	33-36	36-39	39-42	41-43
Cello-Row 1	4210E789 5	3T6	4210E789 5	3T6	4210E789 5	3T6	4210E789 5
Piano-Row 2	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T 7 →
Measure	44-45	45-47	47-49	49-52	51-52		53-58
Cello-Row 1	3T6	4210E789 5	3T6	4210E789 5	Motive x		Realign- ment of Row 1 and Row 2
Piano-Row 2	1490 258E	<u>3</u> 6T 7 →	1490 258E	<u>3</u> 6T7	3T67 1490 258E		

Figure 4.3. Delineation of aggregate analysis. The tetrachords of Row 2 are always listed in ascending order as reflected through their vertical presentation in the music. Repeated pitches are underlined. (The pitches in the right hand of the piano in mm. 37-42 do not appear in the diagram, as they merely imitate the cello's thematic statement of Row 1, which can be seen in Example 4.5, pp. 80-81.)

Example 4.5. Delineation of alternating aggregates, mm. 1-58; musical context for Figure 4.3. The adjacent dyad, pc-set (7, T), is circled in mm. 2, 6, 9, 15, 19, 22, 28, 33, 43, and 46. Used by permission.

The musical score is presented in two columns. The left column contains measures 1 through 10, and the right column contains measures 11 through 25. The notation is for piano, using a grand staff with treble and bass clefs. Measure numbers are indicated in small boxes: 5, 15, 20, and 25. The adjacent dyad, pc-set (7, T), is circled in measures 2, 6, 9, 15, 19, 22, 28, 33, 43, and 46. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 30-40. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 30 is marked with a box containing the number 30. Measure 35 is marked with a box containing the number 35. Measure 40 is marked with a box containing the number 40. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

Musical score for measures 45-55. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 45 is marked with a box containing the number 45. Measure 50 is marked with a box containing the number 50. Measure 55 is marked with a box containing the number 55. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

Motive x
 Rows 1 & 2 Realign

Although m. 1 of Figure 4.3 (p. 79) shows pc (6) as a duplicated pitch (of Aggregate 1), all other aggregates labeled “Aggregate 1” no longer contain pc (6) as a repeated pitch. In the cello, pc (6) now belongs to the previous aggregate, Aggregate 2, because Aggregate 2 requires pc (6) for completion. For further delineation, please see Figure 4.3, mm. 4-5, Aggregate 1. We see that in the cello, Aggregate 1 begins as “4210,” as opposed to “64210” in m. 1. Again, this is because pc (6) completes Aggregate 2. We will see later that Skalkottas begins the piece with pc (6) for tonal purposes. In retrospect, Skalkottas creates alternating aggregate formations in which Aggregate 1 contains nine pitches in the cello plus three pitches in the piano, and visa versa for Aggregate 2. In this way, Skalkottas casts a fresh approach on the process of aggregate formation and offers a slight twist on the usual hexachordal combinatoriality.

From Example 4.4 and 4.5 (pp. 77 and 80), we see that the first presentations of Aggregates 1 and 2 align perfectly; the pitches of Aggregate 1 align completely within mm. 1-2, and the pitches of Aggregate 2 align completely within m. 3. As the music continues, the aggregates become misaligned as Example 4.5 illustrates. Not until m. 53 do the aggregates realign as they were in mm. 1-3. The diagram in Figure 4.4 provides a simple visual representation of the process: align-misalign-realign. We will see that the realignment of aggregates signifies resolution and compositional balance as related to the large-scale compositional procedure. Although the misalignment of aggregates suggests a seemingly whimsical approach, there is purpose and compositional order - in fact, *universal* compositional order - to the arrangement of aggregates and process of misalignment. The following analysis reveals that this process (of alignment/misalignment) reflects the large-scale structural and harmonic schemas.

The following structural delineation illustrates that the principles of sonata form serve as the formal model for *Tender Melody*. In light of its sonata form, I will

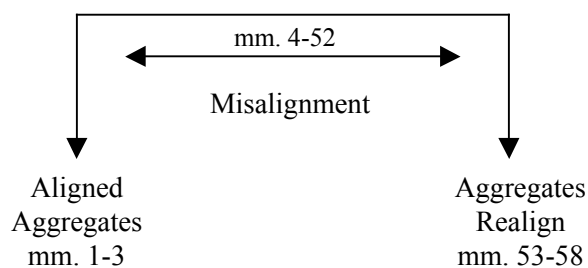


Figure 4.4. Visual representation and temporal unfolding of the process of aggregate alignment/misalignment.

also show that *Tender Melody*, although twelve-tone, is based on a traditional tonal premise, and that the work continually progresses toward a tonal goal, E^b minor. *Tender Melody* thus elicits a true tonality rather than mere tonal implications. Within this twelve-tone sonata form, we find harmonic tension and resolution in relation to an actual “tonic,” a precept not commonly encountered within serial composition. Certainly, harmony (in general) is inherent to serial writing; simply, Skalkottas’ contemporaries advocated the emancipation of dissonance and thus chose to denote harmonic progression as well as structural delineation in relation to twelve-tone areas or a T₇ transposition, for example. *Tender Melody*, on the other hand, unveils the presence of a “functional tonic” rather than the mere progression from one twelve-tone area to another. *Tender Melody*’s sonata structure adheres closely to the traditional model, although it deviates from an important primary criterion of the tonal sonata form in that the second theme never returns in the “tonic.”

Figure 4.5a (p. 85) illustrates the formal divisions of the work. Measures 1-18 comprise the exposition; mm. 1-10 denote the first thematic area, and mm. 11-18 represent the second thematic area. Measures 19-36 mark the development, mm. 37-48 denote the recapitulation, and mm. 49-58 serve as the coda. Before discussing the exposition, development, and recapitulation in detail, it is necessary to provide an over-

view of *Tender Melody*'s large-scale harmonic plan and show how it compares to that of a traditional, tonal sonata form. Figure 4.5b (p. 86) compares the typical harmonies that appear at the formal divisions of a traditional sonata form to the harmonies that appear at the formal divisions of *Tender Melody*. The first and second thematic areas typically end *on* or *in* the dominant; likewise, *Tender Melody* concludes each of these sections with a dominant function, D^{o7} (vii^{o7} of E^b), illustrated in mm. 10 and 18 of Example 4.6 (p. 86); please note that in m. 10 the cello also concludes the phrase on pc D. Just as a tonal recapitulation ends in the tonic, similarly in m. 48, both instruments conclude the recapitulation on E^b , the tonal center of *Tender Melody*. (The piano presents E^b on beat four of m. 48.) Further, the end of the development concurs with the traditional model in that the dominant function precedes the presentation of the tonic at the recapitulation in m. 37. Example 4.6 shows the resolution of D^{o7} in m. 36 to E^b in m. 37. The resolution of the leading tone to the tonic in the same register ($D2-E^b2$) causes its *ti-do* relation to become more prominent aurally. Thus we see the existing similarities between the harmonic schemas of the traditional sonata model and *Tender Melody*.

Within the exposition (mm. 1-18) a thirteen-note thematic statement accompanies each recurrence of the harmonic progression. Thus, each return of the harmonic progression begins with the subsequent pitch of the row. Example 4.5 (p. 80) indicates the recurrence of each harmonic progression in mm. 4, 8, 11, and 14; circled notes in the cello denote the corresponding thematic pitch. As Example 4.5 illustrates, the second statement of the harmonic progression in m. 4 begins with the second pitch of the row, pc E; the third harmonic statement in m. 8 begins with the third pitch of the row, pc D, etc. I refer to this procedure as a *rotational method* applied to the thematic row form of the exposition. Such application of the rotational method seemingly serves little purpose within the universal compositional process, particularly in light of the fact that it occurs only within the exposition. This method, how-

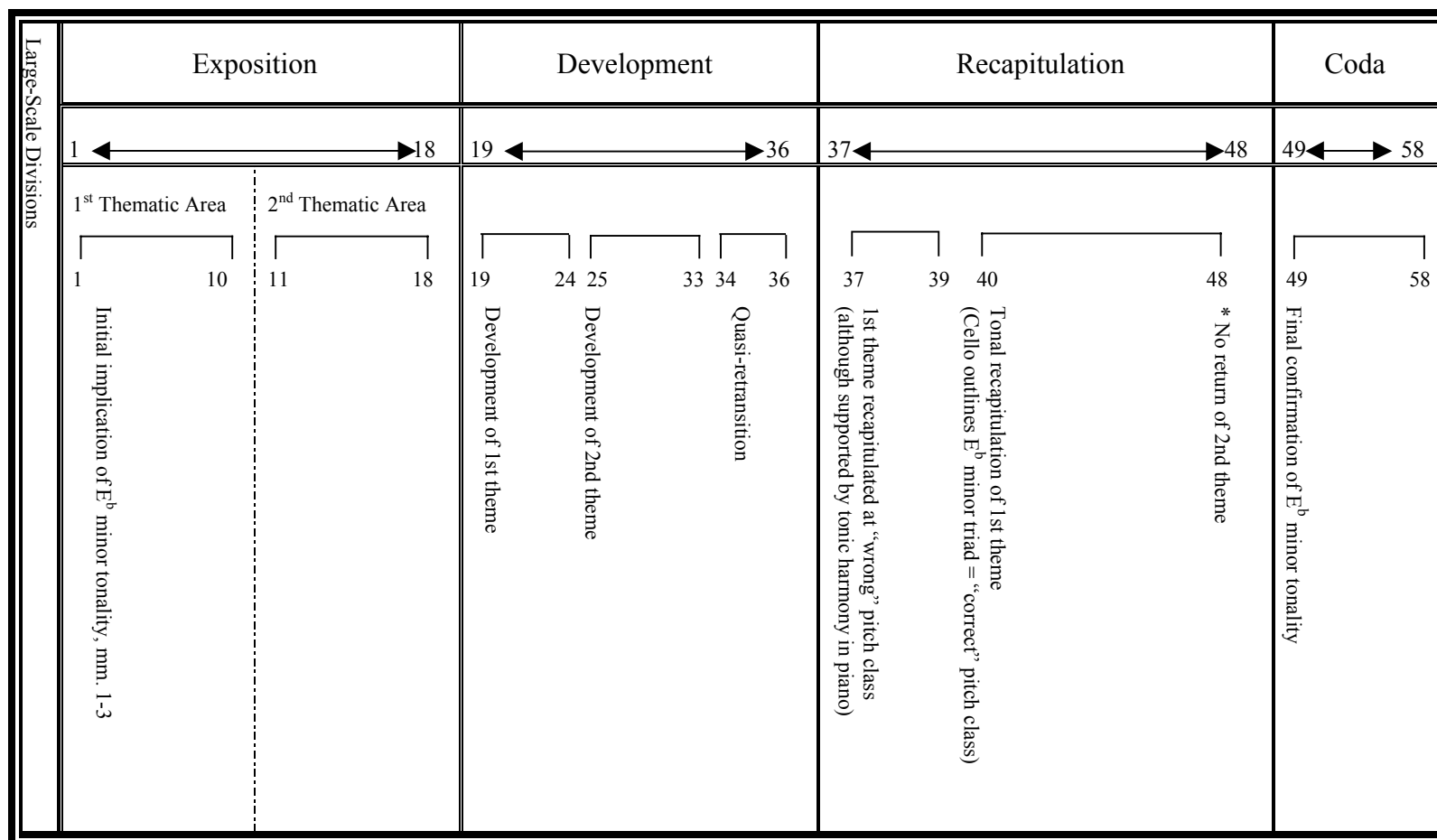


Figure 4.5a. Delineation of formal structure.

Structural Divisions	Exposition		Development	Recapitulation	Coda
<i>Tender Melody</i>	1 st Thematic Area	2 nd Thematic Area			
	I/i vii ^o 7	vii ^o 7	vii ^o 7	Tonic (in piano) Dominant	Tonic Tonic/Dominant
Tonal Sonata Form	Tonic Dominant	Dominant	Dominant	Tonic Tonic Dominant	Tonic Tonic

Figure 4.5b. Comparison between the harmonies that occur at the structural divisions of *Tender Melody* to those harmonies that typically occur at structural divisions of the tonal sonata form.

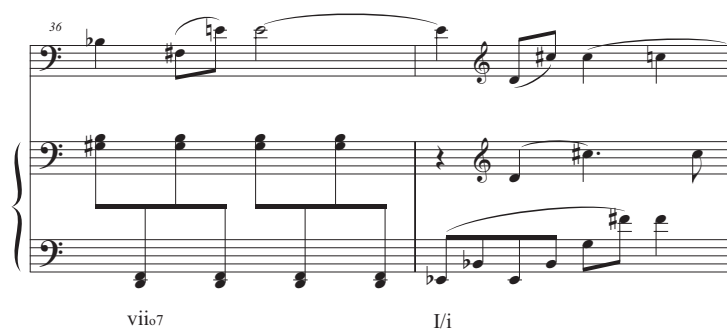
Example 4.6. Harmonies that conclude each of the following structural divisions: first thematic area, m. 10; exposition, m. 18; development, m. 36; recapitulation, m. 48. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

10

vii^o7

18

vii^o7



ever, plays a subsidiary role in the overall compositional schema in that it initiates the development of two large-scale compositional conflicts that ultimately demand resolution within the large-scale formal structure. Subsequently, the rotational method proves to be an essential compositional tool in order to fashion the process of conflict and resolution within the work. In this sense, the rotational method renders purpose to the subsequent musical material, to strive for and continually seek resolution.

While *Tender Melody* exhibits a very unique compositional process, it is possible that the fourth movement of Schoenberg's *Serenade* Op. 24 (1923) serves as a model for the rotational method employed in the exposition.² Schoenberg uses Petrarch's 217th Sonnet and begins each line of text with a different pitch of the twelve-tone row, which results in a technique of cyclic permutation. Whereas Skalkottas be-

² Vassiliki Koutsobina, *Nikos Skalkottas: Two Late Works for Cello and Piano, A Historical Perspective* (Master's thesis, University of Hartford, 1994), p. 50.

gins each harmonic progression with a *subsequent* pitch of the row, Schoenberg 's rotational ordering begins with the first pitch of the row and then works backwards until he has completed the cycle, i.e. pitch number 1, 12, 11, 10, 9, 8, etc..

The previous discussion of Skalkottas' application of the rotational method highlights its use exclusively in the exposition because Skalkottas' use of the procedure following m. 19 is inconsistent with his employment of the method throughout the exposition. However, it is plausible to say that the rotational method continues throughout the work and therefore completes the twelve-tone cycle, which results in an operation of cyclic permutation similar to Schoenberg's application of the process. As previously discussed, Example 4.5 (p. 80) illustrates the rotational technique used in the exposition and shows that each recurrence of the harmonic progression begins with a subsequent pitch of the row. The development (m. 19) begins similarly (with pc B) and continues the process. Following m. 19, the subsequent pitches of the row do not coincide with the *beginning* of the harmonic progression, although they are supported by the first chord of each progression. From Example 4.5, one can see that each subsequent pitch occurs simultaneously within the initial harmony of each progression, as indicated by the circled pitches in the cello in mm. 22, 28, 34, 40, 44, and 49. Although each pitch does not initiate the subsequent statements of the harmonic progression, the circled pitches begin *phrase segments*, which can be seen through the slurring in each of these measures; this gesture is of course reminiscent of Schoenberg's use of cyclic permutation as he began each line of text with a different pitch of the row. Regardless of one's analytical stance on whether or not the procedure does or does not occur throughout the work, there still remains a compositional similarity to Schoenberg's *Serenade*.

The following quote by Josef Rufer sets forth a general perception regarding the characteristic venues through which tension is created in tonal music versus the creation of tension in non-tonal music. The context of Rufer's quote is premised by

the discussion of tonality and its capacity to create tension, “a capacity which was allegedly lost when tonality was relinquished.”³

One can clearly see ... that the elements of tension in tonal music are not produced merely by the harmonic scheme, but arise at least equally strongly from the opposition of contrasting ideas and themes, and from the varying ‘density’ of the different sections. After all, in a work of art which is shaped as a unity, how could an effect be due to only one of its components? Could the others have no part in it at all? Clearly tension always arises from the whole structure, i.e. melody plus harmony plus rhythm, the harmonic scheme being only one component. In non-tonal music, where this scheme is absent, its function of creating tension has been taken over by rhythm which, robbed of its stronger partner, tonality, has rapidly developed its share in the shaping of music, and correspondingly increased its elasticity and sensitivity. This reminds one of the phenomenon frequent in biology, where the disappearance of one element is so often followed by the increased activity of another, or even by an entirely new appearance.⁴

Clearly, Rufer’s discussion conveys a personal as well as a universal value judgment with respect to the presence of tension within a musical composition. Accordingly, if a work lacks compositional tension it is devoid of aesthetic value. Ultimately, Rufer offers the process of developing variation as an alternate solution for the creation of tension in non-tonal music: “Repetition combined with variation allows the unit to create the manifold by procreating new shapes through ‘developing variation.’”⁵

Furthermore, Rufer equates harmonic tension with that of tonality. He compares the creation of tension in tonal music to that of non-tonal music and concludes that harmony no longer exists as the principal catalyst for the generation of tension in non-tonal music. In fact, he states that the harmonic schema is *absent* in non-tonal music, absent in the sense that harmony, in and of itself, does not propagate tension

³ Josef Rufer, *Composition With Twelve Notes Related Only to One Another*, translated by Humphrey Searle (London: C. Tinling and Company Limited, 1954), 26-27.

⁴ Ibid., 27.

⁵ Ibid., 26.

within a composition. Consequently, in atonal music, rhythm and motivic development assert themselves as the primary generators of tension. As related to *Tender Melody*, the analytic goal is to show that compositional tension arises from the harmonic schema as equated with tonal music, thus elucidating that this serial character piece is not “robbed” of tonality.

Consequentially, the most general principle that is characteristic of sonata form is that of conflict and resolution. The idea of conflict and resolution within the sonata principle typically involves the exploitation of harmonic tension succeeded by its large-scale resolution within the recapitulation.⁶ As Rufer readily points out, harmony serves as the most common venue through which large-scale tension is created (in tonal music), although, certainly, composers also exploit numerous other compositional features in order to create tension, such as motivic, thematic, rhythmic, and formal features, etc. According to Rufer, the serial genre lacks harmonic conflict because it is robbed of tonality. Through no fault of our own, this is a precept that we generally take for granted. After all, twelve-tone music, for all intents and purposes, *should* lack tonality as the genre finds its roots in the emancipation of dissonance. Moreover, *Tender Melody* flaunts its rebellious nature as it evinces the improbable: harmonic tension and resolution within the serial genre.

From the musical texture arise two large-scale conflicts manifest at the background level: harmonic conflict and procedural conflict. In *Tender Melody*, Skalkottas not only fashions a musical schema that facilitates harmonic tension in much the same way as the traditional sonata model, he simultaneously introduces an additional conflict directly related to the compositional technique, that of aggregate alignment and misalignment. Ultimately, aggregate alignment/misalignment shares a direct relation to the overall harmonic conflict in that the initial alignment of aggre-

⁶ Within the context of this discussion I refer to “harmonic tension” as associated with tonality, i.e. tonal resolution, or the resolution of harmonic conflict within the recapitulation, etc.

gates (mm. 1-3) serves as the first suggestion of the E^bMm tonality, and the realignment of aggregates (mm. 53-58) serves as the final confirmation of the E^b minor tonality, as demonstrated below.

By comparing the *initial implication* (mm. 1-3) and the *final confirmation* (mm. 53-58) of the E^bMm tonality, the relationship between the procedural conflict (aggregate misalignment) and the harmonic conflict is brought to light.⁷ Figure 4.6 illustrates the relationship between the harmonic conflict and the procedural conflict; mm. 1-3 and mm. 52-53 of Example 4.7 provide the musical context for Figure 4.6. Measures 1-3 express the initial suggestions of the E^bMm tonality and unveil the possibility of a “functional key” manifest within the work. Recall the tonal attributes inherent within the two row forms: (1) the E^b minor triad is outlined upon each return of Row 1; (2) Row 2 presents a “functional atonal” harmonic progression; and (3) the symmetrical features of Row 2 imply an E^b tonal center as the F[#]-G axis dyad depicts modal ambiguity. Furthermore, within the discussion of aggregate delineation, it has already been established that pc 6 (which appears on the downbeat of m. 1 in the cello) is not mandatory for aggregate completion. Thus, the temporal span of beat one resounds nothing but the E^bMm sonority, the only instance in which we hear this (0347) sonority between the two row forms until the downbeat of m. 53 in the coda (at which point the aggregates realign). Certainly, the compositional attributes within mm. 1-3 provide supporting evidence that these measures indeed imply E^b as a key area or a “tonic;” at the very least, these measures suggest that E^b functions as a harmonic goal of some sort.

⁷ A misprint appears in m. 53 of the original score. In the original printing, E natural appears in the left hand of the piano on the downbeat of m. 53. The correct pitch should be E^b, as shown in Example 4.7.

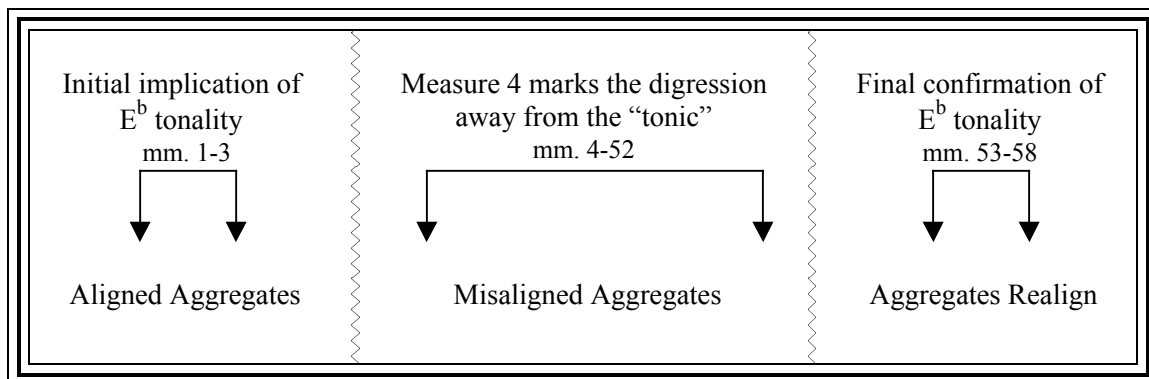


Figure 4.6. A visual representation of the relationship between harmonic tension and the process of aggregate formation.

Example 4.7. The initial implication and final confirmation of the E^b tonality, mm. 1-3 and 52-53. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

re - do - me

Accordingly, there exists a quiescence or sense of concord within the first three measures as tonal implications unfold within the context of *aligned* aggregates. Measure 4 immediately brings compositional disharmony as aggregates become misaligned. In this way, Skalkottas not only sets up a large-scale conflict in relation to the compositional procedure, he also sets up harmonic conflict in that $F^\sharp$ is no longer stated simultaneously with the $E^b Mm$ chord as in m. 1; due to the absence of $F^\sharp$ (now replaced with E) on the downbeat of m. 4, “dissonance” resounds and the modally ambiguous (0347) sonority awaits its return in m. 53, the point of aggregate realignment. Example 4.7 shows the realignment of aggregates as well as the first recurrence of the $E^b Mm$ (0347) chord from m. 1. Surely it is no coincidence that the single reiteration of the opening sonority coincides with the exact temporal moment in which the aggregates realign. In mm. 53-58, specific compositional mechanisms confirm that E^b functions as a “tonic;” but, more importantly, these measures elicit *aural* evidence that a true “tonic” exists. Foremost, the $E^b Mm$ sonority returns in m. 53, as $F^\sharp$ is superimposed with the (0347) chord as presented in the opening measure. Beyond the realm of tonality, dissonance is relative, and here, the (0347) sonority resounds a sweet consonance as the music to this point has gravitated toward this particular sonority. This modally ambiguous chord accompanies resolution; the tonal implications suggested in the opening measures find a sense of repose as the harmony has returned from whence it came. Secondly, and most importantly, on the downbeat of m. 53 one hears the $F^\sharp$ (or G^b) as *me* within the tonal scale. The cello reiterates *re-do-re-do-re-do-me* from mm. 52-53, as shown in Example 4.7 (p. 92). Such iteration undoubtedly contributes to the aural affirmation of E^b as a tonic. Similarly, mm. 55-57 also present an aurally apparent solfege pattern, *re-do-sol*, discussed below in the context of procedural conflict and its large-scale resolution. (Although modality serves as a subordinate issue, the two solfege patterns in light of each other suggest the prevalence of the minor mode, *re-do-me-sol*.) Thus we see how aggregate rea-

alignment and tonal confirmation are synchronous. Hence, analytical evidence supports the assertion that the procedural conflict (aggregate misalignment) relates wholly to the harmonic conflict.

In retrospect, as early as bar four, we see the underpinnings of two large-scale phenomena that demand resolution in order to attain compositional closure at the universal level. Harmonic conflict begins as the music departs from its first implications of the $E^b Mm$ tonality in m. 4, and is completely resolved upon the return of the (0347) sonority in m. 53. (The first resolution of harmonic tension occurs in m. 40 of the recapitulation upon the return of the E^b minor tonality, discussed below.) The conflict of aggregate misalignment also begins in m. 4 as the aggregates deviate from the “perfect” alignment presented in mm. 1-3; the procedural conflict is resolved upon the realignment of the aggregates in m. 53.

The previous discussion sheds light on the structural delineation of the exposition; as previously stated, mm. 1-10 comprise the first thematic area and mm. 11-18 denote the second thematic area. The first and second themes are distinguished through their initial rhythmic patterns indicated in Example 4.8 (p. 96) as rhythmic motives *a* and *b*. In addition to the *dimenuendo* and indicated breath mark from mm. 10-11, the linear presentation of the harmonic progression in the bass also clearly articulates a delineation between the first and second thematic areas. The first thematic area consists of two phrases: mm. 1-3 (the *Grundgestalt*), which represent the primary thematic and harmonic material used throughout the work, and mm. 4-10, which function similarly to that of a traditional dependent transition. As the (traditional) transition typically marks the inception of harmonic tension by initiating the digression away from the tonic, moreover, it has already been established that m. 4 marks the onset of harmonic tension within *Tender Melody*. Previous analysis proves over and over again that mm. 1-3 significantly emphasize the $E^b Mm$ tonality and thus establish E^b as a “working tonic” within this atonal context. Due to aggregate mis-

alignment, m. 4 marks the digression away from the E^b “tonic,” as the E^bMm chord no longer sounds between the row forms on the downbeat of m. 4 (as it did in m. 1). Consequently, the process of misalignment signifies the beginning of the transition. In this way, mm. 4-10 function as transitional material that leads into the second thematic area. (Because m. 4 begins similarly to the opening theme, the transition is dependent.)

Although I discuss the transition within the context of a single phrase, it is possible for one to hear two phrases in that we hear the return of the primary thematic material and rhythmic motive in m. 8. However, aural and analytical nuances more strongly support a single phrase unit. Each eighth-note motive (and its successive reiterated pitch) that concludes mm. 5, 6, and 7 elongates the phrase and serves to extend the phrase through m. 10, similar to the function of a cadential extension in tonal harmony. Each motive is bracketed in Example 4.8 and labeled motive x^I . (We will see later that motive x becomes a structural event that helps to generate form.) The durations of the dotted half notes in mm. 6-7 denote *literal* extensions within the phrase. The lengthened rhythmic value of F[#] in m. 7, in conjunction with the *crescendo*, allows no aural division between mm. 7-8. As a result of the *crescendo* and lengthened rhythmic value, F[#] aurally “collides” with motive x and impels the return of the primary thematic material in m. 8. Consequently, there exists no clear phrase delineation between mm. 7-8 despite the return of primary material.

Further, m. 18 and m. 48 in Example 4.9 (p. 97) contain two of the three rests included throughout the entire texture; m. 18 concludes the exposition, and m. 48 concludes the recapitulation. Both rests are preceded by a dotted half note, the longest duration within the work. The elongated rhythmic duration followed by a silent pause in the cello therefore denote clear aural and structural divisions. In light of the

Example 4.8. Phrase structure of the first thematic area, mm. 1-10. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

1st Theme

a *b*

Cello

p poco agitato

Piano

p

Transition

X1 *X1*

X1 *X*

poco cresc. *(mf)* *(dim. - - - -)*

quarter rest, the duration of the dotted half note, and the arpeggiation of the vii^{o7} dominant harmony in the piano, the exposition undoubtedly ends in m. 18. Additionally, in m. 17 the cello deviates from the two primary rhythmic motives employed throughout the exposition, which provides further support that the exposition ends in

m. 18. Such rhythmic deviation in conjunction with the *poco dimenuendo* (mm. 16-17) and the *pianissimo* dynamic marking (m. 18) indicates closure within the final phrase and the second thematic area as a whole. Similarly, there is a gradual *dimenuendo* from mm. 44-47 that leads into the *pianissimo* dynamic (m. 48), which also indicates that the recapitulation is drawing near conclusion.

Example 4.9. Conclusive measures of the exposition and recapitulation, mm. 16-18, and m. 48. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The image displays two musical staves. The top staff, labeled '16', shows a cello line with a melodic phrase in measures 16-18. The piano accompaniment consists of chords in the right hand and a descending eighth-note line in the left hand. Dynamic markings include 'poco dim.' and '(pp)'. The bottom staff, labeled '48', shows the recapitulation. The cello has a whole rest, while the piano part features a descending eighth-note line in the right hand and a single note in the left hand. Dynamic markings include '(ppp)' and 'p'.

Example 4.10 (p. 99) highlights various developmental features in mm. 19-36, which further reflect *Tender Melody*'s close correlation to the large-scale formal structure of the traditional sonata form. Foremost, Skalkottas presents a varied contour of the first theme in m. 19; he preserves the rhythm so that its association with the opening theme is recognizable. In addition, within this section pitch space proves

relevant, as wide leaps are exclusive to the development. Wide leaps, such as the augmented octave and the tenth that appear within mm. 22-23 and mm. 28-30, do not occur throughout the rest of the work. The largest interval that appears in the exposition and recapitulation is the interval of the seventh which is associated with motive *x*. There is also a two-octave ascent within the space of four pitch classes (E^b - B^b - G^b - E) from mm. 24-25. Nowhere else in the work do we find an ascent that spans this width; this gesture also sets apart the development of the second theme which begins in m. 25.

Further, Skalkottas uses rhythmic displacement as a developmental tool. We see in mm. 22-24 and mm. 28-30 of Example 4.10 that he combines phrasing and wide leaps in order to create a musical gesture that is distinctly different than any thematic idea presented thus far. The Arabic numbers shown in Example 4.10 indicate aurally where the beats fall. In mm. 22, pc G sounds like an upbeat to $G^\sharp$, which causes $G^\sharp$ to sound like beat one. The rhythm “corrects” itself in m. 25 and begins the alteration once again in mm. 28-30. It is, of course, easier to *hear* rhythmic displacement than it is to recognize it visually, although the slurs in these measures further support the “visual” analysis. Finally, because motive *x* becomes a signifier that indicates the return of the opening theme, it is plausible to perceive of mm. 34-36 as a quasi-retransition, preparing for the arrival of the recapitulatory material. Once again, an aural example better supports the analysis; however, the fact that motive *x* introduces the opening theme in the recapitulation (m. 37) helps explain how mm. 34-36 may sound like a preparation for the return of material, thus functioning as a retransition.

Example 4.10. Development, mm. 19-36. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score is presented in four systems, each containing a cello part (top staff) and a piano accompaniment (bottom two staves). The key signature is one flat (B-flat), and the time signature is 4/4.

- System 1 (mm. 19-24):** The cello part begins with a melodic line starting on a whole note, marked *p*. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The system ends with a measure marked *cresc.* and fingerings 4, 1, 2.
- System 2 (mm. 25-30):** The cello part continues with a melodic line, marked *(mf)*. The piano accompaniment maintains the eighth-note accompaniment. The system ends with a measure marked *(mf)* and fingerings 3, 4, 1, 2, 3, 4.
- System 3 (mm. 31-36):** The cello part continues with a melodic line, marked *(p)* and *cresc.*. The piano accompaniment maintains the eighth-note accompaniment. The system ends with a measure marked *(mf)* and fingerings 4, 1, 2, 3, 4, 1, 2, 3, 4.
- System 4 (mm. 37-42):** The cello part continues with a melodic line, marked *(mp)*. The piano accompaniment maintains the eighth-note accompaniment. The system ends with a measure marked *poco a poco cresc.*

Together with the large-scale harmonic and procedural conflicts, Skalkottas brings to the fore an additional compositional conflict related to motivic development. The development of a particular motive, x , proves significant at the structural level in that it generates form and ultimately brings tonal resolution within the recapitulation. Thus, motive x relates unequivocally to harmonic tension and functions as a means of resolution within the large-scale harmonic conflict. Through its development, motive x becomes increasingly more significant structurally. As the music unfolds we see this motivic fragment progress from a mere local articulation, to the phrase level, and eventually it becomes an element expressly related to the formal structure. Hence, motive x represents a musical gesture that facilitates background level events such as the resolution of harmonic tension and the generation of form.

Example 4.11 shows the first presentation of motive x in m. 3, the whole-tone descent from F-E^b. For ease of identification, transpositions are also labeled “motive x ,” without specification of transposition level, as this information proves unnecessary within the context of the analysis. Skalkottas immediately begins to develop the motive upon its first recurrence in m. 5. We see that he inverts the fragment and reiterates E^b, thus labeled motive x^I . We shall see that this particular *Gestalt* or “shape” of motive x^I (the ascending eighth note motive and reiterated pc) becomes an aural signifier which indicates the return of the main theme. Once again, transpositions are not specified within the x^I denotation of the motive. Although fragment x undergoes motivic development, the *Gestalt* that signifies the return of the primary thematic material involves the ascending eighth note motive, most often the ascent of a seventh with the successive reiteration of the last pitch class, as shown in mm. 5 and 7, for example. Although motive x^I most often appears intervallically in the form of an ascending seventh, its development is not exclusive to any interval greater or smaller than the seventh. (There are other instances in which the ascending interval is a fifth or a sixth.) Motive x and x^I represent the two primary motives that occur within the

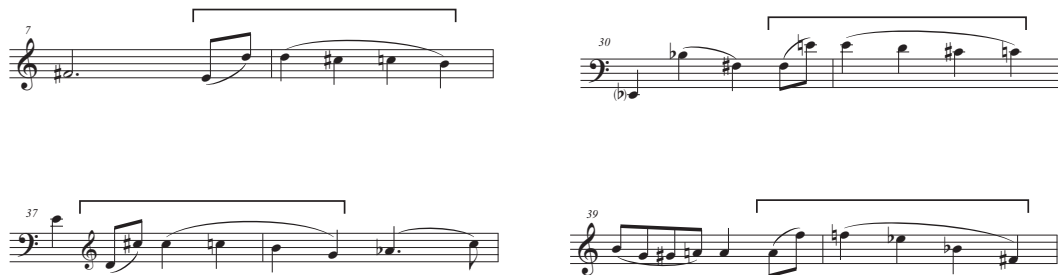
work. (Motive x^l always occurs as an ascent save one instance in which it appears within a developmental context as a descending third in m. 34, in which case it is labeled x^{la} .)

Example 4.11. Primary motives x and x^l , mm. 3-8. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.



Within the first thematic area we see the first fruits of the progression of motive x from a surface level articulation to its elevated stature of structural significance. Skalkottas alters the function of the motive within the first two phrases, mm. 1-10. Motive x^l initially serves to *conclude* the second thematic statement in mm. 5-6, previously shown in Example 4.8 (p. 96) and Example 4.11. He then utilizes motive x^l as a means of phrase extension within mm. 5, 6, and 7, as discussed within the context of phrase delineation. As Skalkottas employs this motivic fragment as a means of phrase extension, its function becomes modified in that it now serves to *introduce* the (third) thematic statement. Example 4.12 shows each presentation in which motive x precedes the return of the primary thematic material, mm. 7-8, 30-31, 37-38, and 39-40. Following mm. 7-8, motive x always introduces the primary thematic material (four-beat quarter-note descent). Therefore, motive x represents a gesture that marks the recurrence of the opening thematic material and thus associates itself with the first theme. The prominence of the motive throughout the work affords the listener frequent recollection of a musical gesture that becomes aurally familiar, so familiar that the listener anticipates the four-note thematic descent that follows.

Example 4.12. Motive *x* precedes each recurrence of the primary theme, mm. 7-8, 30-31, 37-38, and 39-40. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.



Further, Figure 4.7 and Example 4.13 show that motive *x* appears within the context of every structural division, which substantiates the assertion that this motivic fragment serves to generate form. Figure 4.7 illustrates each sectional division and motive *x* as it corresponds to each division; each motive is bracketed in Example 4.13. Foremost, we see that motive *x* lies at the work's outer boundaries and circumscribes the work. The final thematic statement contains an elongated iteration of F in mm. 55-56 which finally resolves to E^b (heard as *re-do*). I refer to this presentation of F-E^b as motive *x* although it appears rhythmically altered from its presentation in m. 3. Thus, motive *x* frames the music as it appears at the onset of the *Grundgestalt* as well as the final melodic gesture of the piece. Although F-E^b connotes motive *x* in its original form, the whole-tone descent from F[#]-E in m. 1 indicates a (rhythmically altered) transposed form of *x*, in which case motive *x* circumscribes the thematic material, as it occurs at the beginning and the end of the piece (save the presence of B^b in m. 57.) To frame the work within these two dyads, F[#]-E and F-E^b, is particularly appropriate in that both forms of the motive directly relate to the tonality of the work. The initial F[#], of course, expresses the minor mode within the E^b tonality, and F-E^b

anticipates the return of the opening theme in the “correct key,” or at the “correct” pitch class (m. 40), discussed below in further detail. As motive *x* denotes the outer boundaries of *Tender Melody*, accordingly, the idea of framing the music within two motivic dyads recalls the process within *Serenata* in which the dyads, B^b-B and F-F[#], appear on the first and last beats of the work.

Structural Division	Exposition	Development	Recapitulation	Coda
Measure	10 17-18	36-37	47-48	56-58
Form of Motive	<i>x</i> <i>x</i>	<i>x</i> ^{<i>l</i>}	<i>x</i>	<i>x</i>

Figure 4.7. Placement of motive *x* at each structural division.

Example 4.13. Placement of motive *x* at each structural division, mm. 10, 17-18, 36-37, 47-48, and 56-58. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score for Example 4.13 shows the placement of motive *x* at structural divisions. The score is for cello and piano. Motive *x* is marked above measure 10. The end of the 1st Thematic Area is marked at measure 18. The end of the Exposition is marked at measure 37. The score includes measures 10, 17-18, 36-37, 47-48, and 56-58.

System 1 (mm. 36-46):

- Motive **X1** is marked above the vocal line.
- Piano accompaniment includes chords labeled **vii°7** and **I/i**.
- The section concludes with the label **Recapitulation**.

System 2 (mm. 47-48):

- Motive **X** is marked above the vocal line.
- Piano accompaniment includes chords labeled **vii°7** and **I/i**.
- The section concludes with the label **End of Recapitulation**.

System 3 (mm. 55-58):

- Vocal line includes solfège syllables: **re**, **do**, **sol**.
- Piano accompaniment is labeled **Superimposed Tonic/Dominant Functions**.

The structural and tonal significance of motive *x* is further conveyed through its presentation in mm. 47-48, as these measures express large-scale resolution in relation to the formal and harmonic schemas. From Example 4.13 we see that Skalkot-

tas presents motive *x* in its original *Gestalt*, F-E^b. The recurrence of motive *x* in mm. 47-48 not only expresses large-scale structural significance, but also serves to confirm the E^bMm tonality implied within the *Grundgestalt*. Motive *x* concludes the recapitulation in mm. 47-48, thus asserting structural significance, and it conveys the tonality of the work as the concluding thematic statement reiterates and rhythmically elongates E^b. Furthermore, the silence on beat four of m. 48 lends itself to tonal resolution because it allows the E^b (in the piano) to resonate free of imposing dissonance. Thus, motive *x* expresses harmonic resolution through its tonal representation at the end of the recapitulation. Measure 48 exudes a sense of repose, as if *now*, all is at peace within this tender melody. Thus we see the structural significance of motive *x* in mm. 47-48, as well as its role in relation to the tonal schema.

Similarly, the occurrence of motive *x* in m. 52, shown in Example 4.14, bears utmost significance in that it not only prepares for the large-scale resolution of the procedural conflict, but it also exemplifies a tonal event that further confirms the E^b tonality. Foremost, this motivic fragment operates at a structural level in that it ushers in the return of aggregate realignment (m. 53), which represents resolution within the large-scale compositional procedure (discussed earlier within the context of procedural conflict and resolution). Secondly, it has already been established that the reiteration of motive *x* in m. 52 may be aurally recognized as *re-do*. It thus follows that motive *x* anticipates and initiates the return of the E^b “tonic,” depicted through the E^bMm chord on the downbeat of m. 53. Measure 53 marks a significant aesthetic gesture within the work in that the (0347) sonority is preceded by *re-do*, (F-E^b), which truly causes E^b and G^b (F[#]) (downbeat of m. 53) to resonate the harmonic interval of the minor third, which thus sounds like *do-me*. The resonating E^b at the end of m. 52 glides into F[#] and renders a tonal presence within this twelve-tone context.

Although both measures (mm. 1 and 53) present the same (0347) sonority, the latter possesses a harmonic precedent and is surrounded by or placed within a musical

context that enables the listener to formulate conclusions regarding the aural relationships among the pitch-class material in mm. 52-53. In m. 1, E^bMm is heard only in relation to itself, absent of musical context, a resonating entity in and of itself; the listener lacks (aural and compositional) understanding of the opening sonority because its initial presentation is aurally devoid of contextual meaning. Only in light of the musical context within which the chord recurs does one discover the unveiled meaning of the initial beat of the work. This unprecedented, unparalleled manifestation of tonal relationships (aurally manifested) within twelve-tone composition renders a unique contribution to the serial genre.

Example 4.14. Occurrence of motive *x* that reflects the harmonic schema as well as large-scale resolution related to the compositional procedure, mm. 52-53. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

Procedural Conflict Resolved

The musical score for Example 4.14 consists of two staves. The top staff is for the cello, and the bottom staff is for the piano. Measure 52 is marked with a '52' in the top left. It features a vocal line with the lyrics 're - do -' and a piano accompaniment. Measure 53 is marked with a '53' in the top left. It features a vocal line with the lyric 'me' and a piano accompaniment. The piano part features a prominent motive *x* in both measures, which is a descending eighth-note scale. The title 'Procedural Conflict Resolved' is centered above the staves.

Additional structural occurrences of motive *x* serve to conclude the first thematic area as well as the exposition. Example 4.13 (p. 103) shows motive *x* in m. 10 at the end of the first thematic area. (Note that pc D correlates with the dominant harmonic function in the piano.) Accordingly, m. 17 reiterates motive *x* through the final thematic statement of the exposition. Example 4.13 also illustrates the “nesting” of the motivic fragment within m. 17. The brackets in Example 4.13 outline the

original two-note descent and the three-note fragment that recalls motive x^I through its reiterated pc, initially presented in m. 5. Here, the various denotations and labeling of motive x are of lesser importance than the fact that it concludes these structural divisions.

Furthermore, it has already been substantiated that the linear nature of motive x associates itself with the tonality of the work (particularly in mm. 47-48 and mm. 52-53) and that the vertical harmonic ostinato conveys the $E^b Mm$ tonality. In light of this fact, Skalkottas strategically superimposes motive x with the dominant harmony in mm. 10, 17-18, and 36, and ultimately unifies the thematic and harmonic “tonal signifiers” at large-scale structural divisions, illustrated in Example 4.13 (p. 103). He therefore reconciles the linear and the vertical by fusing their representative tonal signifiers, appropriately unifying them at formal divisions such as the end of the first thematic area, exposition, and development. Just as the formation of aggregates denotes one method that unifies the two independent row forms, so Skalkottas also unifies the linear and the vertical (Row 1 and Row 2) through the superimposition of tonal signifiers as reflected in the formal structure. Thus we see additional evidence of how *Tender Melody* correlates tonally and reflects the traditional elements of sonata form. In this way, motive x functions as a compositional catalyst that serves to generate form and unfolds as a background level event in relation to the formal structure.

The following analysis traces motive x^I through the development and recapitulation and shows how it not only generates form, but also generates tonality as it restates primary thematic material at the “correct” pitch class, indicative of the E^b minor tonality. The goal of motive x is to recapitulate the opening theme such that the E^b minor triad is outlined over the four-beat quarter-note descent representative of the first theme. Motive x^I continues to ascend throughout each formal section until it reaches its highest point (F5) in the recapitulation. Figure 4.8 and Example 4.15 trace the motivic ascent of x^I throughout the exposition, development, and recapitulation;

each step of this large-scale ascent occurs in conjunction with the presentation of the main theme. From Figure 4.8 we see the ascent from D-E-F; Example 4.15 shows that D occurs in mm. 7-8, E occurs in mm. 30-31 and 36-37, and F occurs in mm. 39-40. These local articulations of motive x^I combine to formulate a large-scale ascent that brings “tonal recapitulation” in m. 40.

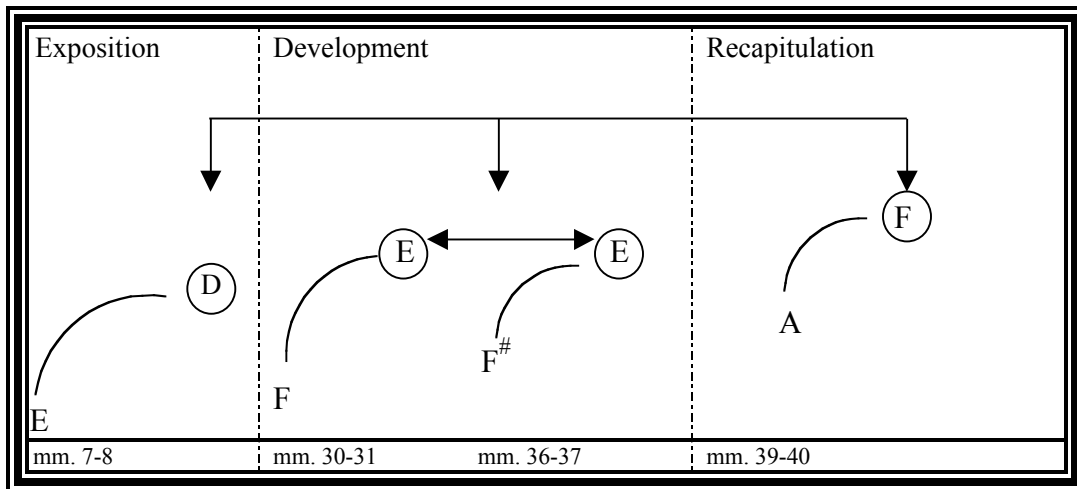
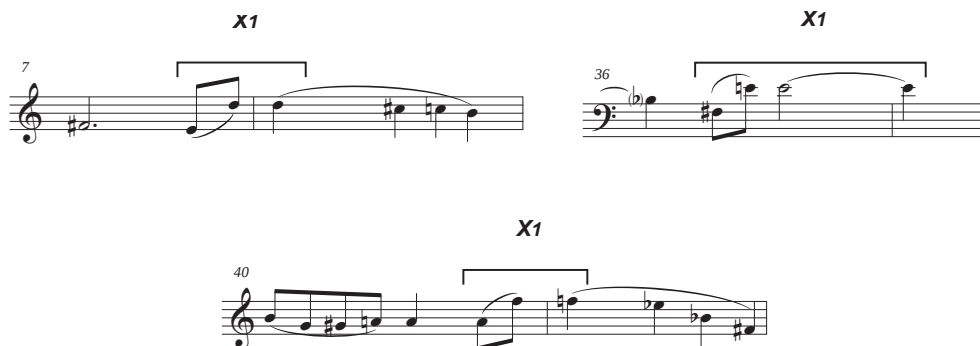


Figure 4.8. Large-scale motivic ascent of x^I throughout the exposition, development, and recapitulation.

Example 4.15. The ascent of motive x^I through the exposition, development, and recapitulation, mm. 7-8, 36 and 39-40. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.



Each of the aforementioned articulations of motive x^I serves as a focal point within the context of the formal section within which each occurs. For example, x^I occurs three times within the exposition, as shown in Example 4.16, mm. 5-8. We see the ascent from $E^b4-F^{\#}4-D5$; this last articulation represents the focal point of these motivic presentations. Similarly, within the development, E (mm. 30-31 and m. 36) represents the focal point of each x^I articulation bracketed in Example 4.16. As x^I initiates the presentation of the opening theme in mm. 30-31, the music descends from its focal point and is robbed of yet another opportunity to reach F5. The music continues to descend through motive x^{Ia} in m. 34; x^{Ia} connotes an additional derivative of motive x . Motive x^I in m. 35 rises once again and returns to its focal point in m. 36. Thus, from mm. 34-36, we have an ascent from $F3-B^b3-E4$. Finally, x^I appears in m. 37 and mm. 39-40 of the recapitulation; F5 in m. 40, of course, denotes the focal point. Each of these focal points proves significant in relation to the recapitulation and its tonal assertions in that each focal point displays a further attempt to bring back the opening theme in the “tonic.”

The above analysis illustrates the frequent exploitation of the x^I motivic fragment, thus *inferring* significance without completely *revealing* its significance. As previously stated, the compositional goal and ultimate purpose of motive x^I is to recapitulate the opening theme in the “tonic.” Motive x^I introduces the recapitulation in m. 37, but it is not until m. 40 that x^I initiates the return of the first theme at the “correct” pitch class as it outlines the E^b minor triad, marking the return of the opening theme in the “tonic.” Although the “tonal” presentation of the thematic material does not occur until m. 40, clearly, the recapitulation begins in m. 37 as clarified through the following compositional nuances: the quarter rest and the linear change of texture in the bass offer clear structural and aural delineations; E^b appears on the downbeat in the piano, which represents a return to the “tonic;” E^b sounds like *do*; and for the first time, both the cello *and* the piano iterate the first theme in m. 37,

which prepares for the “tonal” recapitulation of the theme in *both* instruments. Most importantly, we see the recapitulation of the opening thematic material in m. 37, but it appears at the “wrong” pitch class. This compositional gesture is reminiscent of Brahms’ double return in the first movement his Op. 120 clarinet sonata in F minor. At the recapitulation (m. 130), the introductory material returns in a disguised form, revoiced in the wrong key, F[#] minor; six bars later the theme returns in the tonic.

Example 4.16. Focal point articulations of motive x^I within the exposition, development, and recapitulation, mm. 5-8 and 30-40. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The image displays musical notation for Example 4.16, illustrating focal point articulations of motive x^I across three sections: Exposition, Development, and Recapitulation. The notation is presented in four staves, with measures 5, 30, 35, and 40 marked.

- Exposition (Measures 5-8):** The first staff shows measures 5-8. Motive x^I is circled in measures 6 and 8. A bracket labeled x^I spans measures 6-7. A label "Focal Point in Exposition" points to the circled motive in measure 8.
- Development (Measures 30-35):** The second staff shows measures 30-35. Motive x^I is circled in measure 31. A bracket labeled x^I spans measures 31-32. A label "Focal Point of Development" points to the circled motive in measure 31. Below the staff, "X1a" is marked under measure 30, and "X1" is marked under measure 32. A label "X1 Return to Focal Point" is placed under measure 35.
- Recapitulation (Measures 35-40):** The third staff shows measures 35-40. Motive x^I is circled in measure 36. A bracket labeled x^I spans measures 36-37. A label "Focal Point of Recapitulation" points to the circled motive in measure 36. The fourth staff shows measures 38-40, with measure 40 marked.

While m. 37 marks the recapitulation, the thematic material in no way implies E^b major or minor. Finally, mm. 39-40 resound the long awaited presentation of the theme in the “tonic,” or more appropriately, the presentation of the theme at the “correct” pitch class. We see in mm. 40-42 of Example 4.17 that both the cello and the piano recapitulate the theme in imitation as each instrument outlines the E^b minor triad. Both thematic statements are bracketed in Example 4.17. That this particular presentation of the theme is stated in both instruments offers further evidence that the thematic goal is fulfilled as the theme outlines the tonic triad. Moreover, motives x and x^I collaborate in order to announce the tonal recapitulation of the theme, as shown in mm. 39-40 of Example 4.17. Hence, motivic development of this single fragment, x , provides the venue through which the E^b minor triad asserts itself thematically. Thus we see that motive x proliferates tonal recapitulation within a serial context.

Example 4.17. Tonal recapitulation of the first theme, mm. 39-42. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score for Example 4.17 shows the tonal recapitulation of the first theme in measures 39-42 for cello and piano. The score is in E-flat major/minor. Measure 40 is marked with a box and the number 40. Motive x^I is bracketed in measure 39, and motive x is bracketed in measure 40. The piano part has a forte (f) dynamic marking in measure 40. Motive x is also bracketed in measure 42 of the piano part.

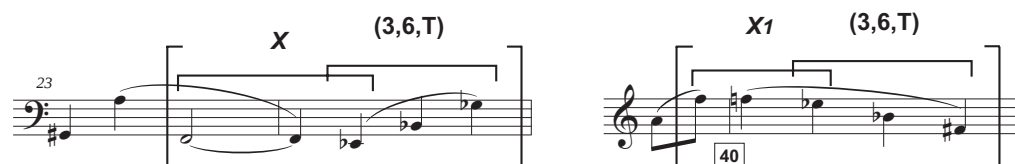
From m. 7 of the exposition to m. 40 of the recapitulation, motive x^I makes several failed attempts to reach pc F5 in order to assert the E^b minor triad within the context of the first theme. Aurally, upon each return of x^I , it sounds as if the music tries desperately once more to reach F, to no avail; unsuccessful, the fragment does not reach high enough. After each attempt in mm. 7, 31, and 37 falls short, m. 40 successfully declares the thematic fulfillment of the first theme in its ideal fashion at the correct pitch class. We now understand the inherent significance of the large-scale ascent of motive x^I from D-E-F; it facilitates the recapitulation of the theme in E^b minor, thus fulfilling the primary goal of the sonata principle. In retrospect, we see how motive x prefigures the tonal statement of the theme. More importantly, we see that motive x plays a dual role at the background level. It not only associates itself with the tonal and harmonic schema of the work but also operates as a primary generator of the formal structure.

The following analytical observations associated with the events in m. 40 reveal that Skalkottas mindfully brings this measure to the fore through various means of emphasis. The fact that the tonal presentation of the theme is recapitulated in *both* instruments of course conveys the significance of the measure, as previously illustrated. The *denouement* occurs in m. 40 and thus accentuates its importance. A *poco crescendo* begins in m. 34 and continues through the *forte* dynamic in m. 40, which represents the loudest dynamic marking within the work. In addition, we no longer encounter x^I following the tonal presentation of the theme. From the onset of the work, Skalkottas exploits motive x , particularly the x^I *Gestalt*. Clearly, it is evident that the sole purpose of motive x^I is to generate the tonal statement of the theme because it disappears from the texture. The compositional goal of x^I is fulfilled (in m. 40) and therefore its existence is no longer necessary. In fact, the recapitulation concludes with the original *Gestalt* of motive x in m. 47-48, thus conveying a sense of synthesis and repose.

Further, m. 40 marks the highest registral placement in which the cello presents E^b5 . This nuance proves even more significant when juxtaposed and compared with the thematic gesture in mm. 23-24, which also presents E^b in its lowest register, E^b2 . (Measures 29 and 48 also present E^b2 in the cello.) Example 4.18 expresses the similarities between mm. 23-24 of the development and m. 40 of the recapitulation. Foremost, we see that the bracketed thematic lines are comprised of the same motivic fragments, motive x (x') and the linear unfolding of the E^b minor triad. Although the quarter-note ascent in m. 24 is not indicative of the first theme, the material *does* occur within a developmental context and ultimately prefigures the tonal presentation of the theme in the recapitulation. Also, the placement of the thematic fragment in mm. 23-24 is not arbitrary. It concludes a phrase and even serves to close a small-scale division within the development, which sets it apart more than if it had occurred capriciously in the *middle* of a melodic line or phrase. Moreover, both presentations occur within a comparable musical context in that they both grow out of a gradual *crescendo*, as illustrated in mm. 22-24 and 34-40 of Example 4.10 (p. 99). Certainly, there exists an undeniable relationship between these two statements. That the material in m. 40 is prefigured by an earlier thematic event renders a special significance to the measure. Apart from the fact that mm. 23-24 and m. 40 exemplify the highest and lowest registers in which E^b is presented thematically (local articulations of representative tonality), these measures nonetheless possess innate similarities and characteristics that point m. 40 toward a higher plane of significance.

The recapitulation brings unification of the thematic and harmonic goals, prefigured by the earlier unification of the tonal signifiers. The *harmonic* goal is fulfilled as m. 37 presents the return of the E^b harmony, represented by E^b on the downbeat. The *thematic* goal is ultimately fulfilled in mm. 40-42 as the theme outlines E^b minor in both the piano and the cello. On a lower structural level Skalkottas unified thematic and harmonic tonal signifiers at formal divisions (first thematic area, expo-

Example 4.18. Comparison between mm. 23-24 of the development and m. 40 of the recapitulation. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.



sition, and development), discussed earlier. On a larger structural level, however, we see that the unification of the linear and the vertical within the recapitulation serves as the compositional fulfillment of the thematic and harmonic goals initially set forth in *Tender Melody*; both theme and harmony are recapitulated in E^b minor. We have, therefore, witnessed the large-scale resolution of harmonic tension within a twelve-tone context. Thus we see the harmonic conflict laid to rest. Clearly, *Tender Melody* reflects the principal attributes innate to sonata form through tonal recapitulation and compositional resolution of the harmonic conflict.

Moreover, the coda in *Tender Melody* reinforces tonal affirmations previously declared in the music and offers further confirmation of the E^b tonality. Example 4.19 shows the coda in its entirety, mm. 49-58. Most significantly, Skalkottas presents pc E^b and its triadic members, B^b and F[#], free of dissonance for the first time. In m. 48, pc E^b concludes the recapitulation and prepares for the coda as it resonates free of dissonance. The drone in m. 49 offers no preference of mode as it accentuates the E^b triadic relationship. In the following measures (mm. 49-51) the piano fluctuates between modality and emphasizes each chord (major and minor), plausibly indicative of a “modal game.” Note how Skalkottas transforms the modally ambiguous (0347) harmony from a vertical presentation to a linear gesture that accentuates each individual mode (in the right hand of the piano). Seemingly, at this point, the cello’s

thematic line stands subsidiary to the right hand of the piano, as it asserts each quarter-note expression of modal distinction. The quarter-note duration affords particular emphasis to each chord's modality as it prolongs the length of the sonority. Further, pitch relations in mm. 53-54 (Example 4.14, p. 106) and mm. 55-57 (Example 4.13, p. 103) aurally express tonal and scalar correlations reflected through solfege notation.

Example 4.19. Coda, mm. 49-58. Skalkottas. *Tender Melody* for cello and piano. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score for Example 4.19, Coda, mm. 49-58, is written for cello and piano. It is in 4/4 time and has a key signature of one flat (B-flat). The score is divided into two systems. The first system covers measures 49-54, and the second system covers measures 55-58. The cello part (top staff) begins in measure 49 with a piano (*p*) dynamic and a quarter-note melody. In measure 50, the tempo is marked *poco rit.* and the dynamics are *(dim. - - -)*. The piano part (bottom staff) begins in measure 49 with a piano (*p*) dynamic and a drone. In measure 50, the tempo is marked *espress.* and the dynamics are *(dim. - - -)*. In measure 55, the tempo is marked *poco rit.* and the dynamics are *(dim. - - -)*. In measure 56, the tempo is marked *poco rit.* and the dynamics are *(più p)*. In measure 57, the tempo is marked *poco rit.* and the dynamics are *(più p)*. In measure 58, the tempo is marked *poco rit.* and the dynamics are *pp*. The score includes various musical notations such as dynamics (*p*, *espress.*, *poco rit.*, *dim.*, *più p*, *pp*), articulation (accents), and phrasing (slurs). Measure numbers 50 and 55 are indicated in boxes above the cello staff.

Devoid of mode, the drone in m. 49 leaves an aural impression on the listener. Measures 56-57 are similarly striking because the linear presentation of the open fifth reinforces this lack of modality. Amidst the silence of the piano, the hollow nature of

the linear fifth more strongly emphasizes the absence of mode. Moreover, Skalkottas never definitively resolves the modal issue in *Tender Melody*. The work concludes with one last presentation of Row 2 and therefore ends on a dominant harmony. The listener is left hanging, waiting for resolution, even a resolution that is modally ambiguous, such as the (0347) sonority.

Although modality stands subsidiary to the issue of tonality, Skalkottas seemingly lends preference to E^b minor over that of E^b major. For one full beat in m. 49 the music lends aural gratification as we hear an unblemished E^b minor triad free of dissonance and ambiguity. E^b major never receives such preferential treatment, as Skalkottas never presents the major sonority free of ambiguity. Despite the accented articulations in mm. 50-51, E^b major occurs superimposed with dissonance from the cello. Once again, we hear a clear E^b minor sonority free of ambiguity on the down-beat of m. 53. As previously discussed, the solfege patterns, *re-do-me* and *re-do-sol* (mm. 53-54 and mm. 55-57) reflect the E^b minor tonality, the E^b minor triad is outlined upon each return of the row, and the cello begins on $F^\sharp$ which is unnecessary for aggregate completion. In this way, Skalkottas asserts E^b minor over E^b major, which predisposes the listener to the minor mode.

In retrospect, the primary components that reflect and generate tonality include the “functional” harmonic progression, and motive *x*, as it propagates tonal recapitulation. Skalkottas permeates the work with these two tonal signifiers, which enable the rise of tonality and serve to delineate the formal structure. We see that *Tender Melody* reflects the principles of sonata form, which innately includes the creation of harmonic tension and resolution. The harmonic schema ultimately gives rise to tonal manifestations within serialism.

Tender Melody seemingly exemplifies the epitome of *tonal serialism*, quite an appropriate description for the compositional process at work within the piece. We experience clear expressions of tonal relationships. As the work progresses, the for-

mal structure continues to further confirm and bring the E^b minor tonality to the fore. Hence, we see the assertion of tonal relationships embedded within a serial texture, thus unveiling the meaning of twelve-tone tonality in its truest sense. The manifestation of tonal relationships enables one to experience harmonic conflict and resolution within a twelve-tone context, a conception that exemplifies a unique contribution to the serial genre.

CHAPTER 5

The Serial Process and the Expansion of Octatonic Structures

Chapter 5 illustrates the complex amalgamation of octatonicism and serialism exemplified through an analysis of the *Sonatina* for cello and piano, written in 1949. Once again, Skalkottas' serial process exhibits a free spirit, albeit in the context of octatonicism – seemingly, the ideal compositional process for a serial composer whose predilection involves a fixation with tertian structures. His serial process, particularly the application of the row, directly affects the resulting octatonic collections and harmonies. We shall see that the slightest modification in the serial technique changes the emphasized octatonic collection. The present analytical objective is to demonstrate (1) the interaction between octatonic collections, (2) the relationship between the octatonic and serial processes, and (3) the generation of pitch material from the intervallic content of a basic cellular component, a compositional detail that surfaces through the octatonic process and analysis. An examination of octatonic pitch and interval structures demonstrates that Skalkottas creates a myriad of serial and octatonic relationships whose foundation lies in the intervallic content of a basic cellular component, “Cell A.” The intervallic content of Cell A represents the triadic and symmetrical characteristics of the octatonic scale, thus reflecting the compositional process. Moreover, this chapter focuses on Movements I and II and consists of a detailed examination and comparison of the octatonic and serial procedures within each of these movements. Because the serial and octatonic processes of the third movement are very similar to that of the first movement, the analysis primarily focuses on the contrast between Movements I and II only.

Following an explication of the serial technique and octatonic pitch and interval structures, the analysis focuses on the demarcation of octatonic regions and the progression of specific octatonic collections to deeper structural levels. My analytical approach involves a method of voice-leading reduction that brings to light the structural expansion of particular pc sets. In turn, these pc sets determine the octatonic collection that is extended over a given time span (as explained below). The principal criteria for an entity (i.e. a single pc, chord, or tritone interval) to progress to deeper structural levels are based primarily on its structural placement within phrases, sections, and large-scale divisions, as well as its *function* within the octatonic collection.¹ From these “entities” emerge large-scale expansions of specific pc sets, which may include triadic components or the interval of a tritone (subsequently referred to as *prominent triadic components* and *prominent tritones*). Consequently, the graphs show elongated pc harmonies that define the octatonic collection asserted over a given temporal space.

Moreover, there exists a large body of literature that involves post-tonal reductive analysis, from the tradition of Allen Forte, Paul Wilson, James Baker, Joseph Straus, Fred Lerdahl, and others.² Forte offers “linear analysis” as an analytical approach (to the study of “unusual” music) that emphasizes large-scale configurations

¹ With regard to *function* within the octatonic collection, we shall see in the octatonic analysis that “tritone pivots” between octatonic collections possess hierarchy over other pitches in the collection and therefore progress to deeper structural levels. Also, the analysis sets forth (later) additional criteria for reduction, although the aforementioned features serve as primary reductive rationale.

² A limited number of sources include: Allen Forte, “New Approaches to the Linear Analysis of Music,” *Journal of the American Musicological Society*, 41/2 1988: 315-348; Paul Wilson, *The Music of Béla Bartók*, (New Haven: Yale University Press, 1992); James Baker, “Voice-leading in Post-Tonal Music: Suggestions for Extending Schenker’s Theory,” *Music Analysis* 9/2 1990: 177-200; Joseph Straus, “The Problem of Prolongation of Post-Tonal Music,” *Journal of Music Theory*, 31/1 1987: 1-21; Fred Lerdahl, *Tonal Pitch Space*, (New York: Oxford University Press, 2001).

of musical form and structure.³ This approach places “local harmonic succession, diminutions, and other musical components of smaller scale in a subsidiary category.”⁴ Forte concludes that:

First, an effective reading for the large-scale horizontal dimension should relate in specific ways to the motivic structure of the music ... Second, where specific non-tonal referential collections are in operation ... the reading should discover precisely how these are expressed in the music without violating such important musical considerations as phrase groupings, rhythmically determined units, registral and timbral associations, and so on ... Third, the reading of linear structures should take into account onset and closure within the individual linear configuration as well as the relation between linear configurations in combination.⁵

While my analysis is not wholly based on the concept of linear analysis, my approach more nearly resembles that of Allen Forte, as his discussion of pc sets in “New Approaches to the Linear Analysis of Music” is sometimes removed from a linear teleology. I use the process of reduction to show the expansion of specific pc sets and to show how local iterations of these octatonic harmonies extend over long spans of music. Accordingly, “horizontal extension” and the elongation of local iterations is precisely what Forte demonstrates with regard to the *Tristan* chord in the examples presented on pp. 334-337 of his afore-referenced article . Subsequently, my graphs demonstrate that surface articulations of certain pc sets become extended over longer temporal spans, and, thus progress to deeper structural levels.

A common approach to linear analysis involves the notion of prolongation; however, authors such as Joseph Straus oppose such prolongational approaches to

³ Allen Forte, “New Approaches to the Linear Analysis of Music,” *Journal of the American Musicological Society*, 41/2 1988: 315.

⁴ Ibid.

⁵ Ibid., 346.

post-tonal music. Straus admits that the octatonic collection may pose as a possible candidate for (middleground) prolongation because the collection may plausibly meet three of his four *conditions* for middleground prolongation in “The Problem of Prolongation in Post-Tonal Music.” He states:

A confluence of deep structural properties of the tonal system makes possible prolongational voice leading and prolongational middleground structure. In principle, it should be possible for other compositional systems using other collections also to produce prolongation. The octatonic collection is an obvious candidate. Because of the symmetrical nature of the collection, octatonic music might not meet the scale-degree condition, but it could meet the others. In principle, it would not be difficult to construct an octatonic-prolongational model ...⁶

Although Straus does not support the notion of post-tonal prolongation, he says not to “throw the baby out with the bath water,” but that we can make meaningful assertions about the post-tonal middleground if we are willing to view it as associative rather than prolongational.⁷ Straus offers an associative model of prolongation whose criteria include such features as elemental associations, set-class associations, and motivic associations – in other words, those “associations” that are not difficult to substantiate in post-tonal music.⁸ Thus, the associations are established contextually.

Lerdahl, on the other hand, prefers a method of “time-span reduction” in order to convey his notion of post-tonal prolongation. Lerdahl acknowledges that he ignores the pc-set approach because pitch-set theory is “so remote from musical surfaces”⁹ and is merely supplemental to the prolongation approach based on rhythmic

⁶ Joseph N. Straus, “The Problem of Prolongation in Post-Tonal Music,” *Journal of Music Theory*, 31/1 1987: 7.

⁷ Ibid., 7-8.

⁸ Ibid., 13-15.

⁹ Fred Lerdahl, “Atonal Prolongational Structure,” *Contemporary Music Review*, Vol. 4 1989: 85.

units.¹⁰ Lerdahl's "tree notation" depicts prolongation at different structural levels although it is altogether based on time span and rhythmic units, as "pc-set analysis tends to leave a piece in a jumble of fragments."¹¹ While my analysis at the foreground may be considered prolongational in that the graphs show the prolongation of specific pc sets (octatonic harmonies), structural entities and registral extremes (among other criteria) play the decisive role in the hierarchical voice-leading reduction and ultimately help to decide those pitches that progress to deeper structural levels. The progression of structural components (of phrases or sections) to the middle-ground levels highlights those octatonic harmonies that extend over large-scale formal sections. The result of such voice-leading criteria brings to light the expansion of specific octatonic collections over a given time span and illuminates those octatonic harmonies that exists at the background level.

Serial Organization

The serial process within the *Sonatina* is based exclusively on two row forms. Unlike Skalkottas' typical use of two or more *independent* row forms, here, we find P_E and P_0 of the *same* row form, which constitute the pitch-class material for all three movements. The matrix in Figure 5.1a shows the original row form, P_E , and its subsequent permutations. Skalkottas does not employ P_0 as it appears in Figure 5.1a; instead, he uses a hexachordal trope on the P_0 permutation, as shown in parentheses in Figure 5.1b. Henceforth, I will refer to the hexachordal trope (on P_0) as " P_0 ," with the understanding that I will be addressing the *trope-form* of P_0 that appears in Figure

¹⁰ Fred Lerdahl, *Tonal Pitch Space*, (New York: Oxford University Press, 2001), 372.

¹¹ Ibid.

5.1b. Example 5.1 shows the first presentation of both row forms.¹² The serial application in each of the three movements exhibits a constant pairing of P_E and P_0 , similar to the “pairing” or superimposition in Example 5.1.

(E 1 4 T 7 6) (9 5 3 2 8 0)	(0 8 2 5 E 7) (3 6 T 4 1 9)
9 E 2 8 5 4 7 3 1 0 6 T	4 0 6 9 3 E 7 T 2 8 5 1
6 8 E 5 2 1 4 0 T 9 3 7	T 6 0 3 9 5 1 4 8 2 E 7
(0 2 5 E 8 7) (T 6 4 3 9 1)	7 3 9 0 6 2 T 1 5 E 8 4
3 5 8 2 E T 1 9 7 6 0 4	1 9 3 6 0 8 4 7 E 5 2 T
4 6 9 3 0 E 2 T 8 7 1 5	5 1 7 T 4 0 8 E 3 9 6 2
1 3 6 0 9 8 E 7 5 4 T 2	9 5 E 2 8 4 0 3 7 1 T 6
5 7 T 4 1 0 3 E 9 8 2 6	6 2 8 E 5 1 9 0 4 T 7 3
7 9 0 6 3 2 5 1 E T 4 8	2 T 4 7 1 9 5 8 0 6 3 E
8 T 1 7 4 3 6 2 0 E 5 9	8 4 T 1 7 3 E 2 6 0 9 5
2 4 7 1 T 9 0 8 6 5 E 3	(E 7 1 4 T 6) (2 5 9 3 0 8)
T 0 3 9 6 5 8 4 2 1 7 E	3 E 5 8 2 T 6 9 1 7 4 0
Even partitions.	Even partitions.
(023679) (014679) (0136) (0124) (0137) (025) (014) (026) (026)	(023679) (014679) (0258) (0148) (0147) (026) (026) (037) (037)
Figure 5.1a. Matrix of the original row form, P_E .	Figure 5.1b. Matrix that shows the hexachordal trope on P_0 .

Figure 5.1.

Skalkottas further applies the trope technique by implementing a compositional process altogether based on the idea of the tetrachordal trope. He consistently divides each row into tetrachords, thus employing three segmental tropes per row. Therefore, it is the pitch-class content of each tetrachord that defines the row form and not the linear ordering. Figure 5.2 (p. 125), in conjunction with Example 5.1 explicates this compositional feature. Figure 5.2 expresses the tetrachordal divisions of each row as they appear in their initial linear presentation in Example 5.1. We see

¹² There is a misprint in the original score in m. 6. Pitch-class A in the left hand should be a G. Example 5.1 shows the correction.

from Example 5.1 that the harmonic accompaniment in the piano (P_0) is divided into tetrachords from the onset. Although the melodic line (in bars 1-8) does not express the distinct tetrachordal delineation like that of the piano, as Skalkottas begins to apply the trope technique, the melodic line is nonetheless divided according to the denoted tetrachords in Figure 5.2. Example 5.1 labels the beginning of each tetrachordal segment as Segments 1, 2, or 3, and can be compared with Figure 5.2 for further clarification.

Example 5.1. First presentation of both row forms, P_E and P_0 , mm. 1-8. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score is presented in two systems. The first system shows measures 1 through 4. The melodic line (top staff) is labeled P_E and the piano accompaniment (bottom staff) is labeled P_0 . The melodic line is divided into two segments: 'Seg 1' (measures 1-2) and 'Seg 2' (measures 3-4). The piano accompaniment is divided into two segments: 'Seg 1' (measures 1-2) and 'Seg 2' (measures 3-4). The second system shows measures 5 through 8. The melodic line is divided into two segments: 'Seg 3' (measures 5-6) and 'Seg 3' (measures 7-8). The piano accompaniment is divided into two segments: 'Seg 3' (measures 5-6) and 'Seg 3' (measures 7-8). Measure numbers 5 and 5 are indicated at the beginning of the second system.

	Segment 1	Segment 2	Segment 3
P _E	(B C [#] E A [#])	(G F [#] A F)	(D [#] D G [#] C)
P ₀	(C G [#] D F)	(B G D [#] F [#])	(A [#] E C [#] A)

Figure 5.2. Delineation of tetrachordal segments within P_E and P₀.

Example 5.2 presents an additional illustration of the tetrachordal trope. The right hand of the piano presents the melodic material, P_E, while the cello and the left hand of the piano present the harmonic accompaniment, P₀. Again, the segments are delineated as Segments 1, 2, and 3 and can be compared with Figure 5.2. Note that the segments in the cello belong to the tetrachords in the left hand of the piano. The circled bass notes, D, G and B^b (mm. 137, 139, and 141) complete the segments that appear in the cello, which contain only three pitches and require the “ground bass” pitches in the piano for completion.

The trope technique plays a significant role in the compositional process as it relates directly to the creation of specific octatonic collections and resulting octatonic harmonies. Figure 5.3 (p. 127) illustrates the inherent octatonic properties within the linear aspect of each row as well as the delineation of each octatonic scale.¹³ Due to the compositional feature of the tetrachordal trope, Segment 2 of each row form will not consistently appear as it does in Figure 5.2, and, therefore, each foreground appearance of the row forms in Figure 5.3 may not conform to the exact linear octatonic presentation shown in the diagram (of Figure 5.3). From the linear ordering indicated in Figure 5.3 (taken from the initial linear presentation of each row), each of the octatonic collections is nearly complete. In the P_E form of the row, octatonic-2 requires

¹³ This paper assumes the octatonic denotation consistent with that of Professor Elliott Antokoletz in *The Music of Béla Bartók*. Any permutation of the octatonic scale that can begin with pc C will be referred to as octatonic-0, that with pc C[#] as octatonic-1, and that with pc D as octatonic-2.

Example 5.2. Illustration of tetrachordal trope, mm. 137-142. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score for Example 5.2 consists of two systems of staves. The first system covers measures 137 to 142, and the second system covers measures 140 to 144. The piano part is on the upper staff of each system, and the cello part is on the lower staff. Measure 137 is marked with a 'P_E' and 'Seg 1' in the piano part. Measure 140 is marked with a 'P_0' and 'Seg 1' in the piano part. Measure 141 is marked with 'Seg 2' in both parts. Measure 142 is marked with 'Seg 2' in both parts. Measure 143 is marked with 'Seg 3' in both parts. Measure 144 is marked with 'Seg 3' in both parts. The score shows a tetrachordal trope with various pitch classes and intervals.

D and $G^\sharp$ for completion, and octatonic-0 requires only pc B for completion. In P_0 , octatonic-0 needs pc A for completion, and pc C is necessary in order to complete octatonic-1. It is possible for each of the octatonic collections shown in Figure 5.3 to be completed upon the return of each row. For example, the octatonic-0 collection in P_E requires B for completion, which happens to be the first pitch of the row. In light of the tetrachordal trope, pitch classes D and $G^\sharp$ in the octatonic-0 collection of P_E could plausibly appear at the end of the row and serve to complete the octatonic-2 collection. (The arrows in Figure 5.3 help clarify the completed collections.) Ac-

cordingly, each of the pitches that are missing from the octatonic collections in P_0 (A and C) appear at either end of the row form and complete each collection upon the return of the row. Thus, A and C form a juncture between octatonic-0 and octatonic-1. The same holds true for B, D, and $G^\sharp$ in P_E . Consequently, it is inconceivable to think that these preliminary octatonic relationships are not precompositional.

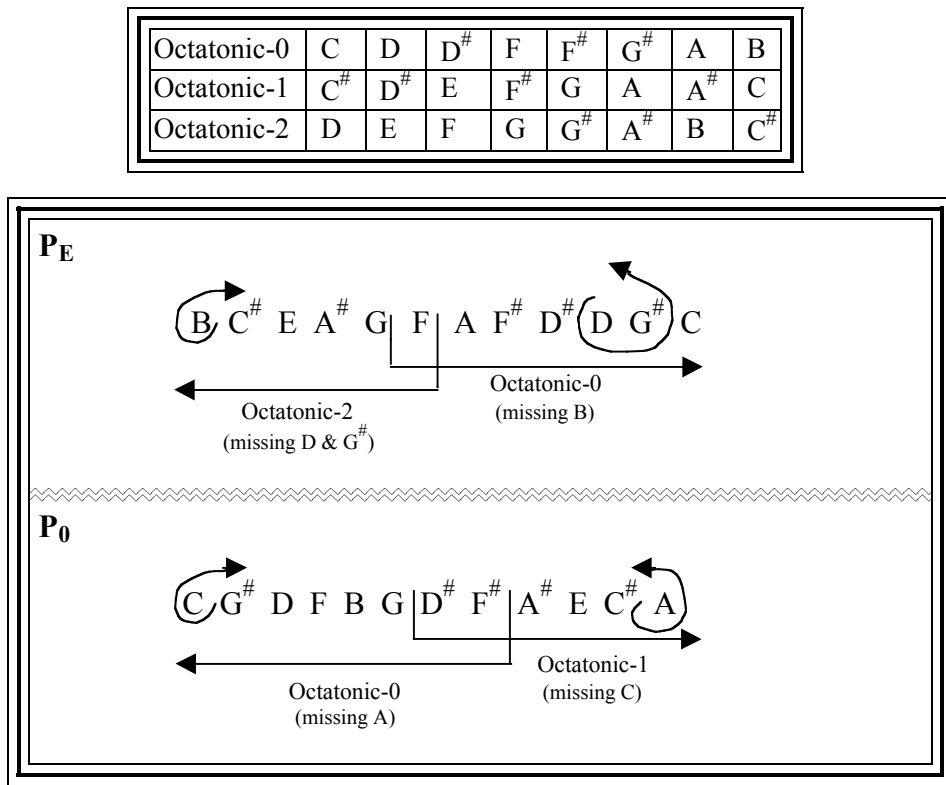


Figure 5.3. Octatonic properties within the linear arrangement of each row form.

Because Skalkottas uses the retrograde form of both rows, tetrachordal segments may also occur superimposed as shown in Figure 5.4; the diagram illustrates all of the possible segmental pairings of the tetrachords. The segments always occur in sequential order, i.e. 1, 2, 3, or 3, 2, 1, and therefore, there are only five possible pairings: 1-1, 2-2, 3-3, 1-3, and 3-1 (the first of these paired numbers represents the seg-

ment of P_E , the second number, that of P_0). Skalkottas never superimposes tetrachords of the same row form. Therefore, the pairing of tetrachordal segments always involves one segment from each of the *different* row forms, which results in a continuum of paired rows throughout the piece. The reordering of P_0 (from the original form of P_0 in Figure 5.1a to the trope form in Figure 5.1b, p. 123) produces strong tertian components within the trichordal and tetrachordal partitions (026 implies a Mm^{7th} , for example), but it also produces two to three invariant pitches within segment pairs: 1-3, 2-2, 3-1, which can be seen in Figure 5.4. The invariance among the segments, particularly between 1-3 and 3-1, is quite striking and proves to be a most significant compositional mechanism that gives rise to specific intervallic relationships and octatonic structures. The harmonic implications of these pc sets as well as their set classes, particularly the trichordal and tetrachordal partitions, will be addressed below within the context of the *triadic complex* and primary octatonic harmonies.

Possible segmental pairings:			
P_E	1 2 3	1 2 3	3 2 1
P_0	1 2 3	3 2 1	1 2 3
P_E	1	2	3
P_0			
	Segment 1 (B C [#] E A [#]) (C G [#] D F) Segment 1	Segment 2 (G F [#] A F) (B G D [#] F [#]) Segment 2	Segment 3 (D [#] D G [#] C) (A [#] E C [#] A) Segment 3
P_E	4	5	5
P_0			
	Segment 1 (B C [#] E A [#]) (A [#] E C [#] A) Segment 3	Segment 2 (G F [#] A F) (B G D [#] F [#]) Segment 2	Segment 3 (D [#] D G [#] C) (C G [#] D F) Segment 1

Figure 5.4. Possible pairings of tetrachordal segments.

Pitch and Interval Structures

The pitch relations and intervallic content of tetrachord D-F-A^b-C (Segment 1 of P₀) represent a “design” or framework from which nearly all of the ensuing material is conceived. This “basic cell,” which I will refer to as Cell A, can be arranged as a major third and a minor third separated by the interval of a tritone, as shown in Figure 5.5. These intervals convey the triadic and symmetrical properties of the octatonic scale, appropriately described by Pieter Van den Toorn as “triadically conceived and symmetrically defined.”¹⁴ Because Cell A connotes the fusion of these two octatonic principles, it reflects the very core of the compositional process. The 03/04 interval classes are indicative of the octatonic process as well as the actual set-class harmonies used in the music in that they represent the triadic structures innate to the octatonic scale (037, 047, 047T, etc.). Interval-class 06, of course, represents the symmetrical configuration of the octatonic scale. The tritone functions as a structural entity at the background level, as illustrated below within the context of the reductive analysis.

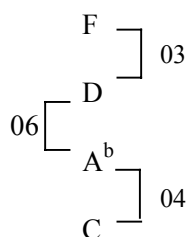


Figure 5.5. The pitch and intervallic content of Cell A.

Cell A is a referential octatonic component because it not only signifies the framework of the compositional process, but it also appears throughout each movement as an important thematic and harmonic structural element. In m. 1 of Example

¹⁴ Pieter C. Van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983), 24.

5.1 (p. 124), the 0258 sonority establishes the first point of reference as the initial foreground articulation of musical material. This initial surface articulation is noteworthy as it is the only time throughout the work in which any single segment occurs free of superimposed melodic or harmonic material. In other words, a single row form never occurs without the superimposition of the other; and, therefore, segments are constantly paired, save this one instance. This fact alone renders a special significance to Cell A. Example 5.1 thus shows an exemplary illustration of the structural significance of the cell. Further evidence of the structural and compositional significance of Cell A is found in the coda of the first movement, shown in mm. 162-173 of Example 5.3. The coda provides a musical summary of the prominent pitch material used in the *Sonatina*. In Example 5.3 we see that the coda is circumscribed by the 0258 tetrachord, Cell A. The piano reiterates the harmony for four measures (mm. 162-165) and finally resounds the concluding harmony in m. 173. (The added E^b in m. 173 results from the superimposition of Segment 3 of P_E.)

Measure 173 is quite significant in and of itself. It illustrates a very important and prominent triadic structure that derives from the intervallic configuration of Cell A. In m. 173, we see the superimposition of Segment 1, P₀, and Segment 3, P_E. The resulting triadic structure comprises a 047 triad and the implication of a 036 (or 037) triad that are texturally isolated by the space of a tritone. We see A^b major in the bass separated from the 03 interval class (D-F) in the right hand of the piano. Thus, the roots of these harmonies are separated by the tritone interval. Please look once again at Cell A in m. 1 (p. 124) and note the placement of interval classes 03 (D-F) and 04 (C-A^b) in the piano. It is rather striking that the placement of these intervals concurs with their arrangement in the final measure, for throughout the work the pitch classes within each segment very seldom appear in the same order or similar arrangement

Example 5.3. The coda of Movement I, mm. 162-173. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score is presented in two systems. The first system (measures 162-167) shows the cello line in the upper staff and the piano accompaniment in the lower staff. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. The cello line is melodic and features a tritone (A♭-D) in the first measure. The second system (measures 168-173) continues the cello line and piano accompaniment. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. The cello line is melodic and features a tritone (A♭-D) in the first measure.

twice. Note that the tritone (A^b-D) lies at the center of the tetrachord upon its initial appearance in m. 1, and thus divides the 03/04 interval class. Consequently, m. 173 presents a tangible example of how Cell A is transformed from a basic foreground articulation of particular interval structures to a *harmonic* structure that derives from Cell A's intervallic pitch content. Skalkottas extends the harmonic implications of this compositional method one step further in that the final harmonic structure belongs exclusively to octatonic-0. This brief synopsis of the intervallic structure of Cell A and its deployment in m. 173 provides a mere glance into Skalkottas' exploitation of the pitch and interval structures of the cell. The following analysis demonstrates how Skalkottas creates a myriad of harmonic structures and octatonic relation-

ships whose initial foundation is found in the pitch and intervallic structures of referential Cell A.

Further, the four “odd” pitches between the two row forms, i.e. those pitches that are not invariant between paired segments, express the same intervallic relations innate to Cell A. Figure 5.6 delineates the non-invariant pitches between the paired segments and their intervallic content similar to that of Cell A. The enclosed pcs in Figure 5.6 indicate the four notes, B, A, D[#], and F, that are not invariant between “like” segments (i.e. Segment 1 of P_E and Segment 3 of P₀, etc.). The pitch structure in Figure 5.6 illustrates two 04 interval classes separated by a tritone, F-B and A-D[#]. Like the intervallic content of Cell A, the intervals in Figure 5.6 represent the underpinning of the 047 and 047T harmonies (found in the triadic complex below). The tritone, of course, indicates 036 and 0369 harmonies, which are also prominent within the work, but, more importantly, the tritone exemplifies the intrinsic symmetrical structure of the octatonic scale, thus foreshadowing the use of interval 06 as a foundation for the *Sonatina*’s formal and harmonic structure. In addition, the tritone is embedded within a prominent foreground-level harmony (016) that can gradually be traced to a deeper middleground level, as the foreground articulation of the 016 harmony generates a melodic expansion of this set-class at the phrase level, discussed below in further detail.

As we further examine the pitch structure of Cell A, we find that it shares similar intervallic relations with the prominent 016 harmony employed throughout the work. Example 5.4 shows several occurrences of the 016 trichord applied at the foreground level which serves as the harmonic accompaniment in the piano. Figure 5.7a (p. 134) delineates the intervallic content of the 016 trichord and Cell A, thus illustrating their intervallic similarities. By combining different pairs of pitch classes than those previously shown in Figure 5.5 (p. 129), the intervallic content yields a tritone and ic 05.

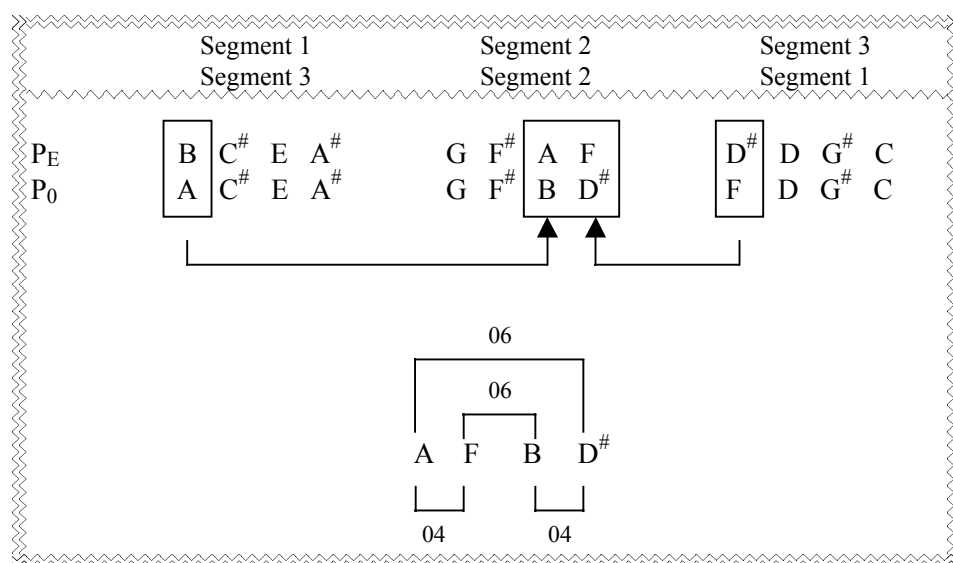
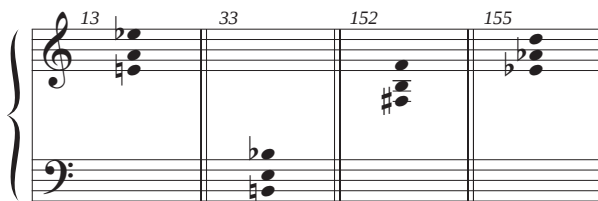


Figure 5.6. The intervallic relations among the "odd" pitches of the row forms.

(Interval classes 05/07 may be used interchangeably in this analysis because the aural result is generally unaffected.) Figure 5.7b shows each set used throughout the first movement and the intervallic content and representative octatonic collection of all the 016 pc sets.

Example 5.4. Foreground occurrences of the 016 trichord that occur in the piano accompaniment as vertical presentations.



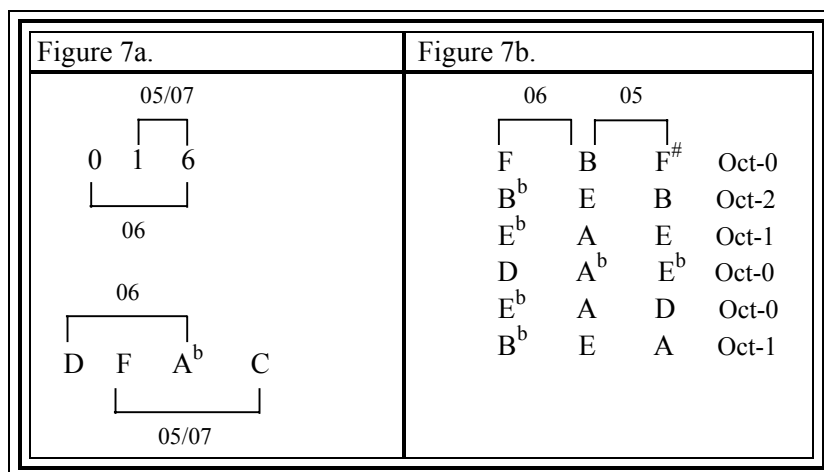


Figure 5.7a. Intervallic content of 016 trichord and Cell A.

Figure 5.7b. Intervallic and octatonic denotation of 016 pc sets that occur throughout Movement I.

The surface articulations of these chords prove more significant in light of the middleground melodic extensions of the 016 pc sets. Examples 5.5a and 5.5b (pp. 135 and 136) illustrate foreground thematic articulations of the 016 set class within the first four notes of the cello (B-C[#]-E-B^b) of mm. 1-3 and mm. 19-20, which introduce the transition. We see the first fruits of the melodic use of 016 at the onset of the opening theme. Pitch-classes B-E-B^b are articulated as melodic surface material in mm. 1-3 and mm. 19-20 and imply the octatonic-2 collection. On a deeper level, however, the expansion of 016 over the length of the full phrase (mm. 19-25) prompts a change in the 016 pc set, which implies a different octatonic collection than that implied at the foreground level. Pitch classes B, F, and C represent the background level of the transition and imply octatonic-0, shown in Example 5.5b (p. 136). Thus we see a shift between the foreground and middleground collections. (Further explanation and criteria for reductive analyses are discussed below.) The transition consists of two musical segments (mm. 19-22 and mm. 23-26); thus, the reduction spans B-F-C. An additional example of the 016 extension at the phrase level occurs in the

A section of the second movement, shown in mm. 1-8 of Example 5.6 (p. 137). Example 5.6 shows the 016 reduction of the first eight bars in the piano; the reduction traces the voice leading of the theme from $C-G^b-C^\sharp-D^b$ in the right hand of the piano, representative of octatonic-1. The previous examples represent only two illustrations of the 016 expansion at the middleground levels; many other examples can be found in the reductive analysis below, which appears within the discussion of the interaction between octatonic collections.

Example 5.5a. Melodic foreground articulation of 016 trichord, mm. 1-3. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.



Octatonic Harmonies

The table shown in Figure 5.8 (p. 139), which I will refer to as a *triadic complex*, illustrates a configuration of the possible triads and seventh chords that derive from each octatonic collection. The diagram shows those triads and seventh chords that are used prevalently throughout the work; and, it helps to illustrate that Skalkottas is very exclusive with regard to his choice of harmonies. The only chords used throughout Movements I and II are shown in boxes in Figure 5.8. Those harmonies that assert themselves as *prominent triadic components*, i.e. chords that occur as linear expansions at the deep middleground, are shown in Figure 5.8 through the use of solid

Example 5.5b. Melodic foreground articulation of 016 trichord, mm. 19-20 (beginning of the transition); middleground articulation of 016 trichord in mm. 19-26, with middleground reduction also shown. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The image displays musical notation for Example 5.5b, illustrating the articulation of the 016 trichord in Skalkottas' Sonatina for cello and piano. The score is presented in three systems, each with a cello line (bass clef) and a piano line (treble and bass clefs).

- System 1 (mm. 19-20):** The cello line begins with a circled note in measure 19, indicating the start of the 016 trichord. The piano line shows a complex texture of chords and arpeggios.
- System 2 (mm. 23-25):** The cello line features a circled note in measure 23, continuing the articulation. The piano line continues with dense chordal textures.
- System 3 (mm. 19-25):** A middleground reduction is shown below the piano line, highlighting the 016 trichord across measures 19, 20, 23, and 25. The reduction uses a curved line to connect the notes, with the label '016' placed above the notes in measures 19 and 20, and below the notes in measures 23 and 25.

Example 5.6. Middleground-2 articulation of 016 trichord, mm. 1-8 of Movement II; middleground reduction also shown. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

Andante

The musical score is presented in three systems. The first system, marked 'Andante', shows the cello and piano parts in 2/4 time. The piano part features a middleground reduction of the 016 trichord, with notes circled to indicate articulation. The second system continues the middleground reduction. The third system shows a single staff with a middleground reduction of the 016 trichord, with measures 1, 2, 6, and 8 marked. A dashed line connects the notes in measure 6 to the notes in measure 8, indicating a continuous articulation.

lines.¹⁵ Harmonies that surface as mere local articulations are indicated through the use of dotted lines. Figure 5.8 is significant because it illustrates an important feature of Skalkottas' musical style (in general) in that he preserves specific pc sonorities. The diagram shows the wealth of chords available to Skalkottas and illustrates that only eight of these harmonies (those in solid-line boxes) are used consistently and progress to the background level, serving as prominent triadic components for *both* Movements I and II; even local iterations comprise only a handful of harmonies (dotted-line boxes). Thus, we see that Skalkottas preserves and prefers specific pc harmonies as opposed to that of general set-class harmonies; the preservation of pc sonorities is a hallmark of Skalkottas' serial style. Further, the triadic complex connotes the fruition of the 03/04 interval classes embodied within Cell A.

The following discussion highlights the strong triadic components of each row form, particularly that of each tetrachordal segment, and demonstrates the many triadic possibilities available to Skalkottas. Each segment (in both rows) contains at least one triad. By limiting his use to only two row forms, Skalkottas aurally reinforces specific pc sets as opposed to the general reinforcement of triadic set classes, as previously discussed. By referring again to Figure 5.2 (p. 125), we see how chords such as A^b major (Segment 3, P_E), B major (Segment 2, P₀), and A major (Segment 3, P₀) assert themselves within the work. Therefore, the vertical or linear assertion of a given tetrachordal segment reinforces the triadic pc sonority contained within that segment.

Further, the trope technique in conjunction with the superimposition of segments creates additional triadic possibilities. Three background level chords that result from troping or superimposition are D⁷, B⁷, and C^{#o7}. Figure 5.2 and Figure 5.4 (pp. 125 and 128) help clarify the derivation of the chords from the tetrachordal

¹⁵ We will see later that these particular harmonies constitute the background-level of the reductive analysis.

Octatonic-0: C D D [#] F F [#] G [#] A B				
037	DFA	FG [#] C	G [#] BD [#]	BDF [#]
047	DF [#] A	FAC	G [#] CD [#]	BD [#] F [#]
047T	DF [#] AC	FACD [#]	G [#] CD [#] F [#]	BD [#] F [#] A
0258	DFG [#] C	BDFA		
0369	CD [#] F [#] A	DFG [#] B		
*036	CD [#] F [#]	F [#] AC FG [#] B D [#] F [#] A DFG [#] BDF		
Octatonic-1: C [#] D [#] E F [#] G A A [#] C				
037	D [#] F [#] A [#]	F [#] AC [#]	ACE	CD [#] G
047	D [#] GA [#]	F [#] A [#] C [#]	AC [#] E	CEG
047T	D [#] GA [#] C [#]	F [#] A [#] C [#] E	AC [#] EG	CEGA [#]
0258	D [#] F [#] AC [#]	F [#] ACE		
0369	C [#] EGA [#]	D [#] F [#] AC		
Octatonic-2: D E F G G [#] A [#] B C [#]				
037	C [#] EG [#]	EGB	GA [#] D	A [#] C [#] F
047	C [#] FG [#]	EG [#] B	GBD	A [#] DF
047T	C [#] FG [#] B	EG [#] BD	GBDF	A [#] DFG [#]
0258	EGA [#] D	GA [#] C [#] F		
0369	C [#] EGA [#]	DFG [#] B		
*In order to avoid vast duplication of harmonies, all of the 036 triads used throughout the <i>Sonatina</i> are listed under Octatonic-0 only. For example, C^o appears within Oct-0 and Oct-1, but is only shown in Oct-0. Any diminished triad that does <i>not</i> occur in the <i>Sonatina</i> is not shown in this diagram.				

Figure 5.8. Triadic complex.

segments. For example, the trope technique helps to create D^7 ; Segment 2 of P_E contains $F^\sharp$ and A, while Segment 3 contains D and C. B^7 results from the superimposition of Segment 2 in each row; the B major triad appears in Segment 2 of P_0 , and pc A, which occurs in Segment 2 of P_E , completes the seventh chord. $C^{\sharp o7}$ is created when pc G of Segment 2 (of P_E) lies adjacent to Segment 1.

The following analysis elucidates the interaction among octatonic collections articulated at different structural levels. Octatonic relationships exemplified in the *Sonatina* will be demonstrated through the use of reductive graphs that show the horizontal expansion of octatonic pc harmonies and trace the progression of these octatonic harmonies from the foreground to the deep middleground, or “Middleground-2,” as notated in each graph.¹⁶ The graphs comprise a collection of foreground and middleground-level segments that are related by similar content, i.e. primary triadic components and prominent tritones. As previously stated, the prominent triadic components and tritones define the octatonic collection that is elongated over a given temporal space at each structural level. Background level graphs are unnecessary and do not appear in the sketches simply because they are irrelevant to the analytical objective. The elements that might have represented a background-level graph are contained with the diagram in Figure 5.8 (p. 139). The prominent triadic harmonies in this table comprise all of the necessary information to formulate a background-level sketch, as each movement may be condensed to a compilation of these pc harmonies and their representative octatonic collections. Ultimately, large-scale octatonic extensions serve to illuminate the relationship between the three octatonic collections at various structural levels and to unveil triadic components that serve as background-

¹⁶ Henceforth, the terms “Middleground-2,” and “deep middleground” are used interchangeably. Abbreviations, “Mg-1” and “Mg-2,” are used in the graphs.

level events.¹⁷ In addition, the analysis also illustrates the global generation of Cell A and its relationship to the octatonic process; the graphs show how the intervallic properties of Cell A are manifested in the work.

Further, the graphs indicate octatonic regions and components situated at structural points, reflecting a somewhat spatial representation of the music. The reduction process is applied to the thematic line and includes supporting harmonies (or tritones) of structural significance, such as the harmonies that appear at the beginning and the end of a phrase, for example. Each level of analysis reflects a particular octatonic collection. As we trace the octatonic progression through the middleground levels, the octatonic collection may change from that articulated at the surface level. Throughout the analysis, those primary triadic components identified within the triadic complex will be brought to light as these chords are traced from the foreground to the deep middleground. Subsequently, these chords may then be viewed contextually in relation to the octatonic process, as opposed to merely perceiving these harmonies as abstractions from the diagram in Figure 5.8 (p. 139).

I first want to draw attention to two specific compositional details highlighted in the graphs that facilitate the octatonic structure of the work. Foremost, each formal section, as well as most phrases, reveals the presence of prominent tritone assertions at the deep middleground. Middleground-2 of each formal section contains two to three significant tritones associated with a single octatonic collection. For a tritone to be considered “prominent” it must appear as a linear event, such as a linear extension that circumscribes a phrase; or, it must be used as a structural entity, i.e. it must appear at a structural division, circumscribe a particular section, etc. Prominent tritones are also associated with important triadic components that ultimately occur at the

¹⁷ Henceforth, when I speak of the “background level,” I am referring specifically to those octatonic harmonies (i.e. prominent triadic components or the eight particular pc sets) in the triadic complex that comprise the background-level material.

background level. For example, $D-A^b$ functions as a significant tritone, which also occurs within $D^{\emptyset 7}$ (Cell A, Segment 1 of P_0). $E-B^b$ occurs as a prominent tritone and is contained within $C^{\#o7}$, a harmony that also progresses to the background level.

Secondly, an additional element that contributes to the overall octatonic structure of the piece is the expansion of the prominent harmonies within the triadic complex, as previously discussed. Those chords at the deep middleground levels typically fall within the confines of a single octatonic collection. Thus, the most significant triadic components (of a section or movement) define the most significant octatonic collection(s). Similar to the *prominent tritone*, a *prominent triadic component* arises upon its elongation over the span of a phrase or section. Figure 5.9 highlights the most prominent triadic components in each movement of the *Sonatina*, all of which function at the background level. We shall see that the octatonic harmonies common to each movement, D^7 , $D^{\emptyset 7}$, and $C^{\#o7}$, surface as three of the most important triadic components of the work.

I. <i>Allegro moderato</i>	II. <i>Andante</i>	III. <i>Allegro molto vivace</i>
$D^{\emptyset 7}$	$D^{\emptyset 7}$	$D^{\emptyset 7}$
$C^{\#o7}$	$C^{\#o7}$	$C^{\#o7}$
D^7	D^7	D^7
B^7	C^o	B^7
G/g	F^{o7}	G^{+7}
C/c		

Figure 5.9. Prominent harmonies within the *Sonatina*.

Movement I, *Allegro moderato*

Figure 5.10 (p. 144) provides an explication of the sonata form structure of the first movement, *Allegro moderato*. The exposition is outlined as follows: first theme, mm. 1-18; transition, mm. 19-31; second theme, mm. 32-46, closing theme, mm. 47-

61. The development comprises mm. 62-99, and mm. 85-99 serve as a retransition. The recapitulation is outlined as follows: first theme, mm. 100-116;¹⁸ transition, mm. 117-125; second theme, mm. 126-136; closing theme, mm. 137-142. At this point, the closing theme is interrupted by a new theme, which I label as the second closing theme, mm. 145-162. Finally, mm. 162-173 serve as the coda; m. 162 is an elision in that it functions as a point of arrival *and* departure that fuses these final sections.

Figure 5.10 also indicates the structural placement of Cell A. “T” or “H” specifies whether Skalkottas employs the tetrachord as a thematic or harmonic configuration. The diagram shows that Cell A is used at either the beginning or the end of every structural division. Further, Skalkottas reverses the use of the tetrachord in the exposition and recapitulation. In the first theme and transition of the exposition, it appears as a harmonic component, whereas in the recapitulation it appears as a melodic component. In the second theme and closing theme of the exposition, the cell occurs in the melody, and then occurs in the harmonic accompaniment of the recapitulation. The explanation for this “role reversal” is brought to light in the following paragraph within the context of the serial method. Thus we see the global, as well as the structural application of Cell A.

A comparison between Examples 5.1 and 5.7 (pp. 124 and 146) elucidates Skalkottas’ twelve-tone method in relation to the formal structure. P_E comprises the first theme of the exposition, and P_0 serves as the harmonic accompaniment, previously shown in Example 5.1. In the recapitulation, however, P_0 assumes the thematic character while P_E serves as the supporting harmonic accompaniment, as shown in Example 5.7. The thematic material is therefore defined by rhythm rather than pc

¹⁸ There is no “bridge” in the recapitulation that corresponds to mm. 16-18 (the 3/8 section) of the exposition. The rhythmic configuration in the recapitulation flows into the 3/8 meter without the abrupt delineation that is heard in the exposition.

Exposition	Development	Recapitulation	Coda
1 ← 61	62 ← 99	100 ← 162	162 ↔ 173
1st Thematic Area 2nd Thematic Area 1 16 19 32 47 61 1st theme Bridge Transition 2nd theme Closing theme (Cell A – H) (Cell A – H) (Cell A – T) (Cell A – T & H)	Retransition 62 85 99 (Cell A – H) (Cell A – T)	1st Thematic Area 2nd Thematic Area 100 117 126 137 143 145 162 1st theme Transition 2nd theme Closing theme I Bridge Closing theme II (Cell A – T) (Cell A – H) (Cell A – H) (Cell A – H) (Cell A – H) (Cell A – H)	162 173 (Cell A – H) (Cell A – T & H)
*T or H = Theme or Harmony			

Figure 5.10. Delineation of formal structure of Movement I; diagram shows use of Cell A at structural divisions.

content. Because of the trope-like nature of both row forms, neither of the rows in the recapitulation begins with B or C as they did in the exposition. Further, the twelve-tone application related to thematic and harmonic treatment of the second thematic area is similar to that of the first theme, in that the row forms swap melodic and harmonic function from the exposition to the recapitulation, as shown in Example 5.8 (p. 147). For instance, P_0 represents the second theme in the exposition (mm. 31-34) and P_E represents the accompanying harmony; the reverse is true in the recapitulation, shown in m. 125-128 of Example 5.8. In addition, m. 101 of the recapitulation introduces a subordinate theme in the right hand of the piano that was not present in the exposition (Example 5.7). The subordinate theme imitates the pc order of P_0 in the cello although it does not adhere to the cello's rhythmic presentation.

Octatonic Organization and Reductive Analysis

Example 5.9 illustrates a surface level octatonic analysis of the first theme, mm. 1-15. Example 5.9 (p. 148) accounts for every pitch at the surface except for five pitches, shown in parentheses. I will not attempt to show the surface level octatonic analysis of every section, as I will generally begin the discussion of each formal section with a foreground reduction. Example 5.9 expresses the surface application of the three octatonic collections. In the first movement, octatonic-1 does not progress to the deep middleground level, but on the surface it is evenly dispersed among the other collections. Throughout the analysis, pitches shown in parentheses and marked with asterisks do not appear within the indicated octatonic collection. Each graph, whether foreground or middleground, attempts to represent the “octatonic majority.” (Because of the octatonic properties inherent within each row form, there are very few pitches, even at the foreground, that must be shown in parentheses.)

Example 5.7. Beginning of recapitulation, mm. 100-108. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score is presented in two systems. The first system covers measures 100 to 104, and the second system covers measures 105 to 108. Each system consists of a cello part (labeled P0) and a piano part (labeled PE). The piano part is written in a grand staff (treble and bass clefs), while the cello part is in a single bass clef. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with grace notes. The cello part has a more melodic line with some slurs and ties. Measure numbers 100, 105, and 108 are indicated at the start of their respective systems.

Example 5.8. The beginning of the second thematic area of the exposition and recapitulation, mm. 31-34 and mm. 125-128. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

31 P0

31

31

PE

PE

125

125

P0

The image displays two musical excerpts from Skalkottas' Sonatina for cello and piano. The first excerpt, measures 31-34, features a cello part (labeled P0) in the upper staff and a piano accompaniment (labeled PE) in the lower staff. The piano part has a complex texture with many beamed sixteenth notes. The second excerpt, measures 125-128, shows the piano part (labeled P0) in the lower staff and the cello part (labeled PE) in the upper staff. A dotted line connects a note in the piano part of measure 125 to a note in the cello part of measure 126, indicating a melodic or harmonic relationship. The key signature has one sharp (F#) and the time signature is 3/4.

Example 5.9. Surface level octatonic analysis, mm. 1-15. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The image displays a musical score for Skalkottas' Sonatina, measures 1 through 15, with octatonic analysis labels. The score is written for cello and piano in 2/4 time. The analysis labels are as follows:

- Measure 1:** Cello line is labeled **Oct-2**; Piano line is labeled **Oct-0**.
- Measure 2:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.
- Measure 3:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.
- Measure 4:** Cello line is labeled **Oct-2**; Piano line is labeled **Oct-0**.
- Measure 5:** Cello line is labeled **Oct-2**; Piano line is labeled **Oct-0**.
- Measure 6:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.
- Measure 7:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.
- Measure 8:** Cello line is labeled **Oct-2**; Piano line is labeled **Oct-0**.
- Measure 9:** Cello line is labeled **Oct-2**; Piano line is labeled **Oct-0**.
- Measure 10:** Cello line is labeled **Oct-2**; Piano line is labeled **Oct-0**.
- Measure 11:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.
- Measure 12:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.
- Measure 13:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.
- Measure 14:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.
- Measure 15:** Cello line is labeled **Oct-1**; Piano line is labeled **Oct-0**.

In addition to structural placement, other musical gestures that serve as reductive rationale include such features as registral extremes, textural isolations, pitch reiteration, metric accentuation, asserted tritones, focal points, stepwise voice leading, and pitches that merely serve as embellishing tones. For example, F[#] and A create a double neighbor to G in mm. 4-6 (cello, Example 5.9) and can thus be eliminated in the graph because they function as non-chord tones, as shown in Graph 5.1a.¹⁹ I use this rationale for much of the voice-leading reduction, and eliminate pitches that may only function as chromatic embellishments, non-chord tones, etc. The motion from B in mm. 1 to B^b in m. 3 is doubly articulated by the sixteenth note in m. 3, which explains why B-B^b progresses to a deeper level.²⁰ A less significant feature, but altogether relevant, is the fact that B and B^b represent the highest and lowest pitches of the first phrase (mm. 1-7).

Other reductive rationale may be observed by following the rising voice of the cello from F-E^b-F-F[#]-A in mm. 7-15. As the upper voice in the cello ascends, the other descends from C-B-B^b, shown in Example 5.9 (p. 148) and Graph 5.1b. The ascending and descending arpeggiated gestures bridge the gap between the oscillation of registers and gradually bridge the gap between registral extremes from A5 and B^b2; A5 results from the use of harmonics in m. 13. Graph 5.1b illustrates the voice-leading reduction and the unfolding of the intervals between the pitch extremities. These ascending and descending lines create a progression of intervals (shown in the reduction) that represent an unfolding of the intervallic relations found within Cell A: 03, 06, and 04. We shall see that interval-class 01 proves significant at a structural

¹⁹ Because I begin the analysis of each formal section with a foreground discussion, I present the graphs in reverse order than that of most reductive analyses. Instead of placing the background level at the top of the graph where it usually appears, I place the foreground level at the top.

²⁰ The dotted rhythm is a very common rhythmic gesture throughout the work and is a hallmark of Skalkottas' rhythmic style in general.

Graph 5.1. First thematic area, *Allegro moderato*, mm. 1-31. (* indicates pitches outside a given octatonic region.)

Meas. 1 7 10 13 16 19 20 25 26 28 30

Graph 5.1a. Foreground

Cello Piano

Region of Oct-2 F = pivot Region of Oct-0 B = pivot Region of Oct-2 Region of Oct-2

Graph 5.1b.

03 06 04 01 01

Graph 5.1c. Unfolding of G/g

047

G/g 037

Region of Oct-2

Graph 5.1d. Mg-1

0369 036 0258 047

Region of Oct-0

Graph 5.1e. Mg-2

0258

Region of Oct-2

level as phrases (and sections) progress from B-C and C-C[#]. Graph 5.1d illustrates the first examples of the structural progression from B-C: (1) B-C frames the first theme from mm. 1-16. (On the downbeat of m. 16, pc C functions as an elision between the first theme and the bridge into the transition.). (2) A progression from C-B occurs from the “bridge-like” 3/8 section to the beginning of the transition from m. 16 to the downbeat of m. 19; and (3) B-C also frames the transition from mm. 19-26. Moreover, the intervallic relation between the row forms, P_E and P₀, expresses the 01 relationship on a more global level.

First Thematic Area

The first thematic area foreshadows the prominent set-class harmonies and even the specific pc harmonies that will be used throughout the entire three movements. In the foreground and middleground sketches of Graph 5.1 we see the extension of every tertian set-class harmony that derives from the octatonic scale except 047T. Set-classes 036, 0369, 037, 047, and 0258 are shown in all of the sketches of Graph 5.1, but are more clearly delineated in Graphs 5.1c and 5.1d. These pc harmonies are identified with a slur along with the appropriate set-class. Of these triadic components, those specific pc sets that are used globally include G major (047), G minor (037), and D^{o7} (Cell A). F^{#o} is used frequently throughout the piece, although its primary purpose is to foreshadow the background articulation of D⁷ in the recapitulation. The remaining set class, (0369), foreshadows the background harmony, C^{#o7}, which is the only 0369 set class that occurs at the background level. (The first implication of C^{#o7} unfolds in the first theme in mm. 2-3 as a surface level event.)

As each sketch of the first thematic area progresses to a deeper level, we see that Skalkottas employs prominent tritones, F-B and E-B^b, as primary generators of his octatonic process. These two tritones are structural entities as well as octatonic references. The octatonic-2 collection contains both tritones, as illustrated in the deep

middleground sketch, Graph 5.1e (p. 150). (As previously stated, pitches in parentheses and indicated with asterisks do not appear in the indicated octatonic collection.) We can trace F-B from the foreground to the background by observing its structural placement and its function within the octatonic process. The foreground sketch, Graph 5.1a, shows that Skalkottas utilizes F-B as a pivot between collections, shown by the brackets with arrows. For example, in m. 7, F functions as a pivot between octatonic-2 and octatonic-0; in m. 19, B serves as the pivot back to octatonic-2. Throughout the piece Skalkottas uses pivots to shift between collections, but he does not consistently employ tritone pivots as seen here in the first thematic area. Typically, a single pitch serves as an axis between collections, or there is no pivot at all.

Graph 5.1a also shows the structural occurrences of the tritone, B-F. The pitches of the tritone appear superimposed at the beginning of the work and at the beginning of the last phrase of the transition, m. 26. This last phrase, mm. 26-31, is significant in that it represents a musical summary of the entire first thematic area. It recapitulates the musical idea of the section by emphasizing the prominent tritones, B-F and E-B^b. Graph 5.1a further expresses the structural significance of B-F as seen through its placement from mm. 1-6, 6-19, and 19-23. As previously stated, mm. 19-26 comprise two phrase segments, and although structurally less significant, the tritone joins the two segments.

The second tritone, E-B^b, also asserts itself through the thematic line. It appears in the first theme (m. 3), the beginning of the transition (m. 19), and in the last phrase of the transition (m. 28), more easily identified in Graphs 5.1d and 5.1e. It is true that this particular tritone results as a naturally corollary based on the original linear ordering of the row. However, this tritone is “marked” and emphasized through distinct compositional features as well as its structural placement. Foremost, B^b serves as the focal point in the first phrase of the first theme, m. 3. It also serves as the focal point of the first phrase segment in the transition, m. 20. E serves as the

focal point of the final phrase, m. 28. Also, recall that the texture is saturated with 016 set class articulations, even at the deep middleground levels; and, of course, the motion from B-E-B^b (mm. 1-3, 19-20, and 26-28 of Graph 5.1a, p. 150) represents the 016 set class. These facts alone offer sufficient evidence to support the significance of the E-B^b tritone.

Moreover, Skalkottas takes the 016 application one step further and creates an additional 016 pc set to conclude the section. He uses the same tritone as an axis of symmetry and propagates the linear expansion of E-B^b-E^b, shown in mm. 28-30 of Graph 5.1a and Graph 5.1d. Figure 5.11 delineates this inversive relationship. Figure 5.11 shows the linear unfolding of both pc sets, with the tritone functioning as the axis between them; the intervallic content is also shown in the diagram. The initial 016 pitch structure (that appears in mm. 1-3, 19-20, and 26-28) progresses from B-E-B^b. In m. 28, Skalkottas inverts the tritone; the ascending ^o5 becomes a descending ⁺4. The tritone inversion bears little or no significance when viewed only in the context of the original 016 pc set, (B, E, B^b); only in retrospect do we realize that the gesture signifies the upcoming 016 inversion and the change in pc content. As Graphs 5.1a and 5.1d convey, these two pc sets circumscribe the first thematic area. B-E-B^b denotes the initial thematic line, and E-B^b-E^b concludes the melodic line. The concentration of the thematic material evolves around the 016 set class. Thus, the tritone represents a centricity within the thematic pitch structure, as reflected in the diagram.

Because the first thematic area lends pc priority to tritones B-F and E-B^b, the octatonic collection represented at the deep middleground is octatonic-2 because it is the only collection that contains both tritones. Furthermore, Middleground-2 of the first thematic area (Graph 5.1e) connotes a tritone representation of the entire work, as the tritones that appear in this sketch constitute the prominent tritones of the entire

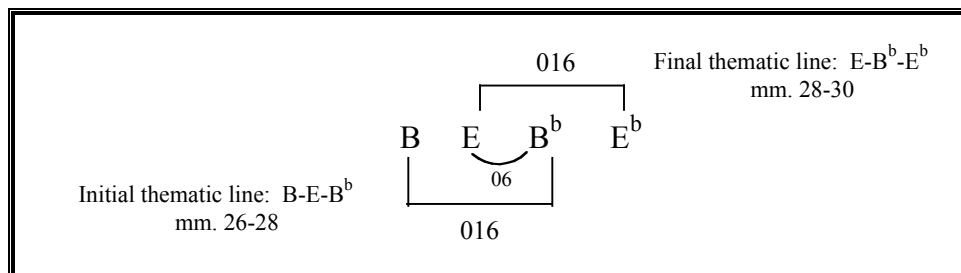


Figure 5.11. Inversional relationship between 016 trichords; E-B^b tritone used as an axis of symmetry between the linear expansion of 016 pc sets (B, E, B^b) and (E, B^b, E^b).

three movements. In other words, each prominent tritone that surfaces throughout the piece is contained within the first thematic area of Movement I. Although F[#]-C does not occur within octatonic-2, I transfer it to Middleground-2 simply to show that all of the tritones presented in the first thematic area prefigure subsequent pitch material.²¹ Three of the four tritones represented foreshadow prominent triadic components that surface as background level events. (Figure 5.8, p. 139, illustrated the prominent harmonies of the first and second movements as well as the chords that occur at the background.) For example, E-B^b foreshadows C^{#o7}, D-A^b represents Cell A (D^{o7}), and F[#]-C represents D⁷ and C^o; C^o emerges as an important triad in the second movement. F-B is not contained within a background level harmony although it serves as a Middleground-2 event that defines structure, as we have already witnessed in the first thematic area and will soon observe in the developmental graphs. Moreover, octatonic-2 embodies the three deep middleground-level tritones; thus, octatonic-2 serves as the representative collection of the first thematic area. (F[#]-C is a more local configuration from Graph 5.1d, p. 150, that belongs to octatonic-0, as discussed above.)

²¹ This tritone (F[#]-C) is shown in Graph 5.1e as an eighth note in parentheses.

The reductive analysis of the first thematic area expresses exemplary features of all subsequent graphs in that we find the elongation of tertian structures amidst prominent tritone assertions, a compositional feature that clearly reflects a process of octatonic pitch organization. We find “strings” of major and minor thirds enmeshed among structural tritones – a procedure that is embedded within the texture at the surface and deeper structural levels alike. Each of the graphs reflects this octatonic procedure and brings to light the octatonic collection represented by the prominent triadic complexes and tritones.

Deep Middleground Analysis

Before discussing the reductions of each subsequent formal section in detail, it is helpful first to examine and compare the background level graphs in order to provide an overview of the octatonic process. A background synopsis more clearly brings to light those compositional features prefigured by the background level events of the first thematic area, such as the octatonic pitch organization and its relation to structural pitch entities (such as asserted tritones) and triadic components. In addition, a comparison of the deep middleground sketches reveals the correlation between Skalkottas’ use of octatonacism and the application of serialism in that we see how the surface realization of the row produces the expansion of octatonic harmonies over larger horizontal dimensions.

The first significant observation among the deep middleground graphs is the predominant use of octatonic-0 and octatonic-2 and the fluctuation between the collections, illustrated in the deep middleground sketches of Graph 5.2 (p. 157). (Middleground-2 of the first thematic area is shown in Graph 5.1e.) Were it not for the presence of pc C in Graph 5.2a of the second thematic area, the entire exposition would belong to octatonic-2. Octatonic-2 denotes the “octatonic majority” of the exposition, although the second thematic area exclusively represents octatonic-0. Thus,

the presence of pc C changes the octatonic context in Middleground-2 of the second thematic area. Graph 5.2a shows that the second thematic area may be condensed to the prolongation of one harmony, D^{07} . D^{07} frames this section and takes on the character of a prolonged (composed-out) sonority. Moreover, the development returns to octatonic-2 and reiterates the three tritones that appear at the deep middleground level of the first thematic area. Once again, we see a tritone representation of the work, which is fitting, considering this section elaborates upon and develops previous material. From the exposition and development, we find the assertion of three prominent tritones around which all other prominent pitch material evolves. Hence, there exists a condition of polarization among the pitch material. These three tritones, all embodied within a single octatonic collection, exemplify a center of concentration or a point of centricity around which all ensuing material converges. Appropriately, it is the symmetrical 06 interval class at the center of concentration.

As previously illustrated in Example 5.7 (within the context of the formal structure, p. 146), Skalkottas reverses the use of the row forms in the recapitulation from that in the exposition. This “reversal” of the twelve-tone application directly affects the resulting harmonic and octatonic implications. Figure 5.12 (p. 158) shows that the thematic application of the row changes the octatonic collection (also illustrated in Graphs 5.1e, p. 150, and 5.2c.). Octatonic-2, which represents the first thematic area in the exposition, becomes octatonic-0 in the recapitulation, while octatonic-0 in the second thematic area becomes octatonic-2 in the recapitulation. Consequently, each row form denotes a specific octatonic collection at the deep middleground level. (The foreground octatonic configuration of each row form is shown in Figure 5.3, p. 127)

Further, the recapitulation presents the first encounter of the D^7 and B^7 harmonies, shown in Graph 5.2c. The first thematic area, mm. 100-121, expresses the large-scale expansion of these two triadic configurations that derive from octatonic-0. In

Graph 5.2. *Allegro moderato*, deep middleground (Mg-2) reductions.

Graph 5.2a. Second thematic area, mm. 31-61.

Graph 5.2a. Second thematic area, mm. 31-61. The score shows a melodic line in the bass staff with notes at measures 31, 47, and 53. A bracket labeled '0258' spans from measure 31 to 53. A bracket labeled 'Region of Oct-0' spans from measure 31 to 53. The treble staff has a single note at measure 47.

Graph 5.2b. Development, mm. 62-99

Graph 5.2b. Development, mm. 62-99. The score shows a melodic line in the bass staff with notes at measures 61, 77, 80, 89, 90, 95, and 99. A bracket labeled 'Region of Oct-2' spans from measure 61 to 99. The treble staff has notes at measures 61, 77, 80, 89, 90, 95, and 99. A bracket labeled 'Region of Oct-2' spans from measure 61 to 99.

Graph 5.2c. Recapitulation, mm. 100-144

Graph 5.2c. Recapitulation, mm. 100-144. The score shows a melodic line in the bass staff with notes at measures 100, 108, 117, 121, 127, and 144. A bracket labeled 'Region of Oct-0' spans from measure 100 to 127. A bracket labeled 'Region of Oct-2' spans from measure 127 to 144. The treble staff has notes at measures 100, 108, 117, 121, 127, and 144. A bracket labeled 'Region of Oct-2' spans from measure 127 to 144.

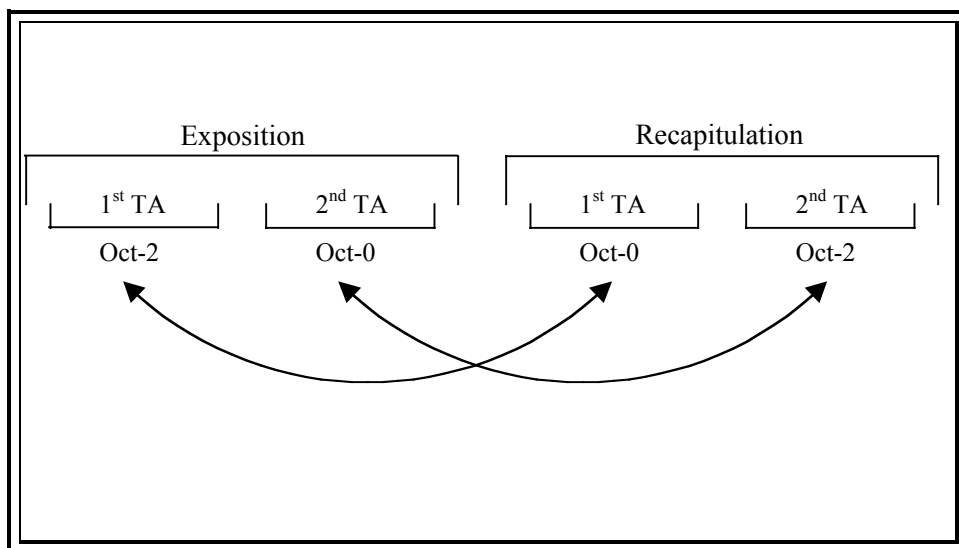


Figure 5.12. Octatonic collection as related to the thematic application of the row.

the second thematic area, mm. 126-135, we see the extended sonority of B^b major and the tritone assertion of $E-B^b$; the Middleground-2 sketch thus represents octatonic-2. Certainly, it is no coincidence that deep middleground triadic components as well as asserted tritones belong to the same collection. Thus we see how the application of the row affects the resulting harmonic and octatonic structures.

The previous analysis of the deep middleground levels is further illuminated when viewed in light of the coda, the condensed summary or “mini-recapitulation” of the movement. The coda clearly asserts the previously discussed Middleground-2 triadic components and tritones, as illustrated in the sketches of Graph 5.3 (p. 160). Example 5.3 (p. 131) provides the musical context for the sketches in Graph 5.3. If one compares Graph 5.3b with Figure 5.9 (p. 142), we see that this final recapitulation of material iterates each of prominent triadic components that belong to Movement I, with the exception of G/g and C/c , whose significance will be brought to light in a later discussion.²² In the cello, $C^{\#o7}$ (or the implication thereof) initiates the the-

²² I frequently refer to parallel major and minor keys in this way: G/g , C/c , and so forth.

matic line, and B^b major unfolds across the phrase. The motion from B-E-B^b in the cello also recalls the pervading presence of the 016 set class. The piano accompaniment emphasizes D^{o7}, D⁷, and B⁷. Pitch-class A progresses from the foreground to the middleground because it appears superimposed with both D⁷ and B⁷ in m. 168 and serves to complete each of these harmonies. Cell A (D^{o7}) is reiterated in mm. 162-165 and serves as the musical frame for this recapitulatory section, which further expresses its global and referential significance. (As previously stated, pc E^b in the final sonority derives from Segment 3 of P_E, as it is superimposed with Segment 1 of P₀.) In addition, the coda contains each of the important aforementioned tritones: D-A^b, E-B^b, F[#]-C, and F-B. Three of the tritones are obviously contained within prominent triadic components, and B-F is presented linearly and vertically. The registral extreme and textural isolation of F-B in m. 162 draws attention to this tritone; and it frames the thematic line from the accentuated B in m. 164 to the accentuated F in m. 171 of Graph 5.3c.

Notice that Graph 5.3c shows only those pitches of the thematic line that have accented articulations. Skalkottas is meticulous with regard to articulation, notation and musical gesture; his musical detail is painstaking, and therefore the accented pitches in this final section must not be ignored. F is obviously a “special” pitch in some regards because he skips four measures of the thematic line (mm. 167-170) before emphasizing another pc. We can therefore determine that all of the accented pitches shown in Graph 5.3c possess a special significance and progress to a deeper structural level. This thematic reduction belongs to octatonic-2, as shown in Graph 5.3d, and the accompanimental line belongs to octatonic-0. I delineate the octatonic collections between theme and harmony in Graph 5.3d because each instrumental part fits “neatly” into the separate collections, seemingly an appropriate representation of the fluctuation between octatonic-0 and octatonic-2 throughout the work.

Graph 5.3. Coda, mm. 162-173.

Graph 5.3a. Foreground.

162 166 171 173

0369 047 B^b

Cell A

Oct-0

Graph 5.3b. Mg-1a.

162 166 171 173

0369 047 B^b

Cell A

D₇ 047T

B₇ 047T

Oct-0

Graph 5.3c. Mg-1b.

Region of Oct-2

Graph 5.3d. Mg-1c.

162

Region of Oct-2

D₇

B₇

Region of Oct-0

Graph 5.3e. Mg-2.

Region of Oct-0

It is plausible to further reduce Graph 5.3d such that the F-B tritone and Cell A represent the coda, as shown in Graph 5.3e. Graph 5.3d provides a sufficient middleground representation of the piece in that we find all of the important pitch material, but it does not distinguish between the triadic components of greater or lesser significance. Graph 5.3e, on the other hand, preserves Cell A and the tritone, F-B, which has been demonstrated throughout the work to be a structural entity that serves to define form by delineating phrases or sections. We have also witnessed the structural placement and incessant use of Cell A as a pervading thematic and harmonic element throughout the piece, previously illustrated in Figure 5.10 (p. 144). Subsequently, Graph 5.3e embodies the necessary elements and core construction of the *Sonatina*. Furthermore, Cell A constitutes the intervallic structure that propagates the triadic components shown in Graph 5.3b: 0369, 047, and 047T. Interval-classes 03 and 04 of Cell A serve as the foundation for the creation of the tertian structures within the piece, and ic 06 propagates the structural tritone, F-B. Thus we see the generation of a composition from the intervallic structure of a single entity, Cell A.

When comparing the analyses of the first thematic area to that of the coda, we see that one represents the realization of the other. Because the first thematic area prefigures the prominent pitch material of the piece, Middleground-2 of the first thematic area is, of course, very similar to the pitch material contained within the coda. The deep middleground sketch of the first thematic area (Graph 5.1e, p.150) and Graph 5.3d of the coda show that all of the prominent tritones, F-B, E-B^b, D-A^b, and F[#]-C, are present in both sections. Triadic components that are foreshadowed by particular tritones in the first thematic area, such as C^{#o7} and D⁷, are revealed in the sketches of the final measures. Both sections also express the linear and vertical nature, as well as the structural assertion, of the prominent F-B tritone. Lastly, it is appropriate that each section contains Cell A; it is particularly appropriate that the first thematic area expresses the linear and vertical nature of the chord, as it appears fre-

quently throughout the piece in both guises. In this way the coda expressly denotes a condensation and fruition of the material foreshadowed in the opening measures.

Tonal References

Unlike the overt tonal references in *Serenata* and *Tender Melody*, there seems to be a latent reference to a diatonic relationship subtly sown within the fabric of the *Sonatina*. This frame of reference draws attention to the interrelation between the octatonic and diatonic triadic partitionings, i.e. 037, 047, 047T, 0369, etc. The following triads and pitches possess a referential meaning within the context of tonality and appear with some frequency in the *Sonatina*: C major, C minor, G major, G minor, B-F, and C-E. From a tonal perception one immediately interprets pc C to be the tonic among the given components. One's interpretation of these relationships lies within the context of tonal function or the diatonic scale. In light of the aforementioned pitches and triads, the *Sonatina* subtly expresses the interrelation between the diatonic and octatonic scales.

The graphs in the following examples bring to light the frequent use of the G major and G minor triads, the structural resolutions of B to C, and the resolutions from B/F to C/E. Neither chord (G/g) appears at the background level, which suggests that their frequent use signifies a latent compositional inference, such as the underlying relationship between octatonicism and diatonicism, discussed above. Throughout the exposition and the development we find the linear unfolding²³ of G major and G minor, as well as the resolution of B to C (or vice versa). Foremost, mm. 16-18 present the first unfolding of G/g, shown in Graph 5.1a and 5.1c (p. 150).

²³ This is one instance in which the Schenkerian foreground idea and my mode of analysis coincide in that G/g are chords that “unfold” over a given temporal span.

Example 5.10 provides the musical context for mm. 16-18.²⁴ (The last beat of each measure presents one pitch of the G minor triad.) In Graph 5.1a of the first thematic area, G/g do not belong to the indicated octatonic collection, octatonic-0, although I include the chords because they eventually prove significant. The closing theme also presents G minor from mm. 53-58, shown in Graph 5.4b (p. 166). The previous examples (Graphs 5.1a and 5.1c) stand subsidiary to the unfolding of G minor in the second thematic area because, here, the triad unfolds as separate chords over several measures. Example 5.11 shows the composing out of G minor in the development, mm. 85-89 in the cello. The triad is doubly emphasized through the rhythm and accented articulations. Clearly, the triad is of some significance. Graphs 5.5a and 5.5b (p. 167) show this unfolding of G minor within the voice-leading reduction, mm. 85-89. In these measures, G minor serves as harmonic accompaniment (in the cello) to the theme presented in the right hand of the piano.

Example 5.10. Linear unfolding of G minor in the cello, mm. 16-18. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

²⁴ There is a misprint in m. 18 in the right hand of the piano of the original score; E natural should be E^b, as shown in Example 5.10. There is an additional misprint in m. 123 of the original score although this measure is not included in any of the examples; B natural in the right hand of the piano should be B^b. In Movement II, G^b in m. 11 should be E^b, shown correctly in Example 5.15.

Example 5.11. Linear unfolding of G minor in the development, mm. 85-89. Skalkottas. *Sonatina for cello and piano*. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.



Further, the exposition and development present resolutions of B to C or of B/F to C/E over the span of a phrase or section. As previously illustrated, Graph 5.1b (p. 150) shows the motion from C-B in mm. 16-18 of the first thematic area. (Example 5.10 shows the musical context for mm. 16-18, p. 164.) These three measures constitute a 3/8 section that functions as a bridge preceding the transition. The piece is in 2/4, which causes the change in meter to sound abrupt, disjunct, and “oddly” placed. Skalkottas brings back the 3/8 section twice: (1) mm. 53-55, the closing theme of the exposition, and (2) mm. 114-116, the bridge to the transition in the recapitulation. The subsequent presentations of the 3/8 section bring the return of G major or G minor, but not the motion from C-B or B-C as would be expected in light of mm. 16-18. (Measures 53-55 contain the linear unfolding of G major and G minor, as discussed in the previous paragraph; and, mm. 114-116 present G minor, shown in Graph 5.6a.) We shall see that the implementation of this disjunct 3/8 section proves significant in the recapitulation, discussed below. Several other phrases present the linear resolution from B-C: the first phrase of the transition in mm. 19-26, shown in Graph 5.1a; mm. 77-79 of the development, shown in Graph 5.5a; and mm. 95-

Graph 5.4. *Allegro moderato*, second thematic area, mm. 31-61.

Graph 5.4a. Foreground.

Cello 31 35 43 45 47 Piano Cello 53 55 58 61

0258 0369 047 0369 0258 *

Region of Oct-0 cont. C = pivot Region of Oct-1 Region of Oct-2

Graph 5.4b.

047 037 0258 *

Region of Oct-2

Graph 5.4c. Mg-1.

0258

Region of Oct-0

Graph 5.4d. Mg-2.

0258

Region of Oct-0

Graph 5.5. *Allegro moderato*, Development, mm. 61-99.

Graph 5.5a. Foreground.

Graph 5.5a displays the foreground musical score for measures 61-99. The score is written for Piano (treble clef) and Cello (bass clef). Annotations above the staff indicate instrument changes: Piano (61, 64), Cello (71, 77), Piano (80, 84, 87), Cello (90), and Piano (95). The score is divided into three regions: Region of Oct-2 (measures 61-77), Region of Oct-0 (measures 77-90), and Region of Oct-1 (measures 90-99). A dashed line connects the notes at measures 80 and 84, with a bracket labeled "B = pivot" below the staff. The notes at measures 80 and 84 are marked with an asterisk (*). The notes at measures 95 and 96 are also marked with an asterisk (*).

Graph 5.5b. Mg-1.

Graph 5.5b displays the Mg-1 musical score for measures 61-99. The score is written for Piano (treble clef) and Cello (bass clef). The score is divided into one region: Region of Oct-2 (measures 61-99). A dashed line connects the notes at measures 80 and 84, with a bracket labeled "B = pivot" below the staff. The notes at measures 80 and 84 are marked with an asterisk (*). The notes at measures 95 and 96 are also marked with an asterisk (*).

Graph 5.5c.

Graph 5.5c displays the musical score for measures 61-99. The score is written for Piano (treble clef) and Cello (bass clef). The score is divided into one region: Region of Oct-2 (measures 61-99). A dashed line connects the notes at measures 80 and 84, with a bracket labeled "B = pivot" below the staff. The notes at measures 80 and 84 are marked with an asterisk (*). The notes at measures 95 and 96 are also marked with an asterisk (*).

Graph 5.5d. Mg-2.

Graph 5.5d displays the Mg-2 musical score for measures 61-99. The score is written for Piano (treble clef) and Cello (bass clef). The score is divided into one region: Region of Oct-2 (measures 61-99). A dashed line connects the notes at measures 80 and 84, with a bracket labeled "B = pivot" below the staff. The notes at measures 80 and 84 are marked with an asterisk (*). The notes at measures 95 and 96 are also marked with an asterisk (*).

99 of the development, shown in Graphs 5.5a and 5.5c (p. 167). Measures 61-76 of the development illustrate the consecutive (structural) placement of B-F and C-E over the length of three phrases. In Graphs 5.5a and 5.5c, we see the motion from B-F over mm. 61-64, the motion from C-E over mm. 65-70 of the cello, and a repeat of material (C-E) over mm. 71-76. Example 5.12 (p. 170) provides the musical context for mm. 61-76.

The recapitulation places the previous pitch (triadic) relations in context, as it introduces the first reference to C major and C minor. As previously stated, the closing theme in the recapitulation is interrupted by a new theme. The closing theme in the recapitulation (m. 137) corresponds to that of the exposition for six bars. At the point in which the recapitulation *should* state the abrupt 3/8 section (as presented in m. 53 of the exposition), the music deviates from the material presented in the exposition and declares new harmonic and melodic material. (The second closing theme comprises the first section of new musical material, mm. 145-162.) Within the context of new thematic material, we see the fluctuation between C major and C minor in mm. 159-161, shown in Example 5.13 (p. 171). It is an interesting correlation that these measures reflect the previous 3/8 meter by employing the same rhythmic values, as well as its three-measure length. In fact, mm. 159-161 present an example of polymeter: four measures of 3/8, and three measures of 2/4.

The significance of C, E^b, and E is demonstrated through the registral extreme and textural isolation between C2 and E^b₄/E₄ in the cello. More importantly, E^b and E do not even belong to the tetrachordal segments within which they are presented. They appear as isolated insertions between segments in the cello. (Refer to Figure 5.2, p. 125, for a comparison of segments.) Furthermore, tetrachord (G, B^b, F[#], A), which appears across the bar line from mm. 159-160 does not exist as one of the tetrachordal segments of either row form, although it occurs in alternation with Cell A. In addition, the motion of C to G in the lower register of the cello completes the C

Graph 5.6. *Allegro moderato*, recapitulation, first thematic area, mm. 100-121.

Graph 5.6a. Foreground.

Graph 5.6a. Foreground. Musical score showing measures 100 to 121. The piano part (bottom staff) includes annotations for chords B₇, D₇, and B₇, and a measure number 0258. The violin part (top staff) includes annotations for measures 100, 107, 109, 112, 114, 117, 120, and 121, and a measure number 037. A bracket labeled "Region of Oct-0" spans the piano part from measure 100 to 121.

Graph 5.6b.

Graph 5.6b. Musical score showing measures 100 to 121. The piano part (bottom staff) includes an annotation for a chord B₇. The violin part (top staff) includes an annotation for a chord D₇. A bracket labeled "Region of Oct-0" spans the piano part from measure 100 to 121. A text box in the piano part reads: "Stepwise voice leading in upper and lower register of cello."

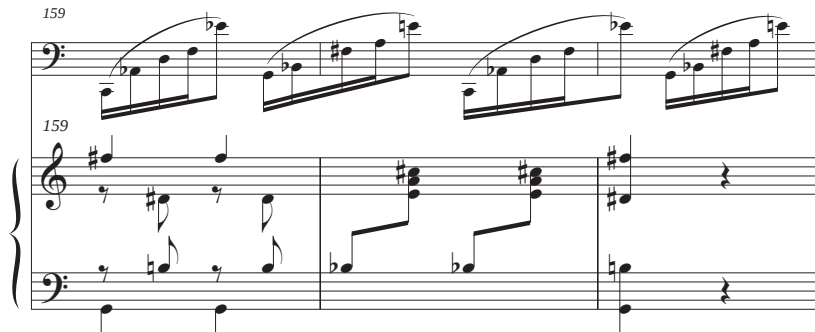
Graph 5.6c. Mg-2.

Graph 5.6c. Mg-2. Musical score showing measures 100 to 121. The piano part (bottom staff) includes annotations for chords D₇, B₇, D₇, D₇, and B₇. The violin part (top staff) includes annotations for measures 100, 107, 109, 112, 114, 117, 120, and 121. A bracket labeled "Region of Oct-0" spans the piano part from measure 100 to 121.

Example 5.12. Consecutive placement of B-F and C-E, mm. 61-76. Skalkottas.
 Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955
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The musical score is presented in three systems, each with a cello staff and a piano grand staff (treble and bass clefs). Measure numbers 61, 66, and 71 are indicated at the start of their respective systems. The key signature has two flats (B-flat major), and the time signature is 3/4. The piano accompaniment features a consistent eighth-note pattern in the right hand, while the left hand provides a harmonic bass line. The cello part consists of a single melodic line, often featuring grace notes and slurs that connect different phrases.

Example 5.13. C major and C minor supported by “dominant” harmony, mm. 159-161. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

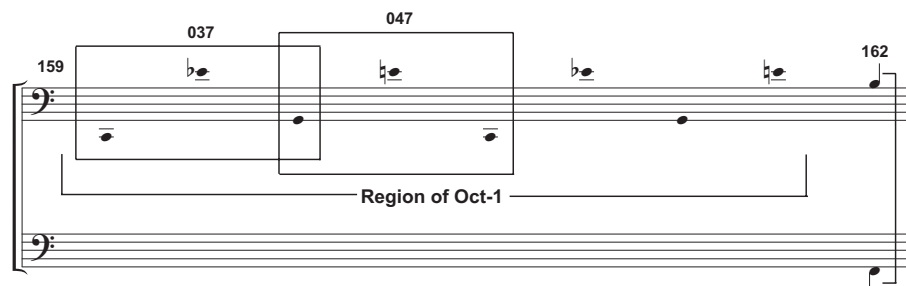


major and C minor triads, shown more clearly in Graph 5.7a. Both C major and C minor belong to octatonic-1, as shown in Graph 5.7a. However, here, the octatonic denotation is less important because the significance of these measures is associated with the interrelation between the octatonic and diatonic triadic partitionings. Graph 5.7a also shows the 037 and 047 delineation of the chords, which also reflects the 03/04 intervallic structure of Cell A.

Also noteworthy, G major provides the harmonic support for the thematic material in mm. 159-161 (in the bass line of the piano). It is plausible to say that the supporting harmony fluctuates from G major to G minor, reminding one of their presence in the exposition, as the tenor line moves from B to B^b. Finally, the resolution in mm. 161-162 bears utmost significance as the C/c (and G/g) harmonies progress to the F-B tritone in the outer voices of the piano and cello. Once again, textural isolation plays an important role in the assertion and emphasis of this particular tritone. (One may also perceive of the progression as a retrograde resolution from C/E^b or C/E to F/B.)

Graph 5.7. Reduction of mm. 159-161.

Graph 5.7a. Fluctuation between C major and C minor.



Graph 5.7b.



In this way, these final four measures of the recapitulation constitute the realization of diatonic relationships asserted through octatonicism, as G/g and B-F are presented within the context of C major and C minor. In retrospect, the *Sonatina* subtly discloses diatonic implications through the gradual unveiling of triads and pitch classes that reflect a diatonic inference when viewed in light of each other. Throughout the exposition and development we find the prominent B-F tritone, which typically resolves to C at the end of a phrase or section. The thematic unfolding of G major and G minor in the exposition comes to fruition in the recapitulation as it provides the (dominant) harmonic support for C major and C minor. The fact that the C major and C minor harmonies appear within the context of new material reinforces their importance because they now connote the realization and elucidate the “function” of the G/g harmonies and the B-F tritone. Consequently, Skalkottas draws forth diatonic relationships through octatonicism by subtly asserting triads and pitch classes that reflect tonal function when viewed contextually. Skalkottas uses this covert tonal

reference as a subtle means of expressing the interrelation between the diatonic and octatonic scales.

Foreground and Middleground Analysis

The analysis of foreground and middleground graphs shows the emergence of prominent triadic components and their progression to deeper structural levels. The second thematic area of the exposition brings the rise of such chords as G major, G minor, $C^{\#o7}$, and D^{o7} , shown in the sketches of Graph 5.4 (p. 166). The foreground sketch shows the expansion of all four harmonies in mm. 53-61 of Graph 5.4a. Graphs 5.4b and 5.4c show mm. 53-61 at a deeper level, which illustrates more clearly the function of G major and G minor; the composing out of G major and G minor acts a connector between D in m. 53 to D in m. 58, which initiates the expansion of D^{o7} . Ultimately, the sketches in Graph 5.5 (p. 167) show that the development introduces no prominent harmonies, although even at the foreground we see the emergence of the prominent tritones, B-F and E-B^b, previously addressed within the discussion of the deep middleground graphs.

Although the recapitulation is introduced by Cell A (m. 100) at the surface level, the primary harmonies, D^7 , B^7 , and B^b, progress to deeper structural levels, as shown in Graphs 5.6 and 5.8 (pp. 169 and 174). It is interesting to note the stepwise voice leading in Graph 5.6b, which extends from mm. 100-116. The octave transfers in Graph 5.6b more clearly convey the stepwise nature of the thematic line. The middleground sketch in Graph 5.6c begins to illuminate the formation of the D^7 and B^7 harmonies in mm. 100-106 and mm. 117-121. Similarly, the middleground sketch of the second thematic area, shown in mm. 127-135 of Graph 5.8b, illustrates the progression of B^b and $C^{\#o7}$ from the foreground to the deep middleground. Here, the reiteration of E-B^b introduces the second theme in m. 126; because the tritone is structural, it is transferred to the middleground levels.

Graph 5.8. *Allegro moderato*, recapitulation, second thematic area, mm. 126-144.

Graph 5.8a. Foreground

Graph 5.8a. Foreground. This musical score shows the Cello and Piano parts for measures 126-144. The Cello part (top staff) has notes at measures 126, 131, 135, 136, 139, and 144. The Piano part (bottom staff) has notes at measures 0369 and 047. Annotations include 'Region of Oct-2' spanning from measure 0369 to measure 047, and 'Oct-0' spanning from measure 047 to measure 047. A 'B = pivot' annotation is placed between the two regions. The Piano part also has a 'Piano' annotation at measure 136.

Graph 5.8b. Mg-1.

Graph 5.8b. Mg-1. This musical score shows the Cello and Piano parts for measures 126-144. The Cello part (top staff) has notes at measures 0369 and 047. The Piano part (bottom staff) has notes at measures 0369 and 047. Annotations include 'Region of Oct-2' spanning from measure 0369 to measure 047, and 'Oct-0' spanning from measure 047 to measure 047. A 'B = pivot' annotation is placed between the two regions. The Piano part also has a 'Piano' annotation at measure 136.

Graph 5.8c. Mg-2.

Graph 5.8c. Mg-2. This musical score shows the Cello and Piano parts for measures 126-144. The Cello part (top staff) has notes at measures 0369 and 047. The Piano part (bottom staff) has notes at measures 0369 and 047. Annotations include 'Region of Oct-2' spanning from measure 0369 to measure 047, and 'Oct-0' spanning from measure 047 to measure 047. A 'B = pivot' annotation is placed between the two regions. The Piano part also has a 'Piano' annotation at measure 136.

The reductive analysis of the first movement shows that the use of octatonic-1 is limited to two occurrences. Graphs 5.4a and 5.5a (pp. 166 and 167) show the only two occurrences of octatonic-1 in the first movement, both of which emerge on the foreground. (Measures 31-52 of the second thematic area present the first occurrence, and mm. 90-99 of the development presents the second occurrence.) On the one hand, Skalkottas' predilection for octatonic-0 and octatonic-2 reveals his preference for particular harmonies that may be derived from these collections; but, more importantly, the prevalence of octatonic-0 and octatonic-2 in the first movement results from the serial method, specifically, the realization of the row. We shall see that the slightest change in the serial technique in the second movement causes octatonic-1 to emerge as the hierarchical collection.

Movement II, *Andante*

The compositional intent and musical objective of the second movement reveals a concentration on the further exploitation of the octatonic scale in the strings of thirds that extend over the thematic lines. A mere glance at the foreground and mid-ground graphs clearly expresses the tertian notion at work within the compositional process. The reductive analysis reveals that the second movement conveys much more than the assertion of particular harmonies; rather, we see the extensive unfolding of major and minor thirds, which may or may not signify the emphasis of a particular harmony. This process expresses Skalkottas' preoccupation with the tertian "persona" of the octatonic scale. Because Skalkottas communicates a near obsession with tertian structures throughout both his early and late serial compositions, octatonicism seemingly exemplifies the ideal compositional venue to accommodate his style. Throughout the analysis, I indicate particular chords and set-classes where appropriate, although here the primary goal of the reductive analysis is to convey the

process of tertian unfolding. Certainly, there are particular harmonies that are emphasized more than others, but these chords stand subsidiary to the process through which they are derived.

The analysis of this second movement begins with a delineation of the formal structure and proceeds to a discussion of the octatonic and reductive analyses. Within the formal discussion of the *Andante*, it is necessary to examine the treatment of the thematic material as the superimposition of primary themes directly affects the octatonic analysis. Unlike the *Allegro*, both the A and B sections of the *Andante* present two individual themes superimposed in the cello and the piano, which cause the octatonic analysis of the *Andante* to differ somewhat from that of the *Allegro*, as the superimposed themes produce simultaneous octatonic collections. The Middleground-2 graphs, however, reveal the same prominent harmonies and triadic components that appear in the Middleground-2 graphs of the first movement. Figure 5.13 shows the ternary form of the *Andante*.

The first A section, mm. 1-23, is comprised of three parallel phrases: mm. 1-8, mm. 9-16, and mm. 17-23.²⁵ The most distinct difference between the *Allegro* and the *Andante* is Skalkottas' treatment of the thematic material. Here, each instrument simultaneously shares thematic significance as Skalkottas superimposes primary themes and thematic segments. For example, the right hand of the piano presents the first theme, mm. 1-8, shown in Example 5.14 (p. 179); the melodic material in mm. 3-6 of the cello also denotes a primary thematic line. Measure 3 marks the point of simultaneity between the cello and the piano, and neither theme stands subordinate to the other. The repetition of the opening gesture in the piano in mm. 3-4 aurally reinforces the melodic line presented in the right hand. Measures 7-8 of the cello lose

²⁵ There is a misprint in m. 11 of the original score; G^b should be E^b as shown in Example 5.14.

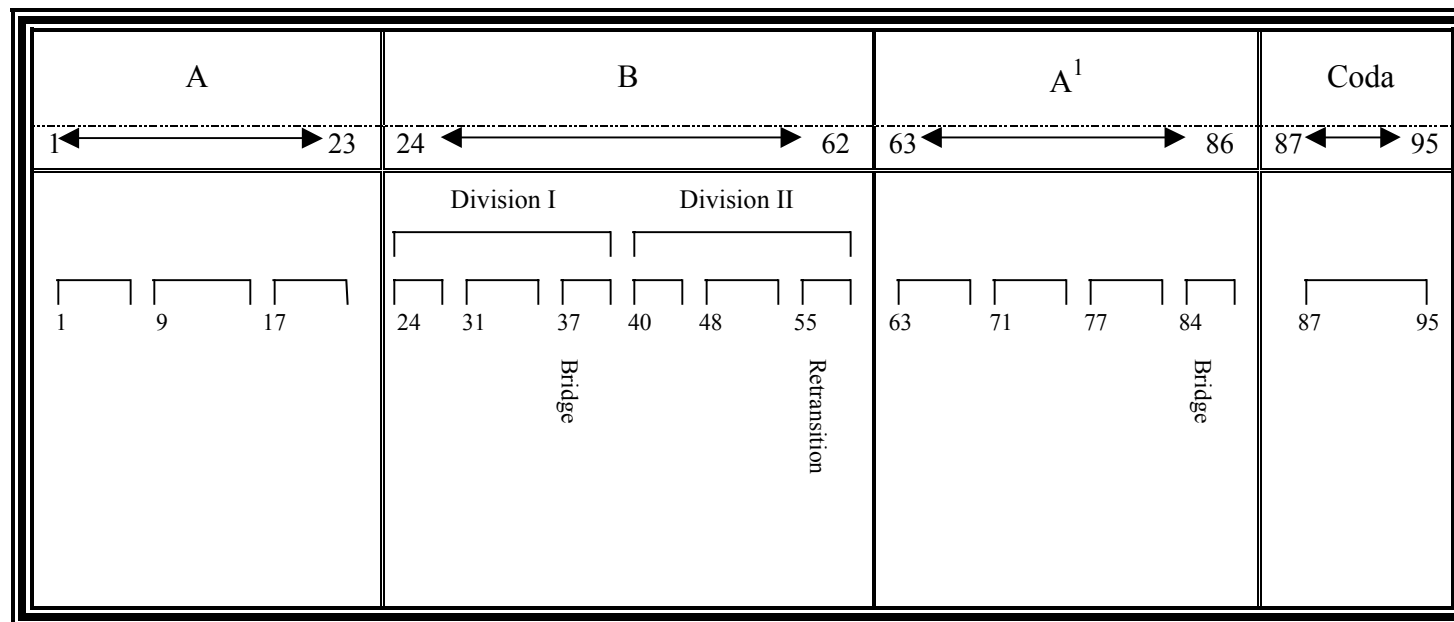


Figure 5.13. Formal delineation of Movement II, *Andante*; diagram shows phrase delineation within each section of the ternary form.

their melodic quality and join the accompanimental line of the piano. Although these measures aurally lose their melodic character, a more obvious gesture that signals the accompanimental function of mm. 7-8 is the fact that the pitch material in mm. 7-8 is identical to that of the left hand accompaniment of the piano, with obvious differences in pitch order and rhythmic figuration.

The piano initiates the second phrase with a melodic fragment taken from the opening gesture. The theme continues in the right hand of the piano through m. 12; the cello takes over in m. 13 and carries the theme through its completion in m. 16. The cello presents a superimposed thematic segment in mm. 9-11. Although only three measures in length, this gesture possesses a lyrical quality and must be considered a separate melody or melodic segment as opposed to mere accompanimental material. It is possible for one to hear a melodic continuation from m. 12 to m. 13 in the cello, although I analyze m. 12 as accompaniment. First, it shares the same pitch material in the piano accompaniment. Secondly, it is helpful to compare this second phrase with its corresponding phrase in the return of the A section, mm. 71-76, shown in Example 5.15 (p. 180). The cello presents the melody from mm. 71-74, at which point there is an elision between the melodic material of the cello and piano, in which the piano takes over and states the remainder of the theme through m. 76. Measure 74 answers the “question” regarding the status of m. 12. We see in mm. 74-75 (in the right hand of the piano) that the melodic material progresses from B-C-E^b-A^b-D-B^b-D^b, etc. Compare this progression of pitches to that in the right hand of the piano in mm. 11-12: B-C-E^b-A^b-D. One must connect m. 12 of the piano (not m. 12 of the cello) to m. 13 of the cello in order to continue the progression to B^b and D^b and maintain consistency with the corresponding thematic presentation in the final A section.

Example 5.14. Section A, mm. 1-23. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

Andante

7

12

19

Example 5.15. Second and third phrases of section A¹, mm. 71-83 that correspond with mm. 9-23 of section A. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The image displays a musical score for a cello and piano arrangement, specifically measures 71 through 83. The score is organized into three systems, each with a cello staff (top) and a piano grand staff (bottom). Measure numbers 71, 76, and 80 are indicated at the beginning of their respective systems. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dotted lines connect specific notes between the cello and piano parts, indicating harmonic or melodic relationships. The piano part features complex chordal textures and arpeggiated figures, while the cello part has more melodic lines with some chromaticism.

Finally, Skalkottas creates the third phrase (mm. 17-23) from a combination of thematic segments previously presented in the piano and cello. Example 5.14 (p. 179) shows this third phrase and its exclusive presentation in the cello; here, the piano never shares the thematic role. Measures 17-18 derive from mm. 1-4; m. 19 derives from mm. 3-4 of the cello; and mm. 20-22 derive from mm. 6-7 in the piano. The differing pitch order from A[#]/B^b and C[#] in the latter thematic segments is, of course, a natural corollary of the trope feature. Further, the corresponding phrase in mm. 77-83 of A¹ presents the theme in imitation between the piano and cello, shown in Example 5.15 (p. 180). Thus, the imitative texture and exchange of thematic material in mm. 1-16 are fully realized within the final phrase of the recapitulation. Measures 17-23 (third phrase in section A) provide the *thematic* realization of mm. 1-16 in that they embody thematic segments from the opening phrases. Therefore, mm. 77-83 represent the thematic *and* textural realizations in that the theme appears in imitation.

Figure 5.13 (p. 177) indicates that section B contains two divisions: Division I is comprised of two phrases and a bridge, mm. 24-39; Division II, mm. 40-62, is comprised of three phrases, the last of which functions as a retransition into the return of section A. The criteria for a marked division within the B section include: (1) the differences in the character and presentation of the thematic material, and (2) a three bar bridge, mm. 37-39, that distinctly sets apart and divides the sections. The bridge is also played *pizzicato*, which further distinguishes the division. Division I is similar to section A in that we find two parallel phrases that once again present two simultaneous themes in the cello and the right hand of the piano. Both phrases are shown in Example 5.16, mm. 24-30 and mm. 31-36. (The theme in the left hand of the piano shifts to the right hand in m. 27.) The similarity of mm. 24-27 and mm. 31-33 define the parallel nature of the phrases, barring the melodic and rhythmic embellishments in the second phrase. The second half of each phrase differs in that Skalkottas does not

preserve the pitch order of either of the two themes, which can be seen by comparing m. 27 to m. 34. In addition, each of the two themes in the latter part of the second phrase becomes more active rhythmically than seen previously in mm. 27-30 of the first phrase.

Example 5.16. First two phrases of the B section, mm. 24-30 and 31-36. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

24

espressivo

pp

26

29

Throughout the remainder of work, Skalkottas presents a single melodic line and no longer superimposes separate themes. Within Division II of section B, there is an exchange of thematic material between the cello and piano, although within the context of a single melodic line. Division II contains three parallel phrases, the last of which functions as a retransition as it iterates the pc material that marks the return of A. Measure 55 of Example 5.17 marks the beginning of the retransition, which presents an incessant reiteration of C-D in mm. 58-62. C-D introduces A^1 in m. 63, as well as all three phrases in both A sections. All three phrases of A^1 parallel those in the first A section, while the cello exclusively presents the thematic material.

Example 5.17. Retransition at the end of section B that iterates pitch material (C-D) which prepares for the return of A, mm. 55-63. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

The musical score for Example 5.17 consists of two systems of staves. The first system covers measures 55 to 60, and the second system covers measures 60 to 63. The top staff is for the cello, and the bottom staff is for the piano. The key signature is one flat (B-flat), and the time signature is 2/4. The score shows a retransition at the end of section B, with the piano part featuring a series of chords and the cello part featuring a melodic line. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Coda

Finally, the coda embodies several compositional intricacies and reflects features of the general compositional process (although it does not possess a recapitulatory character of the piece as did the coda in Movement I). Example 5.18 shows the coda in its entirety, mm. 87-95. Foremost, the pitch organization reflects the overall serial process – the tetrachordal segmentation of two row forms. Clearly, Example 5.18 (p. 186) expresses tetrachordal delineations in mm. 87-88, and in the left hand of

mm. 89-91. Figure 5.14 (p. 187) helps further delineate the row forms and their tetrachordal segments; P_0 comprises m. 87, P_E comprises m. 88, and the tetrachords that span mm. 89-91 represent P_0 . P_E represents the linear configuration from mm. 89-91. Further, the analysis of the circled segments in mm. 91-92, shown in Figures 5.14 and 5.15 (pp. 187 and 188), proves rather interesting, as it too reflects the tetrachordal segmentation of the row. Each circled segment in Figure 5.14 includes pitch classes from the same segment of both row forms, which is more clearly illustrated in Figure 5.15. Figure 5.15 shows the circled pitches that correspond to the segments circled in Figure 5.14. Throughout each of the three movements, Skalkottas almost always completes each tetrachordal segment, thus completing each row form. Here, he merely presents two or three pitches representative of the segment within which they appear. Thus, G and $F^\sharp$ represent segment 2; B^b , E^b , and A represent segment 3; B^b , C and E represent Segment 1. The “incomplete” segments circled in Figure 5.14 constitute “the whole,” in that they are representative of both row forms – seemingly an appropriate gesture for a conclusive statement. We see in Figure 5.15 that Skalkottas’ choice of pitches constitutes a symmetrical quality in that he chooses five pitches from each row form, which are arranged as 2-2-1 and 1-2-2; he chooses two pitches from Segment 1, two pitches from Segment 2 and one pitch from Segment 3 in P_E , and likewise (1-2-2) in P_0 .

Figure 5.14 (p. 187) also illustrates the octatonic analysis of the coda. The pitch material bracketed from mm. 91-93 (beginning with $G-F^\sharp$) contains seven of the eight pitches of octatonic-1. ($C^\sharp$ is needed to complete the collection, and F and A^b do *not* belong to octatonic-1.) Measures 94-95 present a complete octatonic-2 collection, lacking only G. Pitch-class C does not belong to the collection, although its presence is appropriate because C-D plays a predominant role in the thematic material throughout the work. Skalkottas draws attention to this dyad as he concludes the

Example 5.18. Coda of the *Andante*, mm. 87-95. Skalkottas. *Sonatina* for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission.

piece with a retrograde of the opening thematic gesture. In this way, Skalkottas recaps the primary octatonic collections employed throughout the second movement. The prominence of octatonic-1 and octatonic-2 is demonstrated below within the context of the reductive analysis. Recall that the primary collections of the first movement included octatonic-0 and octatonic-2, thus, octatonic-2 is the common “octatonic denominator” between the movements. Lastly, the coda is framed by Cell A, as shown in mm. 87 and 95 of Example 5.18; the two tetrachords are bracketed in Figure 5.14. Once again, the significance of Cell A is brought to the fore as it circumscribes a section reflective of the *Sonatina*’s compositional process. Skalkottas highlights the serial and octatonic processes in the coda through tetrachordal segmentation, and through the emphasis of the predominant octatonic collections.

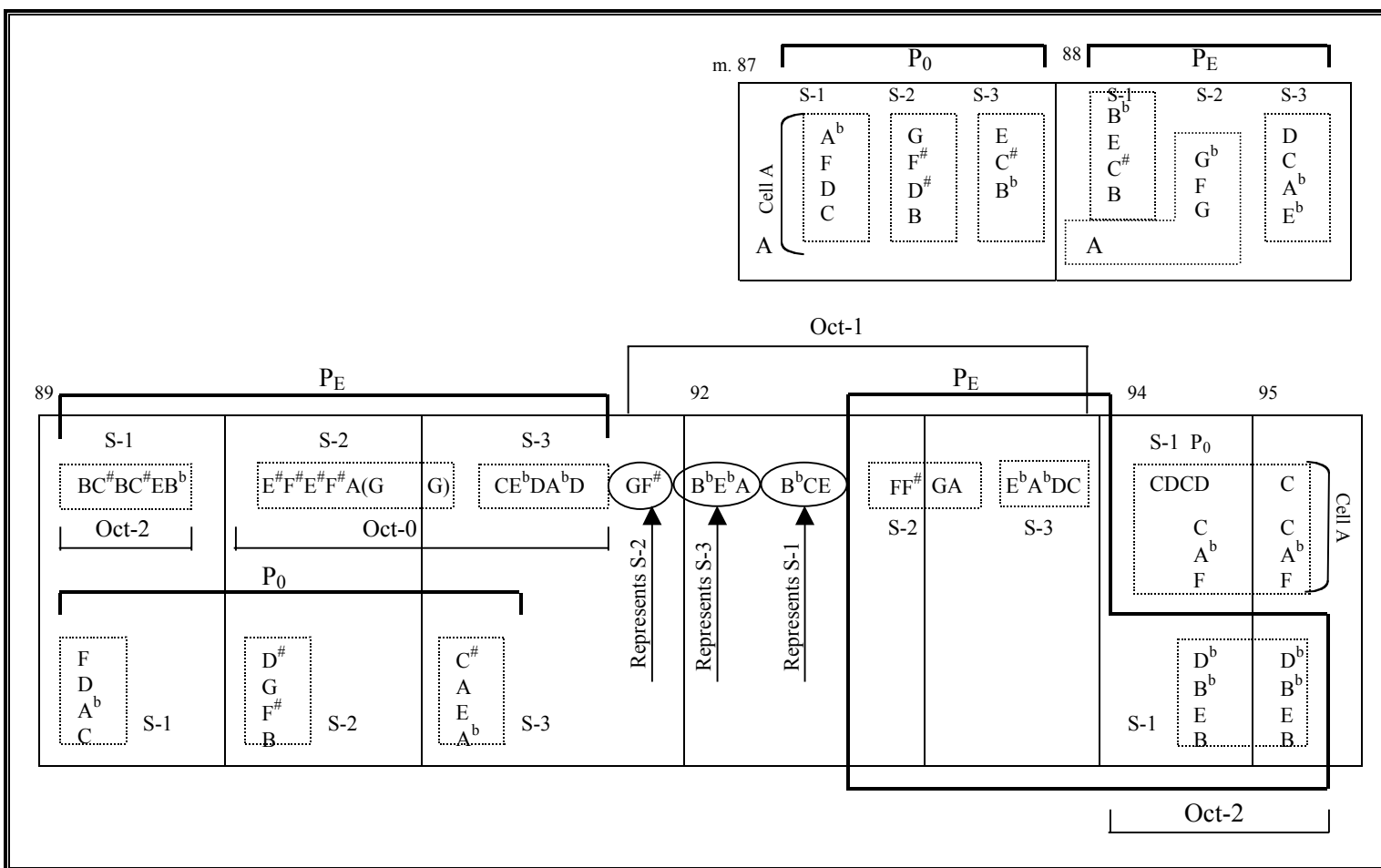


Figure 5.14. Pitch diagram of coda that delineates row forms, tetrachordal segments, octatonic denotation, and Cell A. (“S-1” indicates “Segment 1,” etc.)

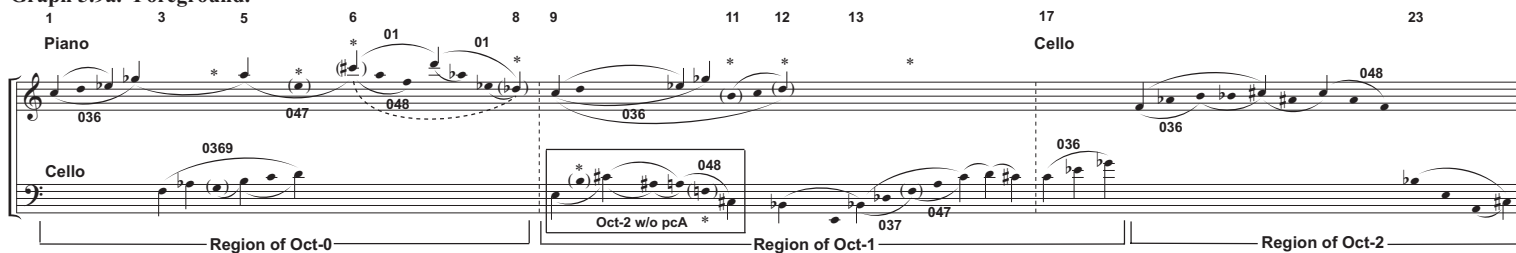
	Segment 1	Segment 2	Segment 3
P _E	B C [#] (E A [#])	(G F [#]) A F	(D [#]) D G [#] C
P ₀	D F G [#] (C)	(G F [#]) B D [#]	(A [#]) A E C [#]

Figure 5.15. Explication of incomplete tetrachordal segments that occur in mm. 90-91.

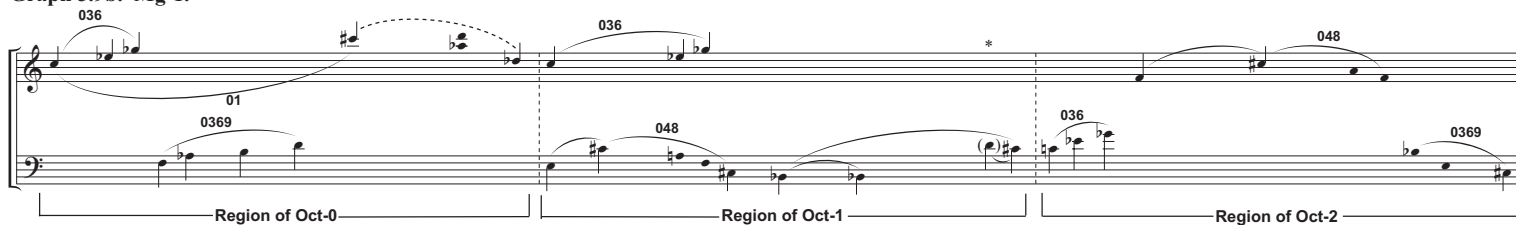
The analysis of the first movement revealed the large-scale elongation of ic 01 (typically from B-C) which occurs particularly at the phrase level. To an even greater extent, the second movement presents the realization of ic 01 as C-C[#] extends (or vice versa) over the length of several phrases. Each Middleground-2 reduction of sections A and A¹, shown in the sketches of Graphs 5.9 and 5.10 (pp. 189 and 190), illustrates the expansion of ic 01 from C-C[#] over the length of each of the six phrases, which are delineated through the use of dotted lines. In the deep middleground sketches of section B, shown in Graphs 5.11 and 5.12 (pp. 191 and 193), we see ic 01 elongated over the phrases from mm. 24-30, 31-36, 40-42, and mm. 48-54. (Graph 5.11 shows Division I; Graph 5.12 shows Division II.) Ultimately, the 01 ic at the phrase level derives from the local 01 configuration that appears in the opening measures of the first movement, previously shown in m. 14 of Graph 5.1b (p. 150). Thus, each articulation of ic 01 at the phrase level depicts a global representation of the local iteration in m. 14 (of Movement I), which prefigures the composing out of 01 and 016.

Graph 5.9. Movement II, *Andante*, Section A, mm. 1-23.

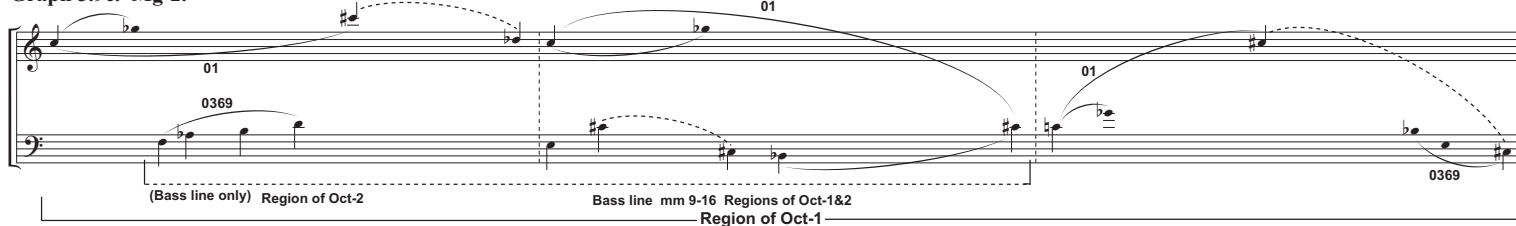
Graph 5.9a. Foreground.



Graph 5.9b. Mg-1.



Graph 5.9c. Mg-2.



Graph 5.10. *Andante*, Section A¹, mm. 63-83.

Graph 5.10a. Foreground.

Graph 5.10b. Mg-1.

Graph 5.10b. Mg-1.

0369 048 036

Cello

Region of Oct-1

Graph 5.10c. Mg-2.

[illegible]

Graph. 5.11. *Andante*, Section B, Division I, mm. 24-36.

Graph 5.11a. Foreground.

Cello

24 27 30 31 34 036 C^o

Region of Oct-1 Region of Oct-0 Region of Oct-1 Region of Oct-1

01 047

Piano

Region of Oct-2 B^b = pivot Region of Oct-1 Region of Oct-2

Graph 5.11b. Mg-1.

Region of Oct-1 Region of Oct-2 Region of Oct-1

036 036

01 Region of Oct-1 Region of Oct-2

Graph 5.11c. Possilbe triads that result from mm. 24-26.

Graph 5.11c displays four staves of musical notation, each representing a different triad. The staves are arranged vertically. The first staff shows a triad labeled 047, consisting of three notes: a quarter note, a half note, and a quarter note. The second staff shows a triad labeled 037, consisting of three notes: a quarter note, a half note, and a quarter note. The third staff shows a triad labeled 0369, consisting of three notes: a quarter note, a half note, and a quarter note. The fourth staff shows a triad labeled 036, consisting of three notes: a quarter note, a half note, and a quarter note.

Graph 5.11d. Mg-2.

Graph 5.11d displays two staves of musical notation. The top staff features a series of notes with a slur over them, labeled 01. The bottom staff features a series of notes with a slur over them, labeled 01. A vertical dashed line separates the two staves. To the right of the dashed line, the top staff has a note labeled 036 C°. A bracket at the bottom of the staves is labeled Region of Oct-1.

Graph 5.12. *Andante*, Section B, Division II, mm. 40-62.

Graph 5.12a. Foreground.

Graph 5.12a. Foreground. This musical score shows the Piano and Cello parts for measures 40 to 62. The Piano part (top staff) has measures 40, 43, 45, 48, 52, and 54. The Cello part (bottom staff) has measures 43, 45, 48, 52, and 54. Annotations include '0258' above measure 40, '047' below measure 41, and '0258' above measure 48. A vertical dashed line is at measure 48. A bracket labeled 'Region of Oct-0' spans from measure 40 to 48. Another bracket labeled 'Region of Oct-2' spans from measure 48 to 54. A third bracket labeled 'Region of Oct-0' spans from measure 54 to 62. A 'Retransition' label is at measure 54. A 'D₇ 047T' annotation is above measure 54. A 'F = pivot' label is below measure 54.

Graph 5.12b. Mg-1.

Graph 5.12b. Mg-1. This musical score shows the Piano and Cello parts for measures 40 to 62. The Piano part (top staff) has measures 40, 43, 45, 48, 52, and 54. The Cello part (bottom staff) has measures 43, 45, 48, 52, and 54. Annotations include '0258' above measure 40, '0258' above measure 48, and '047T D₇' above measure 54. A vertical dashed line is at measure 48. A bracket labeled 'Region of Oct-2' spans from measure 40 to 48. Another bracket labeled 'Region of Oct-0' spans from measure 48 to 62.

Graph 5.12c. Mg-2.

Graph 5.12c. Mg-2. This musical score shows the Piano and Cello parts for measures 40 to 62. The Piano part (top staff) has measures 40, 43, 45, 48, 52, and 54. The Cello part (bottom staff) has measures 43, 45, 48, 52, and 54. Annotations include '0258' above measure 40, '01' above measure 41, '0258' above measure 48, '01' above measure 52, and '047T D₇' above measure 54. A vertical dashed line is at measure 48. A bracket labeled 'Region of Oct-2' spans from measure 40 to 48. Another bracket labeled 'Region of Oct-0' spans from measure 48 to 62.

Octatonic Analysis

The following analysis reveals the exploitation of the octatonic scale and its tertian character through the extensive unfolding of thirds (or “strings” of thirds), which, for the most part, is unrelated to the creation of specific harmonies, although harmonies of particular emphasis are duly noted. Graphs 5.9-5.12 (pp. 189-193) show the reductive analyses for each formal section. One can see strings of major and minor thirds, particularly in the foreground graphs, and those “strings” that proceed to the middleground typically outline harmonies that become the prominent triadic components of the work. Within the first A section (Graph 5.9), we find an extended string of thirds in each of the three phrases, particularly in mm. 1-8, mm. 12-16, and throughout the thematic line in mm. 17-22. Measures 24-26 of Graph 5.11 (section B) are particularly striking in that one can trace stepwise voice leading at the foreground in both the cello and the piano, which is then interpreted at the middle-ground as a linear string of thirds. Example 5.16 (p. 182) shows the thematic segment that corresponds with mm. 24-26 of the sketches of Graph 5.11.

The foreground sketch indicates that B, G, and D are treated as passing tones in mm. 24-26 and are therefore absent in the middleground graph. The analysis of the unfolding thirds at the middleground is supported by Skalkottas’ use of A-natural proceeding to F[#]. He first presents C[#]-A[#], then A-F[#] and E^b-C; any other pitch besides A or A[#] would not produce the interval of a third (above F[#]). The sketches indicate that the same analysis applies to mm. 31-33 and mm. 52-54 of section B. (In m. 53, however, A progresses to F-natural, not F[#].) Graph 5.11c shows the possible 036, 037, 047, and 0369 chords that could result from the (horizontal) tertian structures in mm. 24-26; again, the *process* is more important than the possible resulting harmonies. Other strings of thirds also appear throughout the B section, as shown in the piano in Graph 5.11a, mm. 27-30, and Graph 5.12a of Division II, mm. 48-62. The final A

section, shown in Graph 5.10 also presents extensive strings of thirds similar to the reductions of the first A section, previously shown in Graph 5.9. Consequently, the previous examples denote tertian applications of the octatonic scale apart from the creation of triadic components.

Here, Skalkottas' thematic treatment differs from that of the *Allegro*, which bears directly on the octatonic analysis in that the use of two simultaneous themes produces superimposed octatonic collections, albeit two themes in combination may belong to the same collection or even yield a complete collection. As previously discussed, Skalkottas utilizes two superimposed themes in mm. 1-16 and mm. 24-36 of the A and B sections. (Measures 1-16 are shown in Example 5.14, p. 179; Example 5.16 shows mm. 24-36, p. 182.) Graphs 5.9 and 5.10 (pp. 189 and 190) show the thematic reductions and their representative octatonic collections. In general, the foreground and middleground sketches shown in Graph 5.9 indicate that the first phrase belongs to octatonic-0, and that mm. 9-16 represent octatonic-1. A closer look at the foreground level of the first phrase reveals that the combination of thematic material from each instrument generates a complete collection. It takes four measures to complete the collection. Octatonic-0 is completed by pc A in the piano on the downbeat of m. 5. Thus, the piano contributes C, D, E^b, G^b, and A, and the cello completes the scale with F, A^b, and B.

The middleground sketch of the second phrase (mm. 9-16, Graph 5.9b) denotes a complete octatonic-1 collection, lacking only pc G. On the downbeat of m. 13, B^b (in the cello) provides the seventh of the eight pitches of octatonic-1. In the foreground graph, however, the first thematic segment presented in the cello in mm. 9-11 emphasizes octatonic-2, although it is plausible to place B and F in parentheses and indicate the entire foreground analysis as octatonic-1. However, I denote the thematic segment (mm. 9-11 of the cello) as octatonic-2 simply because octatonic-2

represents the “octatonic majority” at the foreground. Either reading seems appropriate. Ultimately, the octatonic analysis at the deep middleground indicates that all three phrases in section A express the octatonic-1 collection. F⁰⁷ (cello, m. 3) does not appear in octatonic-1, however. In this case, I use a dotted line to indicate that the first two phrases in the cello represent octatonic-2, although *all* of the second phrase belongs to octatonic-1, as illustrated by the bracket that encompasses mm. 1-23.

Graphs 5.11-5.12 show the foreground and middleground graphs of section B, in which superimposed themes produce *different* octatonic collections emphasizing octatonic-1 and octatonic-2. The graphs convey the prominence of octatonic-1 and octatonic-2 in each of the two phrases from mm. 24-30 and mm. 31-36. (Example 5.16 provides the musical context for mm. 24-36, p. 182.) Octatonic-0 appears only once beginning in m. 27 of the cello. Section A also expresses the predominance of octatonic-1 and octatonic-2, previously shown in Graph 5.9 (p. 189). Consequently, octatonic-0 does not assert itself in the second movement as it did throughout the first movement.²⁶ Octatonic-0 does appear elsewhere in the analysis, although it typically comprises a thematic segment as opposed to a complete phrase.

Serial Method and Octatonic Implications

Figure 5.16 illustrates the octatonic collections that appear at the deep middle-ground levels of sections A, B, and A¹. (Octatonic elements within the coda are delineated in Figure 5.14, p. 187.) Ultimately, Skalkottas favors octatonic-1 and octatonic-2 in the *Andante*, whereas he preferred octatonic-0 and octatonic-2 in the *Allegro*. We shall see that the difference in the serial technique between the first and second movements causes this change in “octatonic preference.” At a glance, we see

²⁶ Here, octatonic-0 is primarily emphasized at the foreground and middleground levels of mm. 1-8 and mm. 40-47, shown in Graph 5.9a and Graph 5.12a; mm. 40-47 represent the first phrase of Division II in the B section.

the emphasis of octatonic-1 throughout each formal section. The appearance of octatonic-0 at the deep middleground in mm. 48-62 is noteworthy because $D^{\phi 7}$ and D^7 represent the primary harmonies that make up the collection. (These measures represent the last phrase and retransition that lead into the return of A.) Graph 5.12c shows the middleground expansion of the $D^{\phi 7}$ and D^7 harmonies. Thus we see two prominent triadic components asserted in the first movement now emphasized in the second movement.

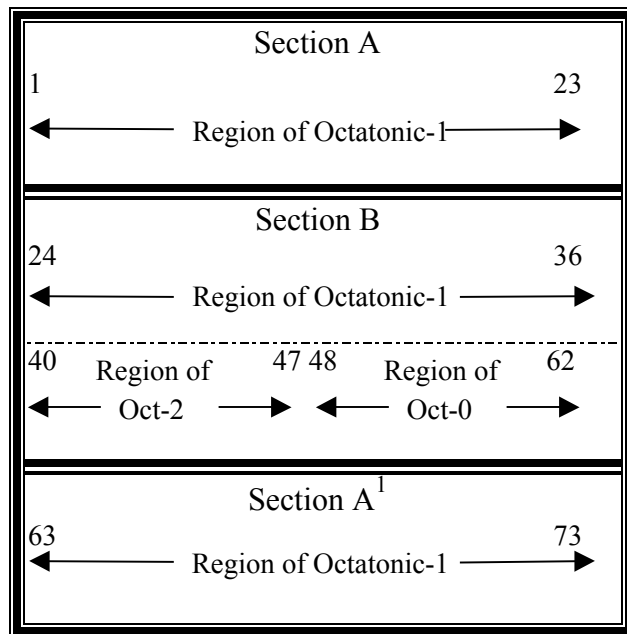


Figure 5.16. Delineation of octatonic collections at the deep middleground level of Movement II.

In Movement II, octatonic-1 emerges as the predominant collection because the application of the row differs from that in the first movement. Because Skalkottas modifies his use of the row, we see a change in the emphasized collections, as well as a change in the thematic material. Examples 5.19a and 5.19b (p. 199) illustrate the difference in the serial method between the movements. In the first movement, each

row form is always presented (and completed) linearly, as illustrated in Example 5.19a. Thus, tetrachordal segments exclusive to a given row form always appear as linear presentations. Figure 5.17 (p. 200) helps further demonstrate the realization of the row in the second movement and can be compared with mm. 3-5 of Example 5.19b. We see that Segment 1 of P_0 is not presented linearly, but that F and A^b appear superimposed with C and D; likewise, G and B appear superimposed with E^b and G^b to comprise Segment 2 of P_0 .²⁷ Segment 3 of P_0 appears in the piano with superimposed dyads similar to the previous segments. Subsequently, the linear result not only creates different melodic lines, but also emphasizes different octatonic collections than those that appear in the *Allegro*. Ultimately, such a modification proves necessary in order to vary the thematic lines from those that appeared in the first movement.

The following discussion provides a brief synopsis of the prominent harmonies and tritones deployed throughout this second movement. Figure 5.9 (p. 142) illustrated that each movement shares the background level triadic components, D^{o7} , $D7$ and $C^{\#o7}$, all of which can be seen in the Middleground-2 reductions. Figure 5.9 also presents C^o as a prominent triad within the second movement, which is certainly supported by the previous analysis, particularly the phrase analysis. The foreground articulation of C^o introduces six phrases over the span of the movement, previously shown in the foreground and middleground sketches of Graphs 5.9 and 5.10 (p. 189 and 190) beginning in mm. 1, 9, 17, 63, 71 and 77. The frequent use of this triad elevates its status to a “prominent triadic component.” Further, $C^{\#o7}$ is less significant in the *Andante*, although it occurs in Middleground-2 beginning in m. 23 of Graph 5.9

²⁷ In the second movement, we see a “fusion” between Segment 2 of each row form in that they appear superimposed without duplication of invariant pitch classes, which causes them to become less identifiable as separate entities, but rather, they merge as one segment.

Example 5.19a. First theme of Movement I, mm. 1-8. Comparison to Example 5.19b elucidates the differences in the application of the row forms between the first and second movements. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Universal Edition (London) Ltd., London.

Example 5.19a shows the first theme of Movement I, measures 1-8. The music is in 2/4 time. The first system (measures 1-4) features a cello melody in the treble clef and piano accompaniment in the grand staff. The second system (measures 5-8) continues the theme, with measure numbers 5 and 5 marked at the beginning of the staves.

Example 5.19b. Modification in the serial technique in the second movement, mm. 1-5. Skalkottas. Sonatina for cello and piano. Excerpts from Movements I and II. Copyright © 1955 Universal Edition (London) Ltd., London. Copyright © renewed. All rights reserved. Used by permission.

Example 5.19b shows a modification in the serial technique in the second movement, measures 1-5. The music is in 2/4 time and marked 'Andante'. The score features a cello melody in the treble clef and piano accompaniment in the grand staff. A dashed line connects a note in the piano accompaniment to a note in the cello part, highlighting a specific modification in the serial technique.

3	4	5
Cello S-1 P₀ F A^b R.H. Piano C D L.H. Piano	S-2 P₀ G B E^b G^b	S-3 P₀ A E C[#] B^b

Figure 5.17. Delineation of the serial application in the *Andante*.

and m. 79 of Graph 5.12 (p. 193); these two occurrences only *imply* C^{#07} because G is not present. Due to the frequency of C⁰, C-G^b appears as the most prominent tritone within the second movement. E-B^b occurs with some frequency, although this tritone is much less prominent than C-G^b. Lastly, we see the emphasis of Cell A in the *Andante* as it introduces phrases and thematic segments, particularly in Division II of the B section. Graph 5.12 shows the articulation of Cell A as a deep middleground event in mm. 40, 43, 45, and 48.

The methodical use of “prominent tertian components” and “prominent tritones” is much less significant in the compositional approach to the second movement than that presented in the first movement. Certainly, specific harmonies emerge from the analytical reductions, but for the most part, C⁰ is the only triad that is recurrently emphasized. Again, the strings of major and minor thirds seem to capture the compositional notion at work within the *Andante*. Even the deployment of tritones differs greatly from the use of tritones in the *Allegro*. For example, in the *Allegro*, Skalkottas “framed” phrases or sections with specific tritones; they were used as structural entities and pivots between collections. Here, phrases and sections are circumscribed

by the extension of ic 01, which is reminiscent of the prominent 01 ic present in the first movement.

In retrospect, we see that on a global level (the compositional spectrum of *both* movements) the compositional processes remain much the same with regard to octatonicism, serialism, and the use of the same two row forms. On a more local level, however, each movement unto itself presents a different octatonic approach, or a different octatonic *persona*, as well as a different application of the row. The octatonic approach in the *Allegro* draws attention to specific harmonies and tritones derived from a particular octatonic scale. The *Andante*, on the other hand, exploits the triadic attributes of the scale rather than exploiting particular harmonies. The analysis reveals that the difference in the serial techniques affects the resulting thematic lines as well as the emphasized octatonic collections.

In conclusion, the serial procedure unfolds seemingly as a rather strict process with regard to the constant pairing of row forms and the somewhat limited tetrachordal pitch organization. In various contexts the term “strict” implies a negative connotation, but serialism, as a process, is merely a composer defining his own parameters of compositional freedom. Here, a somewhat strict process *enables* compositional freedom within serialism and also affects the way we hear the music. The serial process in the *Sonatina* is “relaxed” (exhibits freedom) because it is interwoven with octatonicism. The row forms themselves scream octatonicism. From an aural perspective, we do not necessarily “hear” serialism, but rather, the tertian character of the work; we even hear the octatonic character, albeit within the context of atonality. We hear the unfolding of thirds, and at times it is easy to hear the unfolding of half and whole steps, which aurally reinforces octatonicism, not the serial process.

Skalkottas implements the trope as a compositional venue that promotes a compositional freedom on the surface. He exhibits a further means of freedom as we

witness the subtle emergence of diatonic hints woven into the fabric. Subtle assertions of C/c and G/g enmeshed with B/F resonate with diatonic implications and functionality. This tonal association draws attention to the interrelation between the octatonic and diatonic scales and the triadic partitioning of each – triadic partitionings that derive from the intervallic structure of Cell A. Both the *Allegro* and the *Andante* evince the global generation of Cell A, which holds true for the third movement as well. Ultimately, each movement expresses differing octatonic implications due to the treatment of the thematic material and the serial method. Despite these differences, some background level components, such as prominent harmonies and tritones, are common to both. Hence, common background referents express Skalkottas' means of compositional unity with the *Sonatina*.

CHAPTER 6

Conclusion

Serenata, *Tender Melody*, and the *Sonatina* represent the amalgamation of a fourteen-year progression and formulation of Skalkottas' philosophical approach to serialism. Moreover, it is necessary to consider these analyses as a whole and examine their serial processes contextually. Only viewed within the context of one another do these late twelve-tone works convey the theoretical precept upon which they were conceived. While Skalkottas preserves universal characteristics among the compositions, he approaches each serial work afresh and anew. His serial technique derives entirely from a new perspective and is unique to each work. By perceiving these works in relation to each another, we find that Skalkottas' notion of freedom is not an isolated event, but rather, it determines the compositional norm and establishes the premise from which each work derives. Each of the three compositional processes reflects individuality and a unique identity unto itself. Thus we see how the present analyses serve as a revelation into Skalkottas' perspective of serialism. Subsequently, his compositional style as reflected here may be epitomized as *free serialism*.

As demonstrated in Chapters 3-5, there is no one serial process that governs these works; each piece presents a different serial technique. The serial process in *Serenata* is related to symmetry; the row asserts tonality in *Tender Melody*; and in the *Sonatina*, the serial process is related to octatonicism. While the analysis expresses the diverse compositional approach to each piece, it also reveals significant style traits shared among the compositions. Similar features include (1) tertian foundations, (2) traditional formal structures, (3) a harmonic conception of serialism, and (4) similar aural effects. Skalkottas exploits these specific characteristics for the purpose

of synthesis between tonal and atonal harmony. It is evident that Skalkottas grapples with this issue throughout his compositional career. He assimilates and manipulates these style features within the serial process such that functional harmony inevitably resounds from an atonal fabric. Consequently, such compositional notions enable Skalkottas to integrate tonality and serialism, thus resolving the issue of synthesis between tonal and serial forces.

Additionally, the aforementioned style features (tertian foundations, traditional formal structures, etc.) clearly convey Skalkottas' grounding in the principles of tonal harmony, much the same as the Second Viennese School. Skalkottas, however, chose to keep alive the "functional" aspect of tonal harmony. He composes with one foot planted in each of the nineteenth and twentieth centuries. Previous chapters offer lucid evidence that Skalkottas conceives of each work in light of a tertian perspective and adheres to tertian elements of construction. While *Serenata* and *Tender Melody* lend themselves to tonal interpretation, the *Sonatina* is based on the continual composing out of specific tertian structures emphasized within each octatonic collection. Tonal implications within *Serenata* are elucidated through an organic compositional process, as symmetrical features disclose a governing tonic (although it is not aurally apparent). Further, the music conveys a sense of motion toward a *true* tonic in *Tender Melody*, particularly through the reiteration of the dissonant harmonic progression. Despite the dissonance, the progression requires large-scale resolution, which is finally rendered at the onset of the coda. Skalkottas affords the listener a brief gratification of an unblemished tonic. Moreover, *Tender Melody* depicts an exemplary illustration of Skalkottas' assertion of tonality within the serial genre. Ultimately, expressions of functional harmony blended with serialism create a distinct and unparalleled compositional process as well as a unique breadth of expressiveness.

Skalkottas' serial process not only suggests expressions of functional harmony, but also, like Schoenberg, recalls traditional formal principles. Skalkottas' formal

choices reveal his preference for and adherence to classical forms. We find sonata, ternary, and rondo forms clearly expressed through the application of the row. Thus, the serial process and realization of the row serve to delineate form. The differentiation of thematic material between the first and second themes in sonata form, or between the A and B sections in the rondo and ternary forms is achieved through the use of separate row forms; these may include transpositions or inversions of the original row, or a new independent row altogether. Therefore, along with textural, cadential, and rhythmic elements, etc., the choice of row forms and the procedural implementation of the row helps to distinguish formal divisions.

A freer approach to serialism imparts and embodies a multitude of musical implications, from theoretical to philosophical, but the most significant implication, however, is the relationship between free serial composition and the resulting aural inclination and perception. Skalkottas' methodologies clearly convey that he concentrates on aural aesthetics and is duly concerned with the listener's perception. As a result, he creates musical effects that are not always associated with serialism; his music renders a familiarity to the listener in that one is able to recall atonal harmonies, themes, and motives. He achieves this through his ability to gain harmonic control, thus revealing his harmonic conception of serialism. The "functional" harmonic progression in *Tender Melody* denotes an exemplary illustration. As tertian expressions unite with serial procedures, the merging of the two creates distinct aural effects. That Skalkottas desires to give a functional role to atonal harmony dramatically changes the way we hear his serial music; in addition, it dramatically alters the aural expectation of the listener.

The free treatment of serial procedures enables Skalkottas to create a milieu in which complex textures and layers of sound become familiar. The music gravitates toward particular pc harmonies, set-class harmonies, and even specific key areas, which create aural coherence and unity within a serial texture. The repetition of pc

sets, in particular, causes segments to become aurally familiar. We find that Skalkottas preserves favored pc harmonies and frequently asserts these preferred sonorities. Hence, compositional freedom renders such musical effects as aural stability and aural familiarity with recurring themes and harmonies.

Seemingly, Skalkottas first focuses on his overall compositional schema and subsequently devises a row and designs a particular serial method to accommodate his large-scale compositional strategy. Hence, the serial method in Skalkottas' conception does not represent an exact science that may be transferred from composition to composition, but rather, the row assumes a flexible, agile character able to accommodate the individual nature of the compositional plan of a particular piece. The row represents a compositional "tool of freedom" in that Skalkottas exploits serialism such that the row takes on chameleon characteristics with the ability to adapt to any serial environment. In this way, Skalkottas personifies the twelve-tone row.

Finally, Skalkottas continued to refine his serial style until he found his niche within the serial genre. As one school of thought progressed toward a more strict approach, that of integral serialism, Skalkottas evolved toward freedom. Regardless of his motivation to walk the liberal path, his work is undoubtedly worthy of scholarly attention. His compositional liberties, however, open him up to much critique and criticism in light of his deviation from the classical philosophy. Moreover, we find that his notion of free serial composition imparts an entirely new persona on serialism, which results in a fresh cognitive perception of twelve-tone writing. Free musical expression represents the means through which this composer's artistry is unveiled. In conclusion, we gain a further glimpse into Skalkottas' compositional philosophies through his distinct approach to twelve-tone writing. Certainly, this new serial persona is a unique contribution to the serial genre.

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