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Structure in the late instrumental music of Leoš Janáček

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STRUCTURE IN THE LATE INSTRUMENTAL MUSIC OF LEOŠ JANÁČEK

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Abstract

STRUCTURE IN THE LATE INSTRUMENTAL MUSIC OF LEOŠ JANÁČEK

by

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This study is an exploration of Janáček's musical language in its most developed form. It aims to show in detail those elements which give his instrumental music coherence and points to structural principles that organize these non-traditional compositions.

The musical language is seen as an amalgam of traditional tonal elements, folk-influenced features, and motivic ideas Janáček deemed "natural." Janáček was musically educated in a fairly traditional manner, but immersed himself in Czech folk culture and folk music from the early years of his career. Folk elements such as pedals, ostinatos, static harmonic blocks, and dance rhythms became fundamental components of his own style. He also patterned his musical ideas on sonic impressions from the natural world. As a rule these were brief melodic and rhythmic constructs which he utilized in diverse ways--primarily as important motives. The folk and motivic features complement each other: the motives are less constrained by tradition and more free to assume varied structure-determining roles.

The first two chapters are historically oriented, presented from Janáček's point of view. Chapter 1 deals with folk music. It outlines Janáček's ideas on its significance as well as its relationship to art music. It gives a historical background on Janáček's folk involvement and summarizes the influential stylistic features. Chapter 2 discusses motives: their sources, characteristics, compositional

applications. It shows that Janáček's conscious contemplation and reasoning of the compositional process revolves around motivic issues. The chapter also relates motives to folk music and to Janáček's philosophical orientation. Chapter 3 focuses on pitch organization to isolate and define the specific structural elements. The major topics include harmonic motion, semitone shift, fifths-series/diatonic collections, and motives. The chapter serves as a foundation for the longer analyses of Chapters 4, 5, 6, and 7. These examine two late instrumental chamber works: the first two movements of the *First String Quartet* and the first and third movements of the wind sextet *Mládí*. The four movements are analyzed motivically, using the Schenkerian concept of structural levels.

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Introduction

The laws of music exist in all living beings, in rhythm and in melody and by these rhythms we measure ourselves and the universe.[1]

Janáček's life and artistic direction were shaped by two central concerns: the world in its natural state and the world of his origins. The natural world included natural sounds (birds, water, thunder, etc.), fundamental physical laws, as well as basic human expressions and emotions. The world of his origins included not only the land itself, but its people, its customs, its language, its music. Both concerns had a profound effect on Janáček's own music. His approach to composition was guided by the belief that the most genuine art forms have their origins in life itself. Whether emanating from Nature or from Man, art which relies on an authentic creative reservoir possesses a spirit which elevates it to its most truthful and beautiful form. The composer uses elements from the natural world of his origins to produce truthful, genuine works of art.

> [Composers] are simple
> --as if they knew nothing about music--that is how they appear to themselves and to others. And they catch the right tone of a child's laughter, of his sobs; a fly and a beetle will not fly away without them discovering their tremolo melody. They discover the peculiar chords of a waterfall, the hum of linden trees and the roar of thunder, the whistling of a windstorm. They know the melody of lovers' whisper, a worried or ringing voice, a stinging word, as well as one that heals.[2]

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[1]Vilem and Margaret Tausky, eds. and trans., *Leoš Janáček: Leaves from his Life* (New York: Taplinger Publishing Company, 1982), p. 48.

[2]Leoš Janáček, "Objektivní hodnota hudebního díla" [The Objective Evaluation of a Musical Work], an unpublished manuscript written some time after 1916, reprinted in *Opus musicum* 5-6 (1974), 217.

This was the natural world which captivated Janáček and stirred his imagination. The phenomena he describes are familiar to the common man as much as to the learned one, perhaps more. When he speaks of "composers" he does not mean only trained "art" composers; he is thinking of all composers--especially those of folk music. To him musical compositions are refined or dramatized forms of occurrences from daily life. Music is more than an imitation of life; it is its extension.

Janáček's concerns affected his music in two important ways. First, he immersed himself in Czech folk culture and folk music. Folk elements became fundamental components of his own style. Second, he began to pattern his musical ideas on sonic impressions from the natural world. As a rule these were brief melodic and rhythmic constructs which he utilized in diverse ways--primarily as important motives. Though there were other influences (such as the music of his contemporaries), to a significant degree his distinctive musical language developed from the combination of folk elements and motivic ideas Janáček deemed natural.

In this study I first examine the two central concerns, then proceed to analyze Janáček's music in detail. The first two chapters are historically oriented, presented from Janáček's point of view. Chapter 1 deals with folk music. It outlines Janáček's ideas on its significance as well as its relationship to art music. It gives a historical background on Janáček's folk involvement and summarizes the influential stylistic features. Chapter 2 discusses motives: their sources, characteristics, compositional applications. It shows that Janáček's conscious contemplation and reasoning of the compositional process revolve around motivic issues. The chapter also relates motives to folk music and to Janáček's philosophical orientation. While some of this material has been discussed

elsewhere (often only in Czech sources), it provides the necessary background for the analytical approach of this study.

Chapter 3 focuses on the pitch organization of Janáček's music to isolate and define the specific elements which provide logic and coherence. The major topics include harmonic motion, semitone shift, fifths-series/diatonic collections, and motives. The chapter serves as a foundation for the longer analyses of Chapters 4, 5, 6, and 7. These examine two late instrumental chamber works: the first two movements of the *First String Quartet* and the first and third movements of the wind sextet *Mládí*.

The primary analytical focus of this study is motivic; motives are shown to be the central elements that propel the music and control its structure. They appear on the musical surface as well as at deeper structural levels. In addition to their obvious melodic functions the motives are frequently the very elements that shape the overall designs. In some cases they relate directly to the programmatic or dramatic aspects of the work. In taking a motivic approach I can hardly be considered original; Janáček often professed his fascination with small, self-contained building blocks and hence many analysts have examined his music in that manner.[3] Though their work reveals many interesting details of the musical language, it is not wholly satisfactory. The analyses tend to explore the musical surface, without explaining how the surface motives are related to each other. The writers either assume or describe motivic variants but do not explain the processes by which motives are transformed. Too many of the analyses consist of generalizations, conclusions, and opinions, without sufficient (or any!) specific

[3]See for example Dietmar Holland, "Kompositionbegriff und Motivtechnik in Janáčeks Streichquartetten," *Musik-Koncepte* 7 (1979), 67-74, or Antonín Sychra, "K Janáčkové tematické práci" [On Janáček's Thematic Work], *Hudební rozhledy* 23 (1970), 14-20.

examples to illustrate their points. A more cogent analysis needs to clarify the underlying structures which organize the surface as well as explain the processes of motivic manipulation.

My analytical approach is significantly influenced by the theoretical ideas developed by Arnold Schoenberg and Heinrich Schenker, as well as those of the more recent set theorists. Although I do not propose to amalgamate these widely differing theories, I have found selected concepts profitably applicable to Janáček's musical style.

For Schoenberg the motive is a crucial element that generates (or conversely encapsulates) some of the essential aspects of the piece. The motive includes not only pitches and rhythms, but also harmonic implications. Very frequently it is--or is an important part of--the "idea" of a piece. Schoenberg explains: "In its most common meaning, the term idea is used as a synonym for theme, melody, phrase, or motive. I myself consider the totality of a piece as the *idea*: the idea which its creator wanted to present."[4] Everything that happens within the piece is an expression of this idea, and hence a direct consequence of the germinal motive. Schoenberg clarifies the motive's importance:

> The *motive* generally appears in a characteristic and impressive manner at the beginning of a piece. The features of a motive are intervals and rhythms, combined to produce a memorable shape or contour which usually implies an inherent harmony. Inasmuch as almost every figure within a piece reveals some relationship to it, the basic motive is often considered the "germ" of the idea. Since it includes elements, at least, of every subsequent musical figure, one could consider it the "smallest common multiple." And since it is included in every subsequent figure, it could be considered the "greatest common factor."[5]

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[4]Arnold Schoenberg, "New Music, Outmoded Music, Style and Idea" in *Style and Idea*, ed. Leonard Stein (Berkeley: University of California Press, 1975), pp. 122-23.

[5]Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. G. Strang and L. Stein (Oxford: Oxford University Press, 1967), p. 8.

Although intended for works written in a more conventional idiom the description is remarkably appropriate to the music of Janáček. Motives form the basis of his style and focusing on them as "smallest common multiples" and "greatest common factors" reveals a large number of structural details.

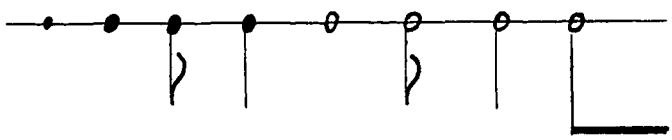
Schenker's theory provides the related concepts of structural levels and prolongation. Although Janáček's expanded tonality dissipates many traditional harmonic elements, it clearly displays a hierarchy of levels. This is especially true in the presentation of motives. A motive may function as surface detail, phrase outline, and overall organizational pattern simultaneously. The harmonic structure of Janáček's music is often unconventional, but it does operate on more than one level. Harmonic prolongation reveals the deeper structures. On the whole, Janáček's later music cannot be satisfactorily explained using Schenker's theory by itself. By the beginning of the twentieth century Janáček did not compose according to the harmonic and contrapuntal principles which generated Schenker's system. Janáček's melodic and bass lines diverge significantly from those of more conventional compositions. He frequently--though not exclusively--employs non-functional harmonic progressions. Outer-voice motion and harmonic principles of course form the crux of Schenker's theory. Nevertheless, the two principal concepts provide revealing insights into the music.

Set theory may seem ideally suited for the exploration of Janáček's music: it aims to isolate relatively small melodic and harmonic cells (pitch-class sets) and show their relationships and functions in the piece. But set theory primarily aims to explain non-tonal music; it does not successfully deal with basic tonal compositional ideas. The main reason for its limited applicability is its focus on intervals, rather than on scale-steps. Though Janáček's music is not traditionally

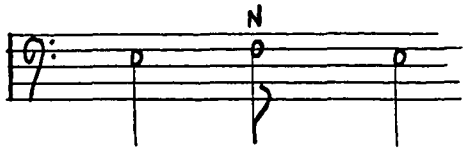
tonal, it retains many tonal attributes. The set-theoretic approach by itself would provide a narrow understanding of the music, but as an adjunct to a tonal approach the theory allows a thorough and exact exploration of Janáček's motivic ideas. It also offers an accurate and convenient labeling method.

Finally, some of the analyses of this study rely on a graphing technique derived from that of Schenker, one which shows the relative structural importance of notes. Since the graphs use symbols somewhat differently from the Schenkerian manner, the list on the following page provides a brief summary.

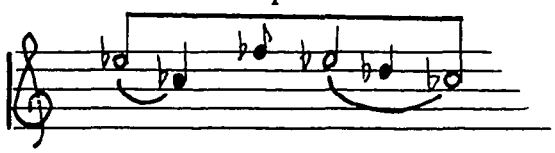
Note types proceed from structurally least important to most important as follows:



Flags normally indicate neighboring motions



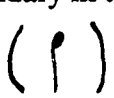
Beams and slurs join notes that form important motives or connections.



Slurs also indicate arpeggiations.

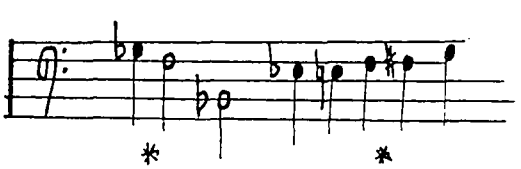
Dotted slurs indicate the retention of a pitch, either in its original octave or in a new octave.

Parentheses surround notes or chords which are prominent on the musical surface but are secondary in the structural design of a given passage.



Square brackets show my additions; notes assumed according to some underlying principle explained in the accompanying discussion.

Asterisks point out important associative ideas.



CHAPTER 1

Folk Studies

Folk song! I live in it from childhood. In folk song we find the whole person, body, soul, environment, everything, everything. He who grows from folk songs becomes a whole person.[1]

Janáček's interest in folk music was lifelong and intense. In the earlier days of his career he enthusiastically collected folk songs and dances, studying their texts, melodies, rhythms, forms. He was curious about the people who performed them and the way they performed them. After the turn of the century his field work diminished but he continued to write and lecture on folk topics until the end of his life. At the time of his death he was in the midst of publishing an edition of Moravian love songs.[2] As one may suspect, this interest had an effect on Janáček's own music; his compositional and research activities became thoroughly intertwined. The folk idiom corresponded remarkably well to his manner of thinking, his view of life, his conception of art. It also influenced his musical theories and musical style. The aim of the present study is primarily an analytical one: to throw light on various aspects of Janáček's musical language. While many observations are possible without a historical background, a proper understanding of the music must take the folk influence into consideration. There are various aspects of Janáček's musical language that traditional musical theory cannot

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[1]Quoted in Theodora Straková, "V životě a práci" [In Life and Work] in *Opus musicum* 5/6 (1974), 197.

[2]The collection was published posthumously in 1930 in Prague.

explicate satisfactorily, yet they are understandable in light of Janáček's folk studies. This chapter provides a historical background for this aspect of Janáček's music and also establishes various folk-related concepts which will appear in the analyses of his works. The majority of these concepts are introduced in the latter part of the chapter via discussion of stylistic features.

Janáček's excitement about folk music and the folk culture flowed from some of his deepest concerns and interests: humanitarian, nationalistic, artistic. Primarily he saw in folk music a beautiful, moving, and heartfelt art form of the people. It represented true, realistic folk life in its many guises, focusing on man, on love, on work, on the soil, on nature. It showed the beauty as well as the hardships and cruelties. This was music of the common people, ordinary peasants daily in touch with the land and the sun, experiencing life in a simple and truthful way.[3] As Janáček perceived it, the music was so completely saturated with these daily impressions that the notes and the images were inseparable: in the music he heard the folk life, in all natural sounds he heard music.

> For the folk composer the tone is more than a refined sound from an instrument; it is ruffled with murmurs, it is wet from the Danube's swift water, green from a meadow, white from a handkerchief, trustworthy from a swain. It does not spout from note-heads, run from the furrows of the five lines, expand with five fingers on the violin, intertwine through the holes of *gajdy*, crawl under the strings of a *cymbál*.[4]
>
> [The composer] crumbles with delight, stretches with longing and hope, takes luster and strength from white cheeks; from eyes like forget-me-nots he catches sweetness. He reaches out to the stars. He is connected with

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[3]Vladimír Helfert, "Kořeny Janáčkova kritického stylu" [The Roots of Janáček's Critical Style], quoted in Jan Racek, "Introduction" to Jiří Vysloužil, *Leoš Janáček: O lidové písni a lidové hudbě* [Leoš Janáček: On folk songs and folk music], (Praha: Státní nakladatelství krásné literatury, hudby, a umění, 1955), p. 15fn.

[4]*Gajdy* and *cymbál* are Czech national instruments related to the bagpipes and dulcimer respectively. I return to them later in this chapter.

> everything of which he thinks. His thoughts in general and thoughts in tones are one and the same.[5]

Indeed this is how Janáček himself thought about music. Similarly subjective observations continually arise in his writings, not only in relation to folk music but also to his own. Periodically the statements are allied to more concrete (modern-day theoretical) statements, but just as often the exact meaning remains hidden. Janáček tried to view music like a folk musician, associating it with everyday experiences and concerns. The folk musician did this more instinctively, Janáček consciously in an attempt to emulate him. Probably, Janáček's constant preoccupation with this aspect of his art eventually made the connection to everyday life instinctive as well.

It was not simply folk music per se that excited Janáček, but folk music of his native land. Like other nationalistic composers (Nielsen, Bartók, Kodaly, Vaughan-Williams, Chavez) he heard music that represented the culture he loved. It was composed and performed by the kinds of people he knew, in settings he idealized, in a language he adored. To his mind it was genuinely Czech, unaffected by foreign--primarily German--musical traditions that dominated the musical world at that time.

> The less noticed--and consequently the more free of foreign influence until recent years--the more...the folk musician remained untouched in past centuries.
>
> I believe the folk musician did not degenerate; that is, his thinking was modified, the form of his compositions changed, but in his own atmosphere--he grew from within.[6]

Janáček admired the purity and self-sufficiency of the Czech art and was eager to collect, study, and preserve it.

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[5]Leoš Janáček, "Nota (Na pamet' Frant. Bartoše)" [The Note (To the Memory of Frant. Bartoš)], in Jiří Vysloužil, *O lidové písni*, p. 458. This and all subsequent translations mine unless otherwise indicated.

[6]Leoš Janáček, "O sbírkách lidových písní" [On the Collections of Folk Songs], in Vysloužil, *O lidové písni*, p. 159.

The beauty of folk music was only one of its attractions for Janáček. Its nationalistic significance was equally important. "Czechness" was an increasing concern in his thinking and his music. In 1892 he had not yet developed a distinctive style but he knew that it had to be less the result of foreign traditions and more the outgrowth of his heritage. It had to be Czech, or even more specifically, Moravian.[7] The Czech musicologist Jiří Fukáč notes:

> His style had as its point of departure Romanticism in its undeveloped Moravian form.... Janáček then, in his Moravian environment, had first of all to complete this neo-Romantic norm, even though it remained foreign to his innermost being. In the nineties, of course, the situation was different. Janáček was one of the main initiators of the great wave of fashionable interest in folk music, which played so important a part in the entire cultural life of our country. At the same time the composer was consistently denying his previous style, which meant also a consistent departure from the standards of Romanticism. While he had not yet created a qualitatively new style, still his puristic reconstruction of Moravian folk music, often very naive from the aesthetic aspect, did at least signify an escape from convention.[8]

Miloš Štedroň, another Czech authority, adds that "a clear-cut national antipathy prevented Janáček at that time from choosing the Wagnerian path."[9] Czech folk music was the logical alternative, an "escape" from Germanic Romanticism--much like Hungarian folk music for Bartók or Javanese music for Debussy. "Suddenly I

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[7]Czechoslovakia, as established in 1918, consists of three parts: west to east these are Bohemia (more accurately translated as "Czechia"), Moravia, and Slovakia. Janáček was born in Moravia's northern region known as Lachia, and thus his greatest interest was in that specific culture. Nevertheless, he did consider himself Czechoslovakian and felt a kinship with all parts of the country. He also frequently looked further east, to the Russian culture. More than half of his literary influences are Czech (i.e. Bohemian), while several are Russian (including the Tolstoy inspired *First Quartet*, see Chapters 4 and 5). An interesting discussion of Janáček's Czechness is Jiří Vysloužil's "Český hudební skladatel Leoš Janáček" [The Czech Composer Leoš Janáček], *Opus musicum* 5-6 (1974), 133-40.

[8]Jiří Fukáč, "The Continuity of Janáček's Style and Czech Music," in *Colloquium Leoš Janáček et musica europaea* (Brno: International music festival, 1970), p. 59.

[9]Miloš Štědroň, "Janáček, verismus a impresionismus" *Časopis moravkého musea* 53/4 (1968/9), 125-6.

contemplated and revived in refreshing waves of songs. In this way I cleanse my musical thought."[10]

Music that had such strong emotional impact was sure to awaken the theoretical and philosophical sides of Janáček's complex mind. He studied and analyzed the music at great length and developed some of his important musical theories, primarily those dealing with melody and perception. Janáček also stressed folk music's great intrinsic artistic value:

> When we completely understand the harmonic side of our folk music, it will doubtless be confirmed that by their freedom, liveliness, truthfulness, and effectiveness the folk composers by far surpass our theorists.
> In this they are equivalent to our creative geniuses, whom descriptive theory has been chasing since long ago, never grasping.[11]

> Folk music welds two layers, poetic and tonal; that is why a folk song is a work of art.

> The folk composer's thoughts move in two streams; one is reflected in the text, the other in the melody.
> These two streams are the sign of artistic work.[12]

Janáček acknowledged that folk music is indeed simpler than art music, but mainly due to the amount of material (length and number of parts). He noted that every human brain can clearly grasp a folk song in its entirety, whereas "in art works we hear everything but are conscious of only a fraction."[13] Much to his delight he discovered in folk music the same rhythmic and melodic gestures, the same philosophical and structural principles that he knew from art music. He

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[10]Quoted in Bohumír Štědroň's preface to *Národní tance na Moravě* [Folk Dances of Moravia], ed. Leoš Janáček and others (Prague: Státní nakladatelství krásné literatury a umění, 1953), p. 3.

[11]Leoš Janáček, "O sbírkách lidových písní" [On the Collections of Folk Songs], in Vysloužil *O lidové písni*, p. 158.

[12]Leoš Janáček, "Introduction" to the collection *Moravian Love Songs*, in Vysloužil, *O lidové písni*, pp. 480 and 486.

[13]Leoš Janáček, "O lidové písni" [On the Folk Song], in Vysloužil, *O lidové písni*, p. 440.

consequently came to believe that Czech folk and art music are really one and the same--different only in the working out, the development, of the latter.[14]

The "two layers" or "streams" of the last two quotations above refer to Janáček's theory of the compositional process. His reasoning is based on the view that like art music, folk music shows evidence of "complex composition"--a crucial element of the theory. I discuss the theory in some detail in Chapter 2, but at this point it is useful to quote Osvald Chlubna's definition:[15]

> The basis of complex composition is the union of images of other senses (something that I see, something that I feel, something that I touch) with a tone (something that I hear).
>
> Everything that surrounds a person--composer--leaves an impression with its shape, color, position, placement.[16]

The reader is encouraged to compare this definition with Janáček's description of the folk composer's "method" given on page 9. Janáček had a rather individual view of musical art, one that assigns an important role to impressions from real life.

As much as folk music helped Janáček capture the spirit of his heritage (human and Czech) it provided him with a wealth of ideas for his own compositions. It should not be a foregone conclusion that a composer's investigation of native soil and music will affect his personal musical style, but it is certainly true in Janáček's case. I just mentioned the music's function as a model of realism, an illustration of his belief that music should express the true daily concerns and feelings of the people. But the influence can also be felt in specific musical elements, such as melody and harmony. Janáček's rhythmic sense was a

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[14]Leoš Janáček, in Racek, "Introduction," p. 24fn.

[15]Osvald Chlubna was a devoted Janáček student and the main source for information about Janáček's theory.

[16]Osvald Chlubna, "Teoretické učení Leoše Janáčka" [The Theoretical Teachings of Leoš Janáček], *Hudební rozhledy* 1 (1924-25), 130.

direct consequence of his folk immersion. His textures are often related to those of folk orchestras. Of course, one cannot be certain that folk music actually led him to the belief in realism and engendered the stylistic traits, or whether he happened to come across a repertoire that represented an inclination he already felt. The answer is probably a combination of the two.

On the whole Janáček was convinced that folk music had much to offer to the modern composer: "He who studied folk songs had his musical thought freed to accept something new...Folk song is the beginning of the development of compositional creation."[17] In 1927, at the age of 73, he went so far as to organize a trip for folk musicians from the Moravian town of Myjava to the fifth music festival of the International Society for Contemporary Music, in Frankfurt.[18] He wanted to share the truthfulness and passion he himself felt within this idiom. He was eager to show something refreshingly new that had in fact been polished for many years.

A detailed study of Janáček's musical language continually reveals features which at first seem puzzling but can be traced--either directly or indirectly--to folk music. Jan Racek has shown that the number and importance of these features corresponds to Janáček's folk activities.

> Janáček's musical folkloristic activity developed in close and inseparable connection with his compositional and creative activity. From here the individual developmental stages of Janáček theoretical and collecting research for the understanding of folk music almost overlap with individual developmental periods of his creative and artistic growth. We can follow, therefore, quite continuously and uninterruptedly how Moravia-Slovakian, Lachian, Slovakian and eastern Slovakian musical dialects pervaded Janáček's compositional work and how they literally revived his musical thought and the developmental process of his compositional work and technique.[19]

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[17]Leoš Janáček, "O lidové písni," p. 440.

[18]Racek, "Introduction," p. 23.

[19]Ibid., p. 11.

The folk features of Janáček's musical language and technique appear not only in works that are truly folk in nature (for example the *Lachian Dances*), but also of works that are more abstract, more "art-oriented" (for example the two Quartets).[20] Armed solely with traditional theoretical notions of musical structure one achieves only a partial and distorted understanding of the music. While one may not quite agree with Janáček that the harmonic side of folk music is equivalent to that of the "creative geniuses," there is some validity to his claim that folk composers surpass (or actually bypass) the theorists: the theories of art music were developed for major/minor tonality and do not thrive within the folk idiom. Better, more appropriate theories are necessary. Before examining some of Janáček's stylistic features that reveal his folk influence I provide a quick historical overview of the composer's involvement with folk music.[21]

Historical Background

Janáček was raised in a rural as well as musical environment and developed an affinity with folk songs and folk music from childhood.[22] His father was a devoted teacher at the local school in the little town of Hukvaldy; although trained as a pianist, organist, and singer, he actually taught all subjects. The teaching job did not pay enough to feed his fourteen children and thus he earned

[20]Specifically, see the rhythmic cello melody and its sustained accompaniment at the opening of the *First Quartet*, or the energetic opening of the last movement of the *Second Quartet*. Pedals and ostinatos are among the most obvious folk signals.

[21]The overview is very brief indeed since this subject has been discussed at length elsewhere; see for example the introductory essays by Racek and Vysloužil in Vysloužil's *O lidové písni*, or the Janáček biographies.

[22]Jiří Sehnal, "Prostředí" [Environment] in *Opus musicum* 5-6 (1974), 185.

extra money by playing the fiddle at local dances. "From the day of his birth, 3 July 1854, little Leoš lived in close contact with music, nature and poverty."[23]

The casual familiarity with Czech folk music he gained in those early years took on greater importance as his interest in nationalism grew. The beginnings can be traced to his move to Brno at the age of eleven to study with Pavel Křížkovský (1820-1885). Křížkovský, founder of the Czech choral style and the leading Moravian composer of the pre-Smetana period, himself expressed his ardent nationalism through the composition of numerous choruses based on folk melodies and folk texts taken from Moravian national songs. In 1902 Janáček described Křížkovský's contribution as follows:

> One must marvel at the way Křížkovský immediately recognized or felt the kernel of selected songs and from it let the music grow. He helped those songs, and he helped Czech music. These compositions, enduring in the repertoire from the [18]60's until our time, were a constant instigation for other composers not to abandon national songs. Clinging to that ideology Czech composers allowed Czech music to grow to dazzling richness in forty short years![24]

Not surprisingly, Janáček's first compositions were choruses patterned after those of his teacher. They were mostly based on folk songs, though in some cases it is probable that Janáček set folk texts to his own folk-like melodies.[25] Like most folk music the subject matter of these choruses deals with everyday concerns of ordinary people; they might be described as artistically stylized pictures of country life. Musically they are very simple, showing little evidence of late nineteenth-century chromaticism.[26]

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[23]Vogel, *Biography*, p. 38.

[24]Leoš Janáček, "Pavla Křížkovského význam v lidové hudbě moravské a v české hudbě vůbec" [The Significance of Pavel Křížkovský in Moravian Folk Music and Czech Music in General], lecture given in February and March of 1902, reprinted in *Opus musicum* 5/6 (1974), 191.

[25]Vogel, *Biography*, pp. 47-48.

[26]See for example *Orání* [Ploughing] from 1873.

Aside from the personal acquaintance from his childhood mentioned above, Janáček's early knowledge of Czech folk songs came primarily from collections of František Sušil, Karel Jaromír Erben, and František Bartoš.[27] The collections of Sušil were most important; the others were more concerned with the text than the music. Sušil was actually one of the first Czech folk song collectors who began to move away from the Romantic view of folk music toward a more truthful, realistic notion.[28] Janáček was particularly interested in the prefaces to Sušil's collections which supported his own views on Slavonic music. The 1832 Preface in particular focuses on the "clear softness--molezza dura mode" (mixture of major and minor modes) as the "characteristic feature of Slavonic airs."[29]

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[27]František Sušil (1804-1868), *Moravské národní písně* [Moravian Folk Songs] (1835), *Moravské národní písně s nápěvy do textu vřadenými* [Moravian Folk Songs with Melodies Inserted into the Text] (1860).

Karel Jaromír Erben (1811-1870), *Prostonárodní české písně a říkadla* [Czech Folk Songs and Nursery Rhymes] (1862-64).

František Bartoš (1837-1906), *Antologie z národních písní československých* [Anthology of Czechoslovak Folk Songs] (1873), *Nové národní písně moravské s nápěvy do textu vřadenými* [New Moravian Folk Songs with Melodies Inserted into the Text] (1882), *Národní písně moravské v nově nasbírané* [Newly Collected Moravian National Songs] (1889). The Bartoš collections were important but less formative; Janáček actually contributed to the last one.

[28]Bedřich Václavek, a respected authority on Czech folk songs, has divided the collection and research history into three distinct periods:

1) ca. 1814-35 - characterized primarily by Johann G. Herder's (1744-1803) conception of folk song. Herder wanted to give contemporary poets a sample collection of simple folk poems/songs, those that corresponded to his preconceived and indefinite notion of folk--a notion that was primarily esthetic in nature. Interest was mainly in the poetry.

2) ca. 1845-80 - a transitional period, characterized by the beginnings of a more scientific interest in folk songs, from the point of view of literary history, music, esthetics, or psychology. Herder's esthetic notion is still present but it is overshadowed by the ethnographic view.

3) ca. 1890- - characterized by scientific study by folk song experts. It is always marked by a precise scientific method.

Sušil belongs in the early part of the second period.

Bedřich Václavek, *O lidové písni a slovesnosti* [On Folk Song and Prose], (Prague: Ceskoslovenský spisovatel, 1963), pp. 47-51.

[29]Jiří Vysloužil, "Janáček's Marginalia in 'Moravian National Songs' of 1835" in *Leoš Janáček et musica europaea*, ed. Rudolf Pečman (Brno: International musical festival, 1970), p. 254.

Unfortunately the harmonizations of the folk songs were Sušil's own, following his conception of folk tonality, even where it contradicted the musical character of the song. It was a serious weakness as Sušil failed to take into account the range of the various modal types.[30] Janáček therefore had access to the melodies but not to the authentic harmonizations, arrangements, and as he later discovered, even rhythms--all these would have to come from different sources.

In the 1880's František Bartoš--the noted folk-song collector and Janáček's colleague at the Old Brno Gymnasium--invited the young composer to collect and study musical folklore in a more focused way.[31] Janáček was enthusiastic; here was an opportunity to experience the songs in their true environment, performed by folk musicians on folk instruments with authentic harmonizations. He surely must have recalled the magic of his first field encounter with Slovak folk music in 1875. Eleven years later he described it as follows:

> Even today I remember the bewitching beauty of one of the songs. With what long-lasting vigor resounded the last tones of individual sections of the song before gradually disappearing on the meadows and wooded banks of the silent Morava.[32]

Thus, like Bartók some twenty years later, he assumed the role of an ethnologist, travelling through the countryside, observing country life in all its forms. He talked to the people and attentively listened to their dialects and songs. He

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[30]Ibid., p. 257. Janáček's later research led him to a more specific classification of folk songs; he divided them into those with "oldest tonalities," "major/minor tonalities," and "old Greek modes." Nevertheless he admitted that "tonality is an inadequately cultivated field within scientific knowledge of folk music." Leoš Janáček "O tónině v lidové písni" [On Keys of Folk Songs] (1926), in Vysloužil, *O lidové písni*, pp. 446-56.

[31]Bartoš also belongs to the second category of Czech folk collectors, although he is clearly more progressive than Sušil.

[32]Quoted in Racek, "Introduction," p. 12.

watched their dances, studied their instruments, and tirelessly notated as much music as possible.[33]

> Although the study of folk-song collections is a good way to surround oneself with the spirit of the people, by itself it is never enough; it easily distracts from the truth and never fascinates and warms like the living entry into the life of the people.[34]

In the late 1880's he met Lucie Bakešová (1853-1935), a collector of folk dances, and gradually got to know other noted folk researchers, such as Běhálková, Zeman, Havelková, and Kretz. In his studies of folk dances he noted not only the music but also the choreography and the surroundings in which the dance appeared. The dances were crucial in Janáček's assimilation of the folk idiom. Possibly because they were primarily instrumental compositions, not conforming to the demands of a text, he was convinced that they best represented the harmonic and formal aspects of folk music.[35] A direct consequence of dance studies was the composition of his famous *Lachian Dances*. Between 1886 and 1888 he also wrote his first articles on folk music and in 1889 he contributed a study to Bartoš's collection *Národní písně moravské v nově nasbírané* [Newly Collected Moravian National Songs].

Janáček's nationalism received further inspiration from two exhibitions in the 1890's: the Prague Jubilee Exhibition of 1891 and the Prague Ethnographic Exhibition of 1895. He participated in the latter, establishing contact with Otakar Hostinský (1847-1910), a prominent aesthetician and another important figure in

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[33]Over a period of time Janáček developed a methodology for the study of folk music and is classified in Václavek's third group of folk researchers.

[34]Leoš Janáček "Pavla Křížkovského význam v lidové hudbě moravské," 192.

[35]Bohumír Štědroň, "K národním tancům na Moravě" [On the National Dances in Moravia], in *Opus musicum* 5-6 (1974), 166-67.

Czech folk research.[36] Perhaps not coincidentally Janáček's participation in the 1895 Exhibition as well as his contact with Hostinský coincided with a major change in his own musical language; it was the beginning of composition of *Jenůfa*, the first major step in the development of his distinctive, folk-influenced style.[37]

After the turn of the century Janáček's work in the folk idiom was mainly administrative and compositional. A significant event was the death of Bartoš in 1906. Janáček ended his field studies and became the chairman of the Brno Institute for Folk Song Research. To the end of his life he continued to lecture and write about folk music. His most important contributions from these years are folk-song arrangements and numerous original compositions clearly rooted in the folk culture (for example *Diary of One Who Disappeared* (1917-19), *The Cunning Little Vixen* (1921-23), or *Nursery Rhymes* (1925-27)).

The Folk Influence

The effect of Janáček's folk studies can be seen in two somewhat different ways. First, his immersion in the music introduced him to certain stylistic characteristics which entered into his personal musical language. Although in the early years he did use authentic melodies, he grew to believe that this should not be done in one's own compositions (arrangements of folk songs are of course quite different). He stressed that the folk songs should be studied, but then used only as models. One should compose original music *in the spirit* of the models.

> Every composer has the right to the spirit of national songs, but not to the work of another composer, composed with that spirit, welling up from the

[36]Hostinský is the main figure in Václavek's third group of folk researchers.

[37]One might perhaps see a parallel to another famous exhibition: that of 1889 where Debussy first encountered the new sounds of the Javanese gamelan. There is a difference, however, in that Debussy experienced something new, unexpected, while for Janáček this was another step (albeit an important one) on a road he had been travelling for some time.

> same spirit. After all, each national song was written by someone: just because the owner is not standing by his work does not entitle one to take it![38]

The elusive spirit must of course refer primarily to various stylistic features that characterize the music.

The second effect of the folk studies appears in Janáček's theoretical thought. Throughout his life he was interested in theoretical issues, not only theories of music, but also those of psychology, philosophy, sociology, physiology, physics, and aesthetics. His extensive folk research in the field allowed him to develop and test theories about folk music in terms of melody, harmony, rhythm, and form, as well as perception and acoustics. As we saw earlier, he believed that folk music and art music were closely linked. He thus felt that these same theories were equally valid within the realm of art music. I shall now discuss in some detail the stylistic elements arising from folk music. We shall also encounter some of Janáček's theoretical ideas; these will be discussed further in Chapter 2.

Modality

For a music theorist, a basic problem of Czech folk songs is that many do not follow a strict system of pitch organization. Efforts to extract one yield confusing results, especially in attempts to force the music into a straitjacket of familiar patterns. Janáček himself made the point: "If we arrange the tones of a given song into a scale, we will obtain scale types until now completely

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[38]Quoted in Vysloužil, *O lidové písni*, p. 69. The quotation reveals a more informed view of folk music (Václavek's third category), quite different from the Romantic notion that a folk song was created by the people and belonged to the people. Václavek has made the point that "a folk song is not the *creation* of the people, but rather the *expression* of their inner life." (Václavek, *O lidové písni*, p. 57.)

unknown."[39] According to him the guiding principle is the text, or more generally, the feelings of the composer/performer. The emotional significance of any given moment is the determining factor in the selection of the pitches. The overall emotion determines the primary scale or mode.

> The sunshine burns, a thorn adds to a pain, wormwood is bitter to the mouth. To similar objective feelings belongs even the mode. A tone awakens in us a mode....
> The prevailing, strongest emotion gives the mode certainty, that is, a tonality.
> The effect of a mode is dependent upon the entire mental and physical disposition. In the speech we will discover the breath of one who is ill. In a special way a mode mixes even with a person's character....
> Everything that enters the consciousness has an effect on the spouting of modal feeling....
> Only a reminder of many things, only a look at them dilutes the respective modal feeling, the key.
> I think that in those cases brief modulations give new modal strength.
> On the contrary, when a song text touches on few things it brings the long breath of a single mode.[40]

Although much Czech folk music is in fact strictly tonal--using major scales and I-V-I harmonies--a certain proportion contains modal features. As an organist and thoroughly educated musician, Janáček had good knowledge of the church modes. However, the kind of modality he encountered in folk music was quite different. He acknowledged that a superficial similarity to the older modes exists and may cause confusion:

> The boundaries of individual modes may remain unnoticed, and that is why it is possible to arrange all the notes of a song into some kind of a scale with a false tonic degree. As a result, all kinds of "ancient" modes may be assigned to our songs as a special feature of their antiquity. That type of mistake in mode determination can happen, until we hear a song in its totality and harmonic clarity; that is, until we hear the song played by folk musicians.[41]

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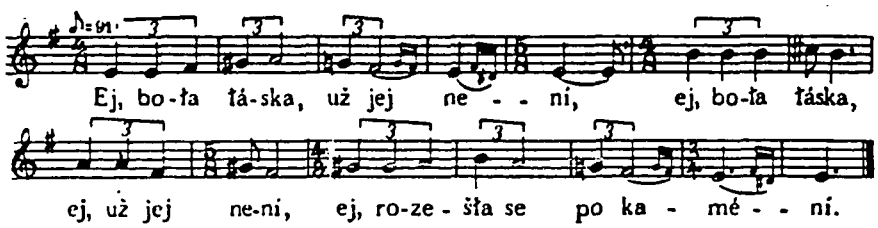
[39]Leoš Janáček, "O tónině v lidové písni" [On Keys in Folk Songs], in Vysloužil, *O lidové písni*, p. 454.

[40]Ibid., p. 446.

[41]Leoš Janáček, "Nápěv lidových písní" [The Tunes of Folk Songs], in Vysloužil, *O lidové písni*, p. 323.

A characteristic feature of Czech folk modality is flexiblility. Frequently the notes of a given melody are not fixed as they would in a specific known mode but rather change or fluctuate. A modal change may affect only one beat or several measures. In a traditional view some of the longer alterations will appear as tonicizations or modulations, though not necessarily in the most logical ("classical") manner. Perhaps we could draw a parallel to the B-natural/B-flat variation of the church modes, though the folk modes are freer, more varied. More importantly, the words--rather than melodic considerations--are the motivation for the changes. Example 1-1 shows modal shifts in the Czech folk song "Ej, bola láska" [Oh, love was here]. The alteration of the major and minor third illustrates the happier past versus the sad present described in the text.

Example 1-1 Modal shifts in the folk song "Ej, bola láska"[42]



Oh, love was here, now it's gone.
Oh, it walked off, on the rocky road.

As in this example, scale degree $\hat{3}$ is varied most often. Others include the $\hat{7}$ and $\hat{4}$. $\hat{6}$ is not very stable but its form seems dependent upon $\hat{7}$ (as in the melodic minor scale). Variation of $\hat{3}$ is Sušil's "molezza dura," the major/minor (happy/sad) alteration so common in Czech music. $\hat{7}$ is a close parallel; it is $\hat{3}$ of the dominant and part of the other semitone within the diatonic scale. Its lowering removes the strong directional pull of the leading tone and thus may impart a

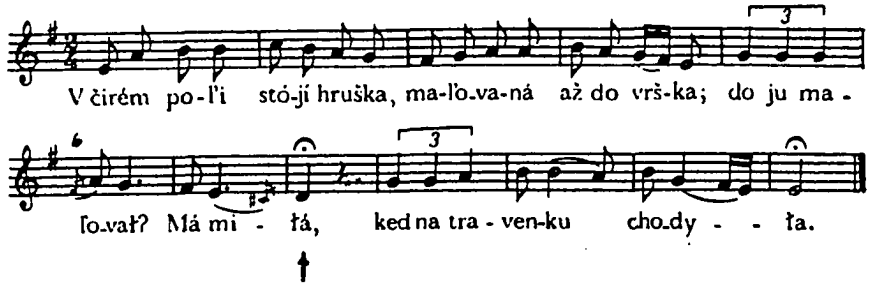
[42]The transcriptions of folk songs and instrumental compositions shown here are Janáček's own, reprinted in Vyšloužil, *O lidové písni*.

certain sad quality. The lowered $\hat{7}$ was a frequent focus of Janáček's writings. He felt that the shift to that scale degree (either the note or harmony) was characteristic of Moravian music and labeled it "Moravian modulation."

> The shift is so special that it is obvious on first listening.
> I feel as if these special melodies measured the depth of the soul.
> It is as if the melody intentionally fell away from the leading tone to the lower whole tone and there spread out so widely in the soul, that it appears alone in a new key or creates a new key.[43]

Janáček illustrates with the folk song "V čirém poli" [In the wide field]:

Example 1-2 Moravian modulation in "V čirém poli"



A pear tree stands in the wide field,
painted to the top;
who painted it?
My loved one,
when she went to cut grass.

The primary tonal center is E. In measure 8 the melody rests on D, the lowered $\hat{7}$, preceded by its own leading tone.[44]

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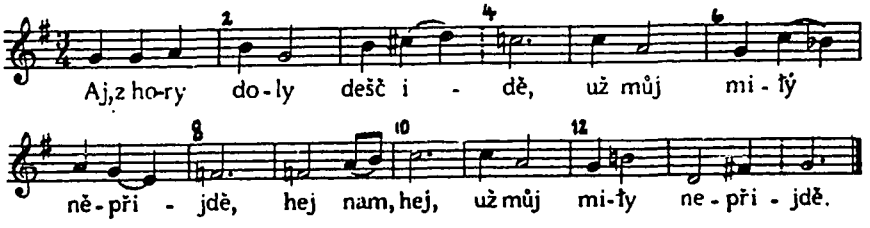
[43]Leoš Janáček, "Nápěv lidových písní" [The Tunes of Folk Songs], p 322.

[44]Janáček's term "Moravian modulation" has met with some skepticism, primarily because the feature is not so limited geographically. Nevertheless it is an important aspect of Moravian folk music. For a more detailed discussion of Moravian modulation and its relationship to "molezza dura" see Jan Trojan, *Moravská lidová píseň* [The Moravian Folk Song] (Prague: Supraphon, 1980), pp. 120ff. See also his article "Leoš Janáček--Entdecker und Theoretiker der harmonischen Struktur im mährischen Volkslied" in *Colloquium Leoš Janáček et musica europaea*, ed. Rudolf Pečman (Brno: International Music Festival, 1970), 243-50.

The raised $\hat{4}$ has the opposite effect of the lowered $\hat{3}$ or $\hat{7}$; it is more directed, resolute. Janáček specifies that emotional tension manifests as emphasis and raises a tone.[45] Example 1-3 shows the raised $\hat{4}$ (measure 3), as well as the other alterations just discussed. Note that the C-natural in measure 4 makes the C-sharp sound more like a temporary modal shift than a member of an applied dominant.

Example 1-3 Modal shifts in "Aj, z hory doly" [Lo, from the hills and the valleys]



Lo, from the hills and valleys the rain comes,
my dear one will not come, hey, hey,
now my dear one will not come.

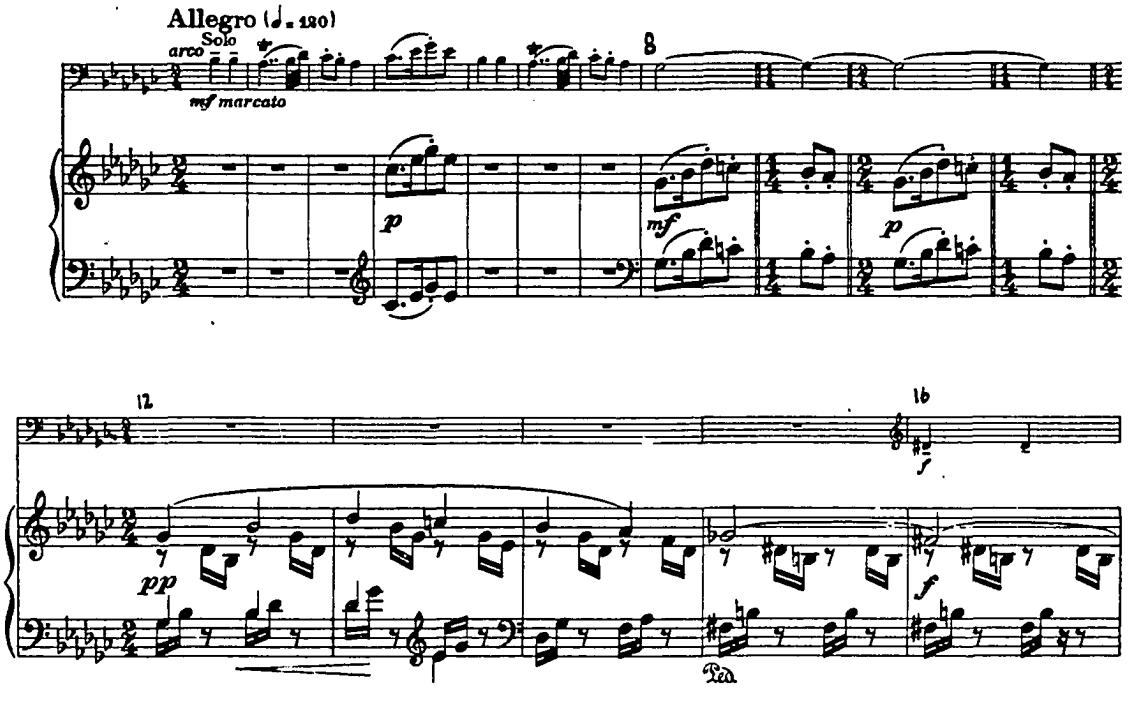
Janáček points out that the contour of the song illustrates the mountains of the text: "Notice how the space broadens and the picture brightens...and how the accented tones B and C-sharp support the melody that rises like a canopy." He could have continued to mention the lowering of the B and F-sharp in measures 6-9 to illustrate the sad fact that the singer's dear one "will not come." This is another clear instance of a Moravian modulation. In itself the word painting is hardly remarkable, but it needs to be stressed that the text serves as the melodic/harmonic determinant; it is not complementing a more conventional underlying structure. Janáček does add that there are implications of G major, C,

[45]Leoš Janáček, "O tónině v lidové písni," p. 447.

F, C, and G again, but that in fact the choice of notes is primarily dependent on the text.

Just as modes and modal flexibility are basic features of Czech folk music, they became characteristic of Janáček's own musical language. In his music we too find chromatic alterations or vacillations that are perplexing, or even misleading, in a traditional melodic or harmonic view. Fluctuation of the seventh degree can be seen at the opening of the *Second Quartet*; compare the penultimate note of the three statements of the *sul ponticello* melody (see Chapter 3, Example 3-29). In the following example from Janáček's *Pohádka*, the C-flat in the first seven measures is replaced by C-natural in measures 8-16 (Example 1-4).

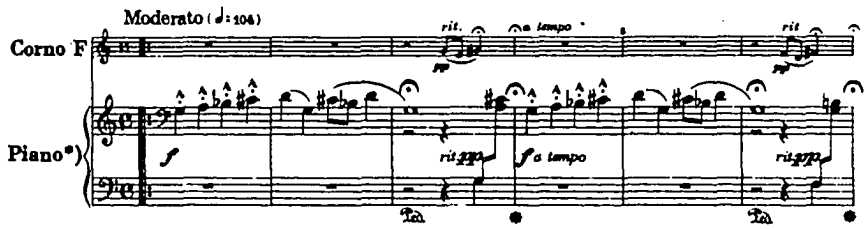
Example 1-4 *Pohádka*/III, mm. 1-16



The key or mode is not clear in these opening measures, though it appears as A-flat Aeolian heading to G-flat Ionian in measure 8 (Ionian for the first three notes of measure 8). The C-natural throws us into doubt: G-flat Lydian? A traditional ear will hear the C-natural as a suggestion of an applied dominant (compare measure 3 of Example 1-3). Such harmonic activity is not confirmed by subsequent events. We have to understand the passage in terms of a modal flexibility, from A-flat Aeolian/G-flat Ionian to G-flat Lydian.

In Janáček's music the raised $\hat{4}$ appears not only in conjunction with the common major $\hat{3}$, but also with a minor $\hat{3}$, creating an augmented second between the third and fourth scale degrees. The mode has often been labeled as "Lydian minor," Janáček's favored mode.[46] It is indeed a common occurrence; he must have been attracted to the emotional conflict of the "sad" lowered $\hat{3}$ and the "brighter" raised $\hat{4}$. Example 1-5 shows a rather striking illustration from the opening of the *Concertino*.

Example 1-5 *Concertino*/I, mm. 1-6



An intriguing perspective on Janáček's (as well as other east-European) modality has been advanced by the noted Czech theorist Jaroslav Volek. He uses the term "flexion" to describe such modal alterations.

> The term "flexion," especially "diatonic flexion," denotes the phenomenon very often occurring in the folk music of east and south Moravia...as well as that of Hungary, South Poland, Balkan countries, Turkey, Spain, and that of Oriental folklore as a whole. Inside a not too

[46]See for example the work of Jaroslav Volek. I adopt the term "Lydian minor" in the present study.

> extensive area of a musical syntactics...--and provided that key or tonal center does not change--we see (or hear) the lowering or raising of the originally established tone, usually by semitone, exceptionally by whole-tone shifts. Such a change takes place potentially at any degree of the scale. The newly included tone necessarily changes the actual mode, but only for a moment; such a change is either only transient or one in which the initial constitution of the modal "background" is not forgotten. Thus the resulting effect of these micro-changes is the appearance of usually two (exceptionally three), more or less equivalent "representants" of one and the same degree in the scale.[47]

Volek is suggesting the type of alternatives found on the sixth and seventh scale degrees in the ascending and descending versions of the melodic minor scale, but as he says "potentially at any degree of the scale." The word "potentially" is important; it seems doubtful that the tonic would normally be subject to such instability.

In a different article Volek analyzes an excerpt from *Jenůfa* (Example 1-6) with following comments:

> The first, fundamental shape of [the main motive] is situated in the key of B-flat minor, but with diatonic (i.e. systemically modal) flexion on the 5th degree. We say "diatonic"...to make clear that this is no chromatic alteration (which would not be possible on the 5th degree, after all) and we say "flexion" for the reader to understand that this is a concurrence of two (or even more) equivalent alternatives on the same degree, a paradigmatically simultaneous intersection of two (or more) modes.[48]

Volek provides numerous other examples, although they do not quite illustrate the wide-reaching implications of his theory. The confirmation or repudiation of the theory would require a major study in itself; nevertheless, even its formulation (however incomplete) points to chromaticism that is quite different from that of Wagner, Strauss, and Wolf.

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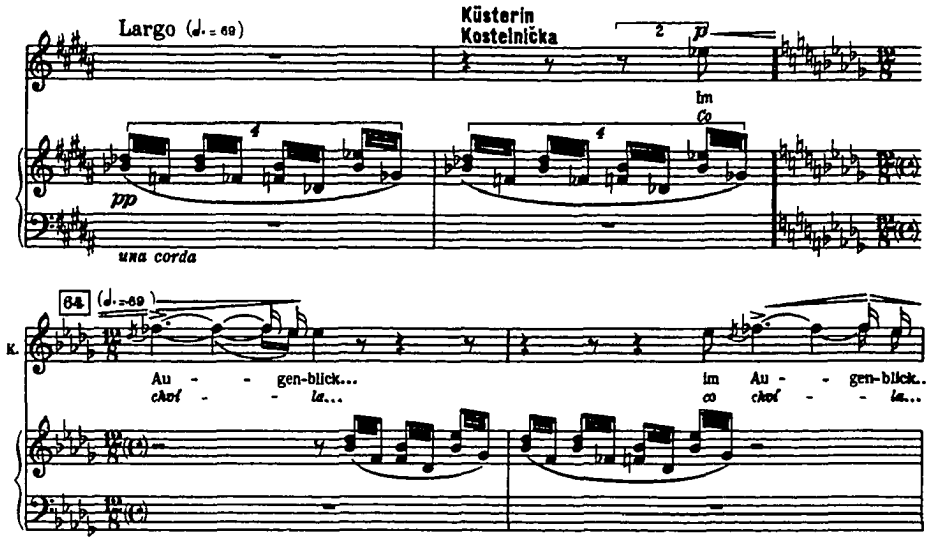
[47]Jaroslav Volek, "New Forms of Modality in Janáček's Composition: 'The Diary of One Who Disappeared,'" paper presented at the International Janáček Conference, Washington University, St. Louis, Missouri, May 1988.

[48]Jaroslav Volek, "On the Paradigmatic Background of Kostelnička's Monologue 'Co chvíla' [In a moment]," *Leoš Janáček Society Newsletter* 1 (Brno 1985), 13-14. See also his article "Modalita a flexibilní diatonika u Janáčka a Bartóka" [Modality and Flexible Diatonicism in Janáček and Bartók], *Československo-maďarské vztahy v hudbě* [Czechoslovak-Hungarian Musical Relations] (Ostrava, 1982).

Example 1-6 *Jenůfa* - "Co chvíla" [In a moment]



Like the works of the Germanic tradition, Janáček's music is based on a seven scale-step infrastructure--but in a less standardized way. The Germanic music is rooted in major/minor tonality. A pitch that does not belong to the primary scale in effect is a chromatic alteration of one of the diatonic members and is heard in relation to that member. In *Structural Functions of Harmony* Arnold Schoenberg demonstrates that a composer has an remarkable variety of harmonies available through the interchangeability of major and minor.[49] Nevertheless, he refers to an element from the opposite mode as a "substitute," suggesting that one version is more "normal" than the other. His labels correspond; the Roman numeral of a harmony borrowed from the other mode appears with a slash. Janáček's music differs in two ways. The base is frequently a mode, so that notes that would appear as chromatic alterations in major/minor

[49]Arnold Schoenberg, *Structural Functions of Harmony*, revised ed. (New York: W.W. Norton & Company, 1969), pp. 51-56.

works are actually the diatonic pitches. More importantly, the modes do change in the course of a piece and hence a different version of the same scale degree may appear. However, it is not heard in relation to the original version as a departure from the norm, but rather the two are structurally equivalent. If the given scale step is part of a chord, neither version of the chord would be analyzed with a slashed Roman numeral. In the music of Janáček the semitone becomes an agent of variation whereby a pitch is considered equivalent to one a semitone away. This concept of "semitone shift" is an important element in the analyses later in the study. I will adopt the Vogel's term "flexion" for appropriate passages.

Brevity

On first encountering folk songs and dances one is struck by their relative brevity. Written down they are between eight and sixteen measures long (see again examples 1-1, 1-2, 1-3). Janáček, who was very interested in durations and other rhythmic phenomena, specifies that folk structures are up to 68 seconds long, after which they are repeated.[50] Melodic sequences are frequent but there is no real development; the compositions are extended mainly through repetition. All this of course is a direct consequence of the manner of transmission, nature of the people who performed it, and its function in daily life. The songs had to be immediately appealing, as well as easy to remember and teach. They were not written down, performed by village musicians with little formal education, and mostly intended for entertainment. Some did originate with more intellectual individuals and were then adopted by the general population. This however was

[50]Leoš Janáček, "O tom co je nejtvrdšího ve lidové písni" [On That which is Most Stable in Folk Songs], in Vysloužil, *O lidové písni*, p. 473. Janáček does not explain how he arrived at the number 68; it may be an average of the many songs he heard and collected.

less common.[51]

The inherent brevity of folk music was of great interest to Janáček; he specified brevity as one of its noticeable features.[52] He attributed the characteristic to the limited memory potential of the human mind. In a theory that he applied to various aspects of music he assigned special significance to the time span of one second and to the number "6." According to the theory the mind can comprehend up to six elements in the space of one second.

> We are engulfed with terror, blow after blow: fire! Too many thoughts rush into our mind! *Words (tones) we cannot utter!* We will not sing!
> Nevertheless, a musician, "who does not worry about anything," plays six tones in one second. The human brain cannot conceive, unite, more in one second. That is a musician.
> *The singer-composer* can produce *one, two, three tones in one second!* And if he is eventually able to work his way up to *six*, that is the limit, so that *those six* remain even *in his memory. With the seventh he would already forget one of the other six (probably the first).*
> We are saying that the longest melodic idea (motive) has six tones--if the tone is "wrapped" only with hums.[53] *The more important consequence* is six motives in the entire song.
> The shortest motive has therefore six tones in one second: *six motives in six seconds*; the average has two tones in one second: *six motives in eighteen seconds*, the limit: *thirty-six seconds.*[54]

It is important to note that Janáček did not see these limits as only those of the folk musician's mind, but rather the *human* mind: "Take the manuscript paper, notes, pen from a genius--and he will not compose more than a folk song."[55]

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[51]Václavek, *O lidové písni*, p. 55. Václavek labels these songs "zlidovělé" as opposed to "lidové." There is no English equivalent for "zlidovělé," but the term "folked" conveys the idea.

[52]Leoš Janáček, "Lidová píseň" [Folk Song], in Vysloužil, *O lidové písni*, p. 435.

[53]Meaning unclear.

[54]Leoš Janáček, "Lidová píseň" [Folk Song], in Vysloužil, *O lidové písni*, p. 437.

[55]Ibid., p. 440.

While notation does overcome the inherent limits, it creates another, to Janáček more serious problem: a permanent, fixed form of the musical creation. Janáček always describes folk songs as constantly changing, living works that adapt to the specific environment where they are performed. Their nature is different and unique for every performance; it adopts the character of the performer and reflects the time, the mood, the emotions. The product of the original composer is understood to be an indefinite, malleable entity that undergoes an infinite number of metamorphoses. Janáček repeatedly makes the point that once notated, a folk song becomes frozen: "It is no longer for all times, all circumstances, all people; when I cry, I will not sing it."[56] In a different article he describes the effect of notation as follows:

> The folk composer left his work soft. The rays of the sun, the shadow of a tree would change it. There is a difference between a folk composer and an art composer. The latter exchanges on paper his musical work that drank his blood with many signs and notes. Centuries will not erase it--only evaluate it.
>
> At the instigation of enlightened people this work was done on the folk song by collectors and transcribers. It is as if they half closed the eyes of the songs, gave the out-of-breath minds rest, silenced the sighs and desires and love of thousands.
>
> With the note the work of a folk composer was finished.[57]

As much as Janáček likes to focus on the similarity between the folk and art idioms, here he is making a distinction. The similarities he stresses are within the musical elements and philosophical ideas. The main difference is in the manner of transmission, the folk manner allowing infinite number of variants and therefore remaining in a sense "alive." He notes that art compositions are also soft and flexible as the composer works, but they freeze in notation, their only manner of transmission.

---

[56]Ibid., p. 435.

[57]Leoš Janáček, "Nota" [The Note], in Vysloužil, *O lidové písni*, p. 461.

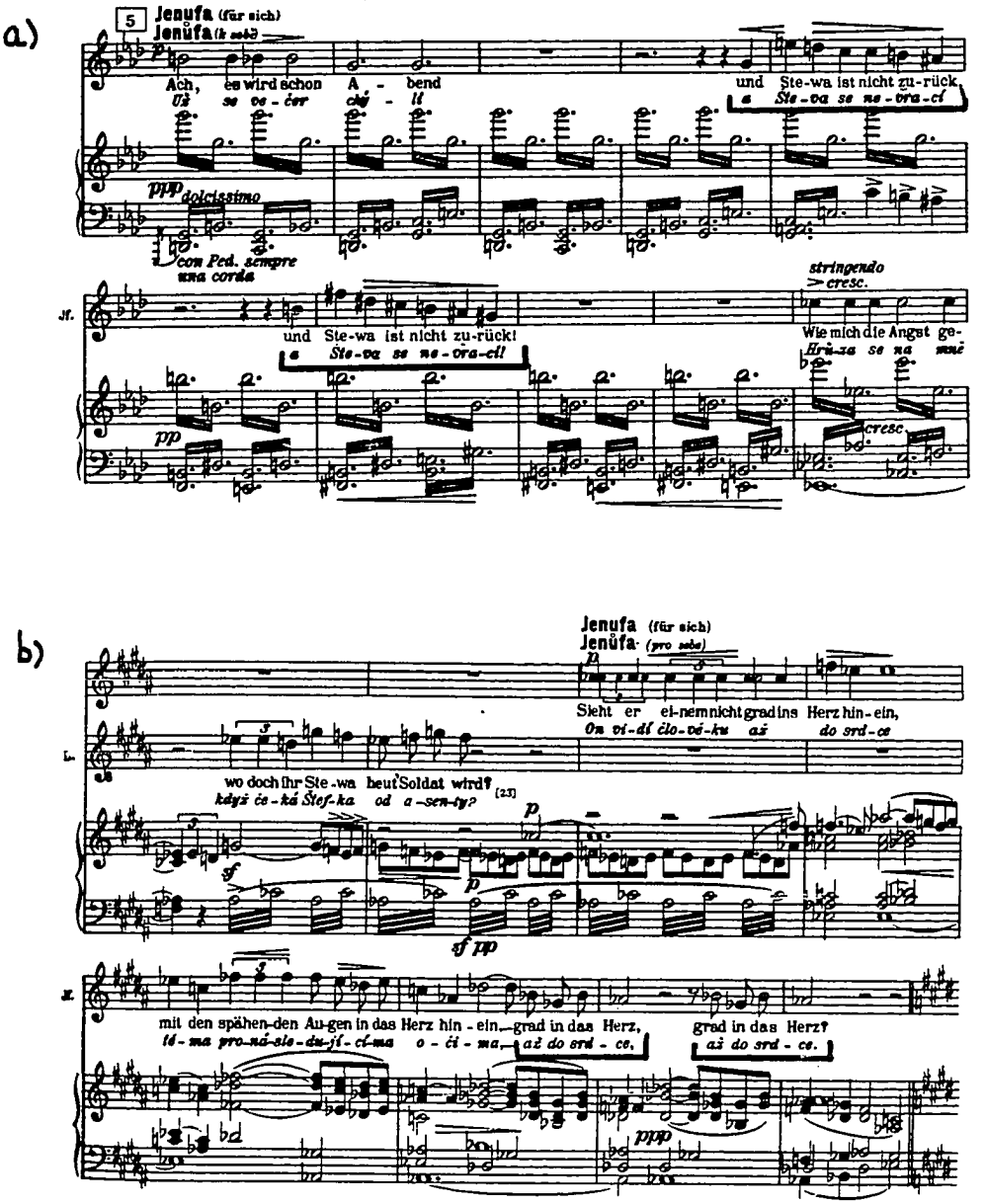
Although Janáček's compositions are of course much longer than folk songs, they tend to be constructed from short, often self-contained sections. Mention has periodically been made of the mosaic nature of the music--the whole being a conglomeration of many small individual parts.[58] At times one has the impression that the compositions could be compared to a collection of folk songs or dances. Nowhere do we find the long, involved developments characteristic of late Romantic compositions. This stylistic feature is most prominent in the last works; two striking examples are the *Sinfonietta* and the *Second Quartet*.

Repetition/Melodic unity

Repetition is a rather prominent feature of Janáček's music, be it repetition of motives, phrases, or short sections. His music is replete with ostinatos and repeat signs (see for example the opening of the *Sinfonietta*). In the operas characters often repeat a word or a phrase, seemingly unnecessarily, somewhat like real conversation. Examples 1-7a and b are from the opening of *Jenůfa*; the first shows textual repetition with different pitches (the rising pitch level possibly illustrates Jenůfa's growing anxiety), whereas the second literally repeats the last part of the phrase. In operas of other composers we will find parallels to Example 1-7a, but 1-7b is more unusual and quite characteristic of Janáček.

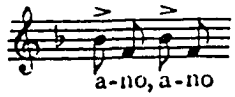
[58]See for example John Tyrrell, "Leoš Janáček" in *The New Grove Turn of the Century Masters* (New York: W.W. Norton, 1985), p. 32, or Michael Beckerman, "Janáček and the Herbartians," *Musical Quarterly* 69 (1983), 403.

Example 1-7 Repetition in *Jenůfa*



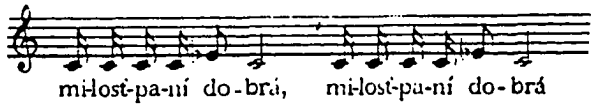
Janáček focuses on this very feature in a discussion of folk melodic figures:

> Repetition quickly stabilizes the curves of melodic motives. Repetition is also appealing and therefore the reason we constantly encounter in songs repetition of melodic and rhythmic figures.
>
> Even speech inflections harden in this manner.
>
> For example, to the question "will you come tomorrow?" the answer was:



[yes, yes]

Líšenka, the saleslady, flattered:[59]



[gracious madam, gracious madam]

Again there is a connection to the folk idiom; Janáček's inclusion of the topic within his study of folk tunes confirms this. It seems that this kind of repetition was--and still is--a habit of certain regions, the folk areas in particular. It does not appear to be limited to Moravia or even Czechoslovakia, but is rather a worldwide phenomenon. However, it is something that Janáček consciously noted and clearly replicated in his music. He was convinced that study of folk speech would allow him to create a more "realistic" atmosphere on stage.

A survey of Janáček's melodies shows that in contrast to the long, elaborate constructs of the late Romantics he prefers to work with short, often repetitive ideas. While the danger of Romantic melody is a kind of endless unity, many short ideas may lead to choppy, disjointed melodies. Through motivic unity and folk-dance rhythmic patterns Janáček avoids the problem and preserves a sense of continuity. Vogel notes that the melodies "give an impression of a continuous flow, having, so to speak, neither beginning nor end..., a sort of 'endless

[59]Leoš Janáček, "Nápěv lidových písní" [The Tunes of Folk Songs], p. 294.

melody' of a different kind."[60] The shortness of melodic breath was something Janáček realized early in his career and even attempted to correct (under Leipzig and Viennese influence, later French and Italian).[61] He never truly succeeded; the shorter musical ideas appear throughout his output, even in the most mature works (see for example the first movement of *Mládí*, discussed in Chapter 6). We cannot say that folk music was the cause--this characteristic actually precedes his folk involvement--it would rather seem that he was predisposed to shorter musical constructs. The predisposition was probably only reinforced by contact with folk music. We could also surmise that one reason he felt an attraction to folk music was that he heard in it melodic ideas similar to his own. In this sense the folk musician "spoke his language," not the language of the foreigners.

Texture

Most typically, Janáček's textures consist of a melody above an ostinato pattern or pedal. It is also common to find a three-part texture that includes both ostinato and a pedal (Example 1-8). In his writings Janáček has shown that these are the most frequent textures of folk music.[62] The textures are closely connected to the instruments folk musicians used, most importantly the *gajdy*, Czech bagpipes, and *cimbál*, a Czech hammered dulcimer. In 1902 Janáček described *gajdy* in some detail and gave a typical example of a *gajdy* composition (Example 1-9).

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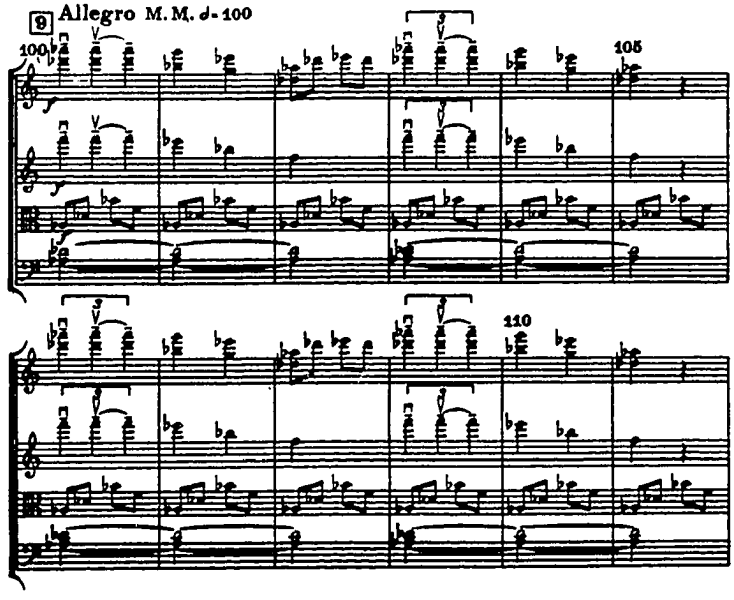
[60]Vogel, *Biography*, p. 16.

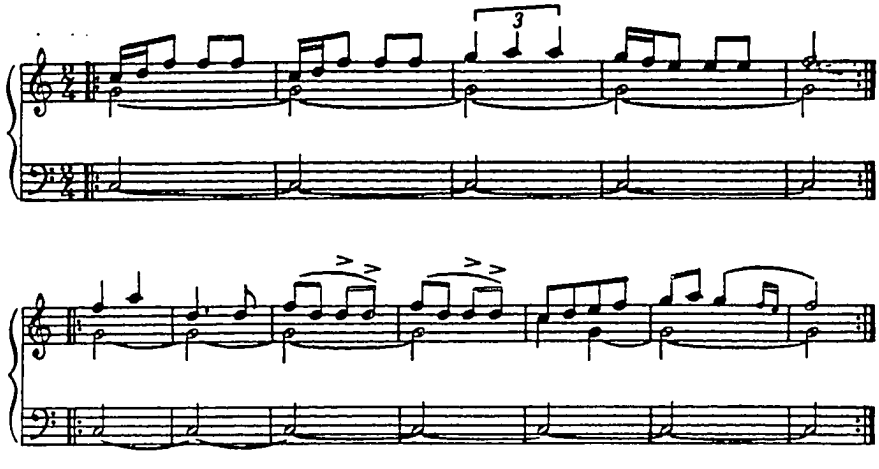
[61]John Tyrrell, "Leoš Janáček," p. 32.

[62]See for example "Nápěv lidových písní" [The Tunes of Folk Songs], in Vysloužil, *O lidové písni*, pp. 282-326.

Example 1-8 *Second Quartet*/I, mm. 100-111

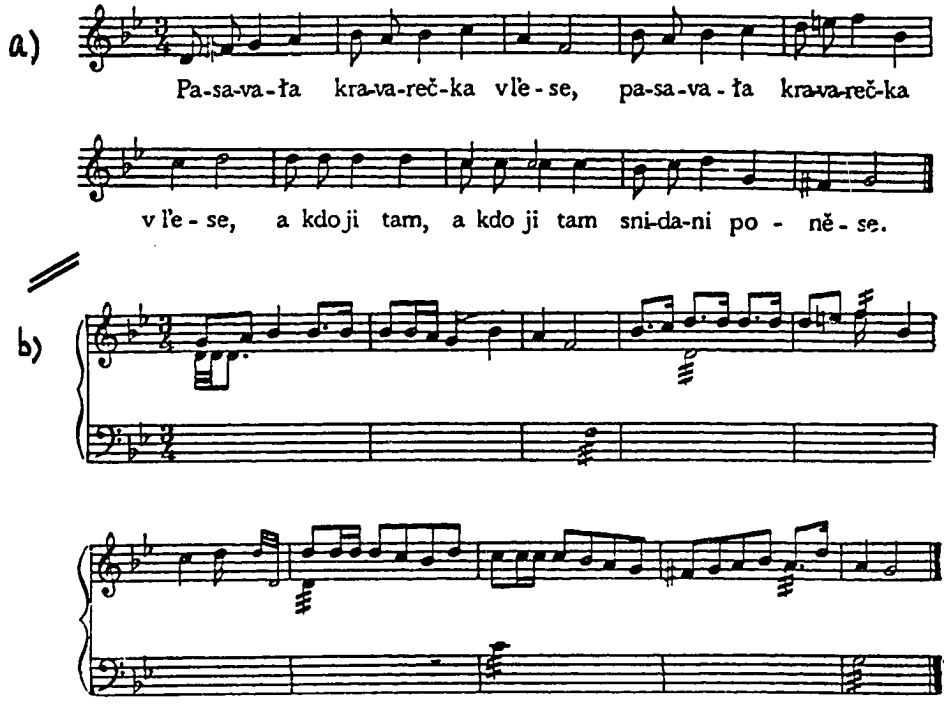


Example 1-9 A *gajdy* composition



Example 1-9 is particularly interesting in that the bagpipes' C/G drone sounds against a melody centered on F. Janáček comments on this, pointing out the added 9th in certain harmonies. We shall see later that such juxtaposition of fifths is an important part of Janáček's own style. The *cimbál* doubles the melodic line in a more elaborate form or acts as a soloist playing a variation of the tune. Janáček shows the following folk song as sung and as played on the *cimbál* (Example 1-10).

Example 1-10 Two versions of "Pasavala kravarečka" [The cow girl grazed the cows]



A cow girl grazed the cows in the forest,
a cow girl grazed the cows in the forest,
lo, who will, lo, who will bring her breakfast.

Janáček demonstrates thorough familiarity with the style of the musical instruments in his piano accompaniments for folk melodies. Unlike arrangers such as Sušil and Novák who used richer, more conventional harmonies, Janáček tried

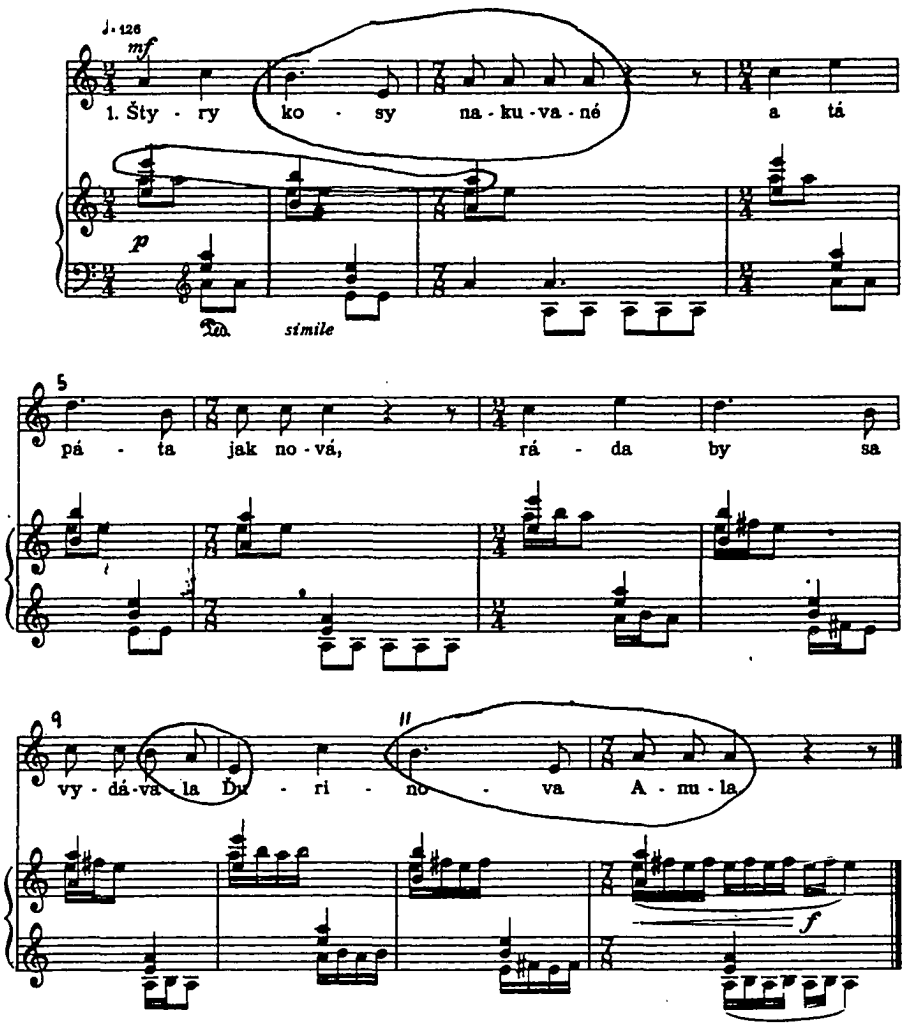
to capture the authentic style by imitating the essential qualities of folk instruments. By and large the accompaniments are very simple, almost barren. In addition to imitating the folk instruments he made an effort to base the accompaniments on ideas from the melodic line, something he heard the folk musicians doing.Janáček described folk accompaniments as follows:

> Dance songs are characteristic; that is why their accompaniments cannot leave out the typical figure that is connected with the beautiful dance movement.
> In slow songs the musicians even pause on longer tones and fill them with the little tones of the tune....
> What a rich source of accompanimental motives!
> Song accompaniments are even more beautiful if at the same time they are authentic.[63]

Example 1-11 shows a typical Janáček folk arrangement. Note the sparse texture and the focus on the repeated-note motive from measure 3 (embellished with a neighbor in the second half of the song). The accompaniment's melodic idea (E-B-A) echoes the recurring pitches of the tune (measures 2-3, 9-10, and 11-12).

[63]Leoš Janáček, "Introduction" to *Moravská lidová poesie v písních* [Moravian Folk Poetry in Songs].

Example 1-11 Janáček's arrangement of "Štyry kosy" [Four scythes][64]



Four scythes sharpened and the fifth like new,
Anula Durinová would like to get married.

[64]Leoš Janáček, *Dvacet šest lidových balad* [Twenty-six Folk Ballads] (Prague: Hudební matice, 1948), p. 13.

Counterpoint

Because of the inherent complexities one finds little counterpoint in folk music.[65] What there is is virtually always the simplest manifestation of the technique, most often in the form of simple canon at the unison or octave. More complex contrapuntal structures are not present almost by definition: counterpoint has traditionally been considered the most learned of the compositional techniques. Apart from the technical difficulties a basic problem is notation. Beyond the most elementary forms counterpoint practically dictates that the music be written down.

Janáček's traditional education included liberal amounts of counterpoint study. He excelled in this discipline, as he did in most subjects. In 1888 he published an article asserting that counterpoint is not the ancient, "indigestible" technique most people imagine, rather but a contemporary technique seen in the works of Brahms and Dvořák.[66] "There is no recent work of excellent quality which does not have excellent counterpoint; actually there is no composition without counterpoint." Nevertheless, later in life he developed a distaste for the technique, even criticizing it:

> There is enough shallowness in all compositions, and also puns. Of these, the 'contrapuntal' ones are particularly pathetic.
> Even in Beethoven's trios and duets, the shifting of themes from violin to the piano, and then to the cello and back again, used to disconcert me long

[65]I am referring to the most common understanding of the term "counterpoint"; that is, two or more self-contained melodies occurring simultaneously. If one understands the term more liberally--two or more events, or activity levels occurring simultaneously--then the subsequent comments are less pertinent.

[66]Leoš Janáček, "Slovíčko o kontrapunktu" [A Word about Counterpoint], *Hudební listy* 4 (1888), 33-34, reprinted in Zdeněk Blažek, ed., *Leoš Janáček: hudebně teoretické dílo* [The Music-Theoretic Works], vol. 1, (Prague: Supraphon, 1968), pp. 181-82.

> ago and still does. Even in these compositions there is too much that is just routine.[67]

The dissatisfaction probably developed as Janáček's own music utilized counterpoint less and less. Folk influence on other structural features made counterpoint inappropriate. Style that emphasizes brief melodic ideas, repetition, pedals, and ostinatos does not adapt successfully to longer concurrent melodies. The folk music Janáček heard and admired provided models of a style that does not rely on traditional counterpoint. As in the folk repertoire, Janáček's counterpoint is usually limited to simple canon (see for example the opening of the third movement of the *First Quartet* or the second movement of *Pohádka*, Example 1-22 below).

Harmony

Janáček's harmonic language had various influences. The revolutionary ideas of his teacher Skuherský were important in the formative years, while the composer's own theories on perception had an effect on his later harmonic thinking. He was very aware of contemporary music developments and hence some infiltration was inevitable.[68] The significant exposure to folk music was of importance as well. Functional harmony is such an established force in Western art music that to a traditionally trained ear the unconventional nature of folk harmony may seem innovative. While we cannot say that Janáček makes use of the relatively limited harmonic vocabulary of folk music, his harmonic language shows influence of some of its elements.

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[67]Leoš Janáček, *The Fiddler's Child*, article in *Hudební revue* 6 (1913-14), 205. Translated by Mirka Zemanová in *Janáček's Uncollected Essays on Music* (New York: Marion Boyars, 1989), p. 83.

[68]See for example Janáček's discussion of Strauss' *Elektra* in the Introduction of *Complete Theory of Harmony*, reprinted in Blažek, *Hudebně teoretické dílo*, vol. 2, pp. 171-72.

The folk music Janáček heard may be divided into four main types (with the understanding that some songs may belong to more than one category):

1) Monophonic--no harmony stated or implied. Many of the folk songs were composed without any implied harmonic accompaniment (for example songs that workers might sing in the field).

> There are songs and performances whose only orchestral accompaniment will be the wind with all those living voices of treetops and entangled bushes, forlorn fields and juicy meadows--they are songs to which a chap does not beg, a *cymbál* does not accompany, with whose voices a musician does not bother.[69]

Adding harmony to such melodies is only partly successful; no harmonic support seems quite right. The modal alterations/fluctuations discussed above are particularly problematic. Janáček was well aware of the difficulty, and he also realized that such melodies were not meant to be harmonized. His folk-song arrangements feature many accompaniments which mostly double or echo the melody, without imposing a conventional harmonic basis (Example 1-12).

2) Static--based mainly on one or two harmonies with pedals and ostinatos. Some folk songs were accompanied, but not in a way that would present or suggest harmonic progressions. This was mainly due to the nature of the accompanying instruments (such as the *gajdy* or *cymbál*), which would produce a drone or simply embellish the melody (see again Example 1-10). There are of course countless art compositions based on only two harmonies: I and V. The folk ones differ in that they are less formalized, directed (the leading tone does not appear or lead to the tonic), and contain more pedals and ostinatos.

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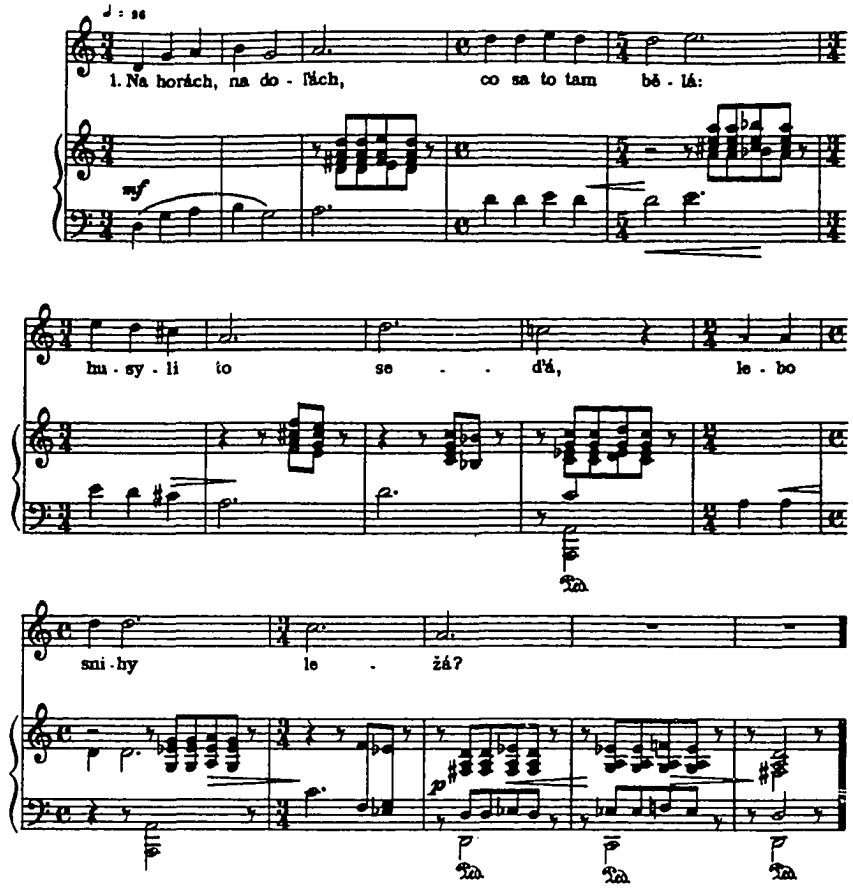
[69]Leoš Janáček, Introduction to *Moravská lidová poesie v písních* [Moravian Folk Poetry in Songs], 3rd ed. (Prague: Hudební matice umělecké besedy v Praze, 1947).

Example 1-12 Folk song arrangement, "Na horách, na dolách" [In the Hills, in the Valleys][70]

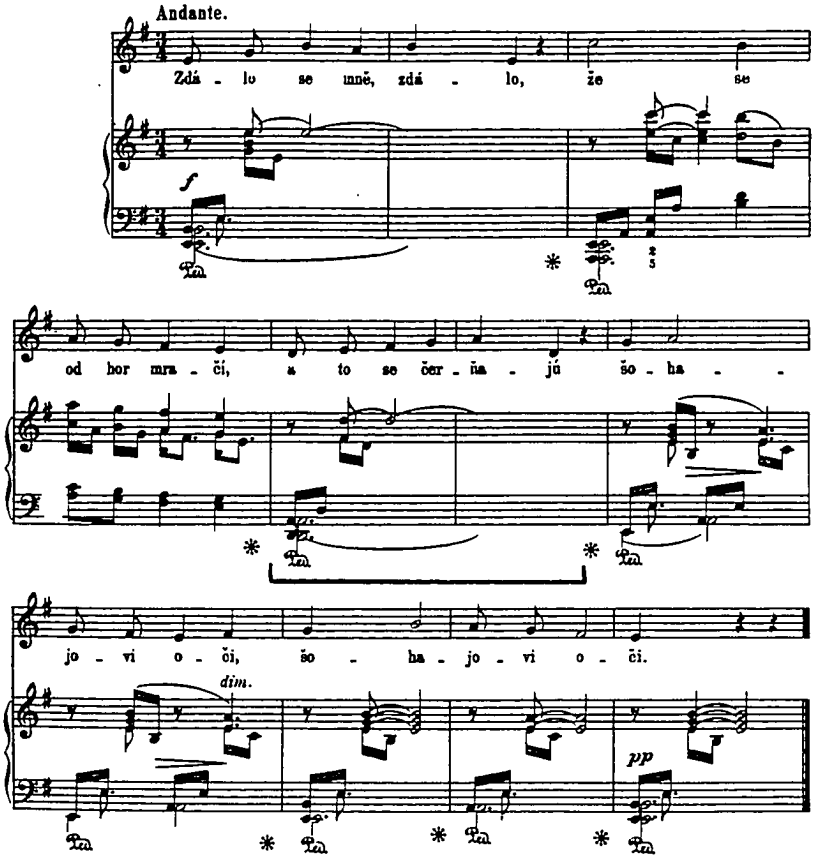


In the hills, in the valleys, something white appears:
are they geese, or is it snow?

[70]Janáček, *Dvacet šest lidových balad*, p. 35.

3) Modal--especially the move to the lowered $\hat{7}$ ("Moravian modulation"). I have already discussed this aspect of folk music. Example 1-13 shows a Janáček arrangement that is modally harmonized.

Example 1-13 Folk song arrangement, "Záře od milého" [The sheen of my beloved][71]

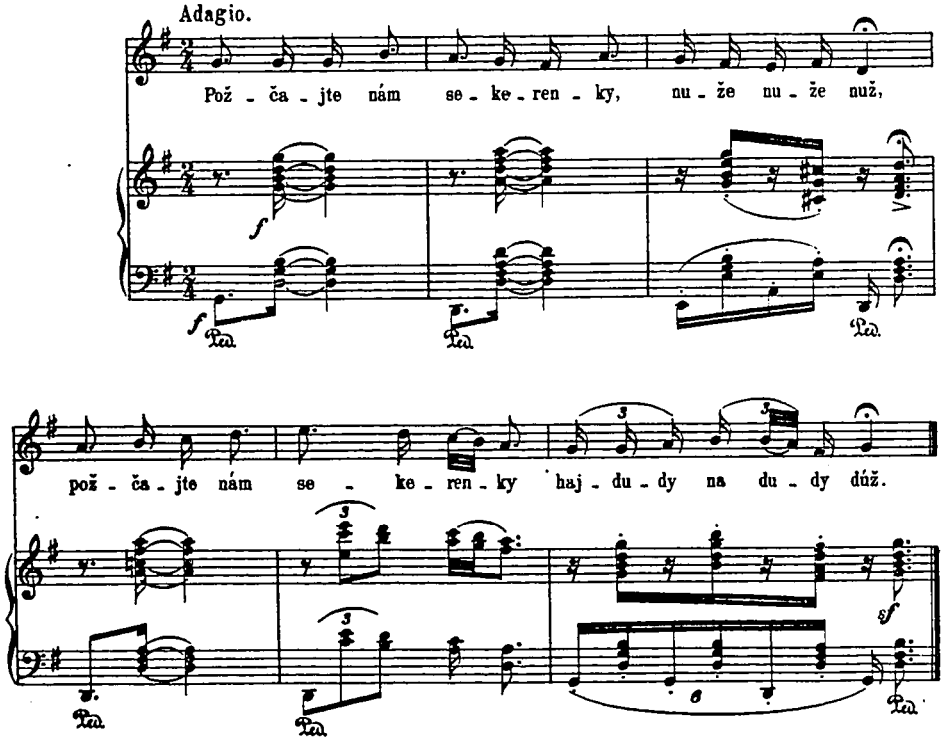


I dreamed, I dreamed that from the mountains clouds approach,
and that is the black of a swain's eyes, swain's eyes.

[71]Leoš Janáček, *Moravská lidová poesie v písních* [Moravian Folk Poetry in Songs], 3rd edition (Prague: Hudební matice, 1947), p. 12.

4) Conventional--using mainly functional diatonic harmonies, with some secondary dominants. A significant proportion of Czech folk songs are harmonically conventional (Example 1-14).

Example 1-14 Folk song arrangement, "Zahrádečka" [Little Garden][72]



Lend us little axes, well then, well then, well,
Lend us little axes, hey dudy, for dudy, do.[73]

The primary distinction between these songs and much art music relates to points discussed earlier: brevity and the lack of counterpoint. A vital element of Western art music is the forward direction and momentum created by the music's quest for resolution. The directed nature of conventional harmonic progressions arises from

[72]Janáček, *Moravská lidová poesie v písních*, p. 14.

[73]*Dudy* are Czech bagpipes but here the word is used for its sound only. The song continues to clarify that the axe is to clear brush in order to make a garden and grow flowers for a young man's hat.

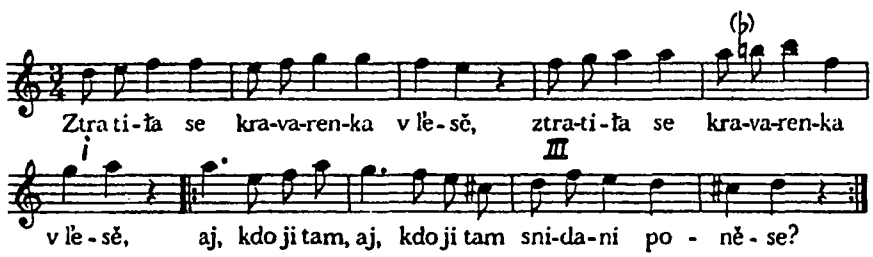
the contrapuntal tensions created by various melodic lines that work in conjunction with a frequently leaping bass as they strive toward a point of repose. Dissonances such as the tritone and the minor seventh have an especially strong influence on the direction of these lines and hence the resulting harmonies. The delay of the point of repose (the return of the tonic) creates a sense of motion--the music presses towards a moment of resolution. As is well known, nineteenth-century composers increasingly tended to delay the return of the tonic, from a few measures to large sections of the work (this of course was at its peak at the time of Janáček's musical education). Since counterpoint plays a minor role in folk music and brevity does not allow the same kind of harmonic suspense, the music gains its momentum in a different way. As shown above, it relies more on the principle of repetition: repetition of melodic phrases, constant alternation of tonic and dominant harmonies, and on ostinatos. Clearly these are different kinds of musical motions, locally active but more static in a broader view.

A specific point to consider in connection with the idea of directed motion are the common progressions I to vi and i to III. Whereas in traditional harmony vi and III often lead to V or some kind of pre-dominant harmony which leads to V, in folk-influenced music the vi commonly returns to I, with no need for a "complete" harmonic progression. The vi as a neighbor is a rather uncommon tonic-embellishing progression within the conventional harmonic language.[74] One reason the vi and III behave differently in folk music seems to be their similarity and yet modal contrast to the tonic. It is not unusual to find sequential passages

[74]The opening of *Lohengrin* is a well-known exception. The reader is encouraged to examine Dvořák's "Silhouette" for piano (Op. 8, No. 7), his first *Slavonic Dance*, and Janáček's first *Lachian Dance*, and then compare the function of the vi chord in a more traditional setting such as the Trio of the third movement of Beethoven's *First Symphony*. The opening of the third movement of Beethoven's *Sixth Symphony* moves to vi, then begins again in I. The work is of course influenced by the folk idiom.

alternating the related keys, both in authentic folk music, and in folk-influenced art music (Dvořák's music comes to mind immediately). Vysloužil has suggested that we may think of this alteration as another form of the characteristic major/minor mode alteration described earlier.[75] Whereas before the chromatic alteration of the third scale degree brought about a shift to the parallel mode, here there is no chromatic shift and the change is to the relative mode. Nevertheless, the resulting emotional effect is similar; we still have the happy/sad juxtaposition. Even though many examples of these harmonic motions do in fact continue to the dominant, making them quite conventional, the relative major/minor or minor/major sequence is a common stylistic trait of a large section of Czech music. Example 1-15 shows the folk song "Ztratila se kravarenka." Although unharmonized it clearly implies the i-III motion. The Slovak national anthem "Nad tatrů sa blýzká" follows an identical pattern.

Example 1-15 Folk song, "Ztratila se kravarenka" [The Cow Girl Got Lost]



The cow girl got lost in the forest,
the cow girl got lost in the forest,
lo, who will, lo, who will bring her breakfast.

Like the music of many of his contemporaries, the late music of Janáček employs few conventional harmonic progressions. Although V-I cadences never disappear altogether, in general the harmonic motions are non-functional. The

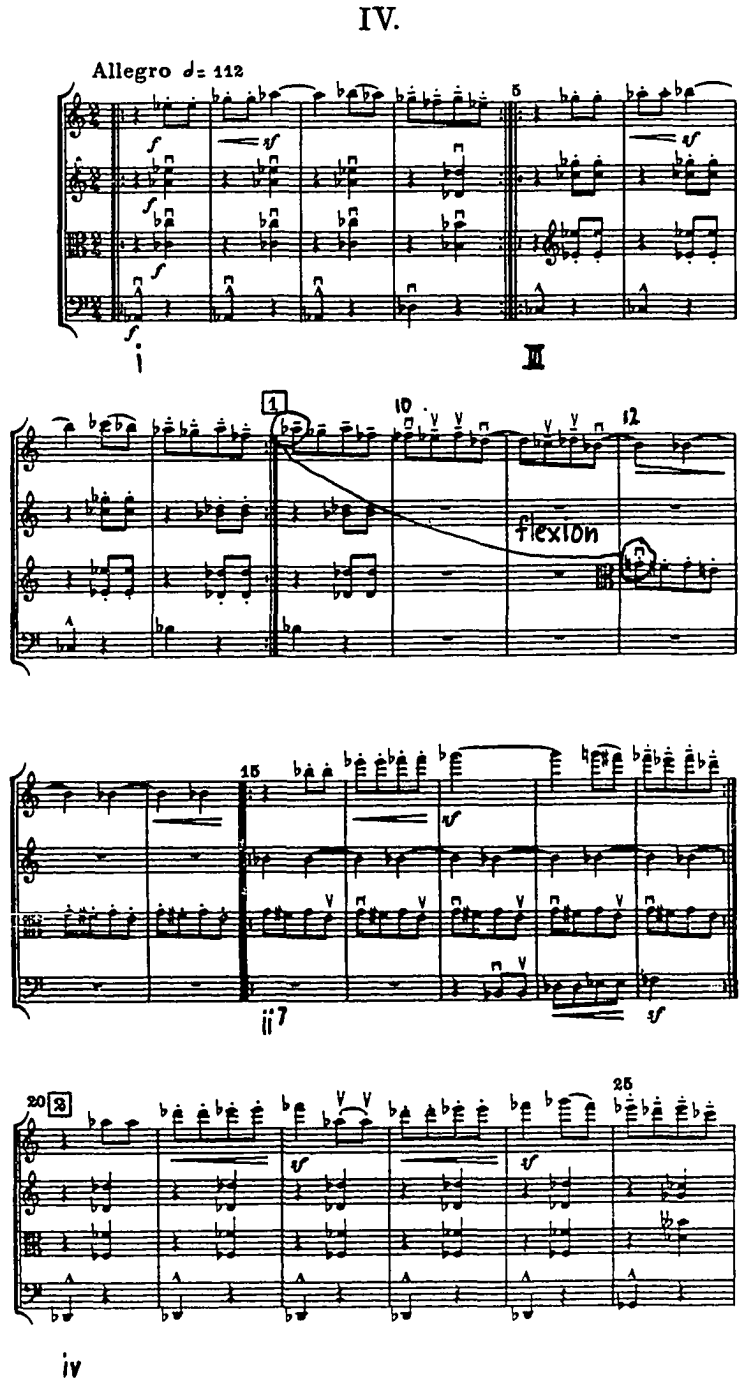
[75]Vysloužil, "Janáček's Marginalia," p. 256.

primary points of articulation that reveal the layout of a piece (the "background") are usually clear, but the way they are joined (the "middleground") is often difficult to explain, particularly with traditional harmonic theory. One way to summarize Janáček's harmonic motions is to say that we are dealing as much with harmonic *progressions* as with harmonic *successions*. By harmonic successions I understand areas of clear, often sustained harmonies which succeed one another, yet without a traditional sense of expected motion from one to another. The areas are relatively static, often self-contained entities which seem to be assembled in a mosaic-like fashion (as an example see the opening 35 measures of the *First Quartet*, discussed in Chapter 4). The sequence of harmonies Janáček will choose is not random, of course; there is a specific effect and logic in the choice. But the successions are not standardized; rather they are contextual and vary from work to work. Janáček's folk immersion was one of the elements that both loosened his ear from traditional harmonic motions and also provided a new way to organize the harmonic life of a piece.

Example 1-16 shows the opening of the last movement of the *Second Quartet*. The harmonic activity is only vaguely related to a functional progression; instead it displays more of a folk influence. Measures 1-7 contain a i-III shift, as discussed above. Important to note is the modal flavor of the passage and the halting of the harmonic activity after measure 9. The ii7 chord does not "progress" anywhere; a new section on iv begins in measure 20. The outgrowth of the main melodic idea turns into an ostinato in mm. 12-19 with a modal "flexion": A-flat has become A double-flat (spelled G-natural, compare Violin 1 in measure 9 and Viola in measure 12). Measures 15-19 also contain a pedal C-flat, temporarily producing Janáček's favored texture of a melody supported by a pedal and an ostinato. This type of phrase disintegration that turns into an often frenzied

ostinato is common in Janáček's music (see measures 29-40 of the same movement or the opening of the third movement of the *First Quartet*).

Example 1-16 *Second Quartet*/IV, mm. 1-25



Rhythm

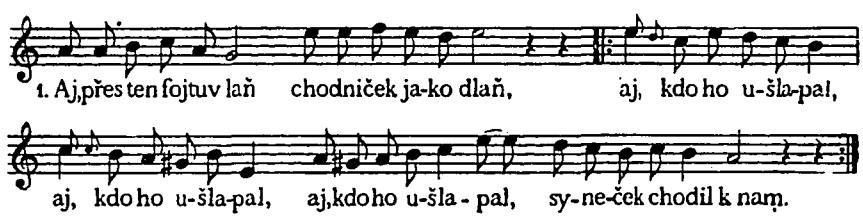
The effect of folk music on Janáček's rhythmic sense can hardly be overestimated. Not only did he believe that rhythm is the very element that gives music life, but he also maintained that the rhythm should come directly *from* life. A composer should make use of the rhythm of speech patterns and study their adaptations in folk songs. He also urged the use of traditional dance rhythms. If music is to be a reflection of life it should be built on authentic "living" elements.

Folk songs and folk dances have quite different rhythmic characters, but both had an effect on Janáček's own music. Simply stated, the former display rhythmic freedom, the latter rhythmic regularity.[76] Folk songs are structured around the text, generally preserving the accentual pattern of the words. They are not concerned with formal metric patterns; they do not need to fit between regular barlines. Notating the music often proves difficult just for that reason--no single meter will work. "Ej bola láska" seen in Example 1-1 is typical. Janáček was very conscious of the problem and hence sometimes preferred to notate the music without barlines (Example 1-17a). At other times he used blank spaces to suggest where barlines would appear in a regular meter. He removed the solid lines whenever they fell in the middle of a word and hence disrupted the natural speech rhythm (Example 1-17b).

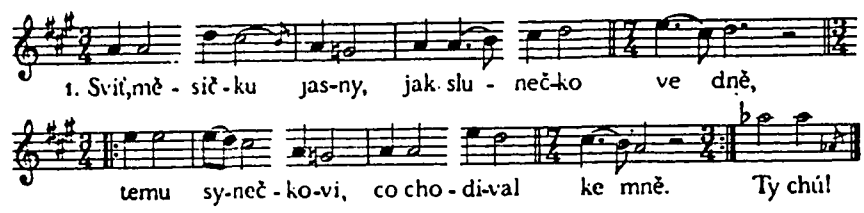
[76]As mentioned earlier there are also dances that are sung ("plesové písně"). They are rhythmically regular; for the purposes of this discussion I group them with the dances.

Example 1-17 Barlines in notation of folk songs

a)



b)



Lo, over Fojta's field a path like a palm,
lo, who made it, lo, who made it, lo who made it,
a boy who used to visit us.

Shine, bright moon, like the sun during the day,
for the boy who used to visit me.

In his field studies he also discovered that it is impossible to notate the music exactly since the performers commonly vary the duration of longer notes:

> There are certain places in the rhythms of folk songs whose length is variable. They have flexible tones. In them the rhythmic pattern shrinks or grows. It adapts to space and silence and noise.
> A [folk] song does not have rhythmic rigidity.
> It only acquires it with notation, which is the work of collectors.[77]

> Indeed, why does a singer hold a longer tone as  in a narrow room, on a hillside perhaps as  ?[78]

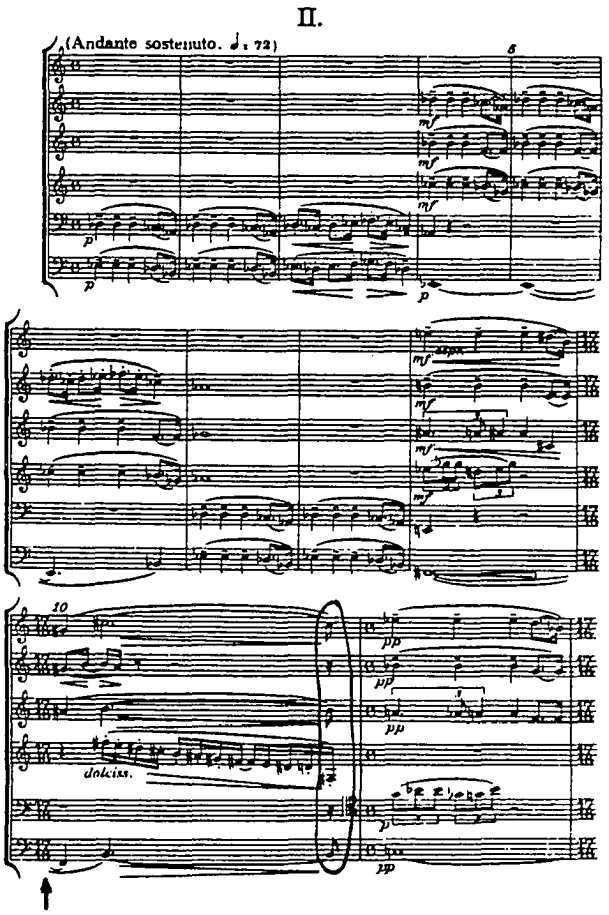
As we saw earlier, an important notion that Janáček adopted from the folk songs was the intimate connection of text and music. The text is of primary importance and hence determines not only the modal inflections but also the

[77]Leoš Janáček, "Rytmika (sčasování) v lidové písni" [Rhythm (Entimement) in Folk Songs] in Vysloužil, *O lidové písni*, p. 383.

[78]Ibid., p. 384.

rhythmic character of the music. In Janáček's works the folk-influenced rhythmic freedom manifests most often in vocal music, particularly the operas. But the rhythmic freedom does show up in his instrumental works as well, as the second movement of *Mládí* shows (Example 1-18).

Example 1-18 *Mládí*/II, mm. 1-11

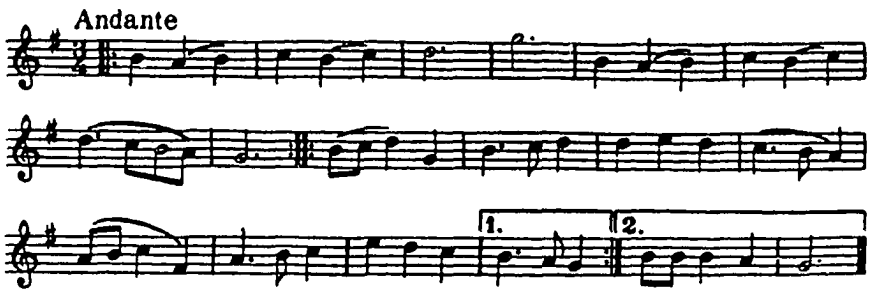


The descending horn passage in measure 10 has one sixteenth note too many to fit into a 4/4 measure (possibly due to the motivic significance of the last three notes), and thus Janáček simply writes a 17/16 measure. This parallels Example 1-17a where an extra eighth note was needed to accommodate the text.

Dances--including folk dances--cannot have this kind of rhythmic freedom since specific and exact rhythmic patterns allow the dancers to follow the

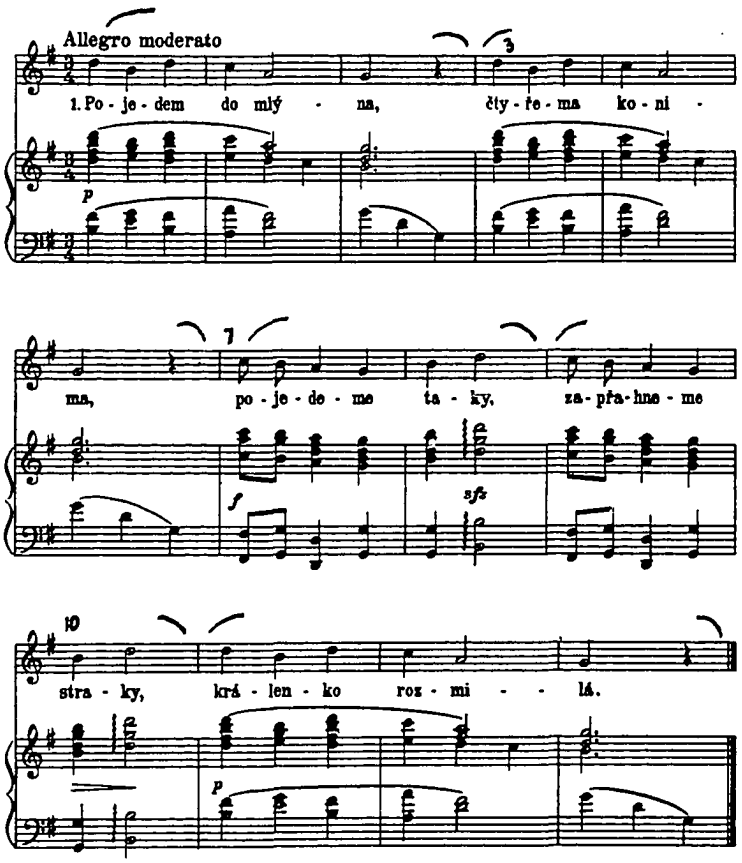
established dance steps. Thus the dances are easily notated, with few metric problems (see Example 1-19).

Example 1-19 Folk dance



The rhythmic pattern will of course depend on the nature of the dance. As we saw earlier Janáček was familiar with a large number of folk dances, having observed and notated them in his field studies. Many of these rhythms can be found in his music; sometimes it is possible to name the dance that is represented. Even when a specific type cannot be isolated the general mood and energy of the music will often take on a dance-like character. Fundamental in such passages are the rhythmic regularity and certain characteristic rhythmic cells. Particularly common is the gigue-like  , see for example the second movement of the *Sinfonietta*, mm. 1, 3, 8, 17-21. Measures 5-8 of the same movement are an obvious allusion to a folk dance, as are the opening measures of the *Second Quartet*, fourth movement, seen in Example 1-16. The folk dances predominantly fall into two-or four-measure groups, although three-measure units are not unusual, notably in the group of dances known as "královničky" (Example 1-20). Of interest in this example is the switch to two-measure groups in measures 7-10.

Example 1-20 Folk dance, "Pojedem do mlýna" [We Will Ride to the Mill][79]



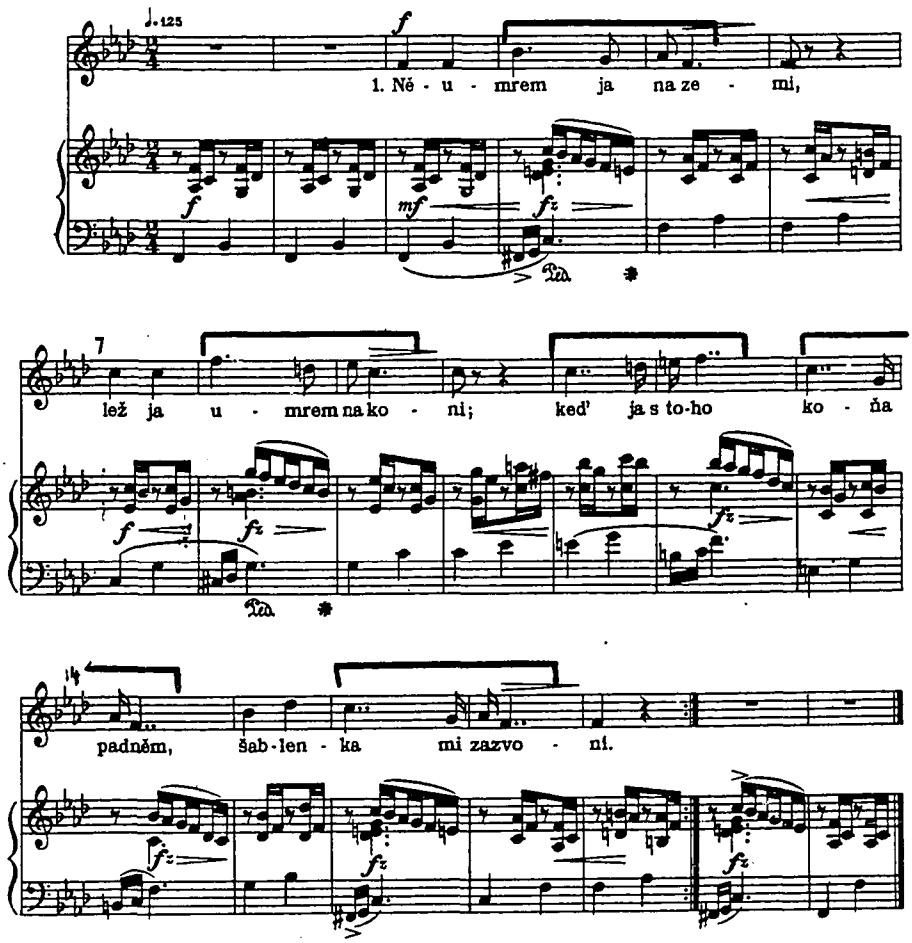
We will ride to the mill with four horses,
we will go also, we will hitch cows, my dear little queen.

No discussion of Janáček's rhythm would be complete without the mention his frequent use of symmetrical rhythmic patterns (sometimes called "mirror-rhythms"). These too are found in the folk music he heard, as he has described in his study "Folk song": "The most typical rhythmic pattern in Moravian folk songs is ♪ ♩ ♪ . With the shifted accent on the second beat it suits

[79]*Královničky*, collected by František Sušil, piano accompaniments by Leoš Janáček (Prague: Státní nakladatelství krásné literatury, hudby, a umění, 1954), p. 19.

especially tri-syllabic words."[80] Example 1-21 shows symmetrical patterns in a song from Janáček's collection.

Example 1-21 Symmetrical rhythms in a folk song, "Něumrem ja na zemi" [I will not die on the ground][81]



I will not die on the ground, I will die on a horse;
when from that horse I fall, my sword will ring.

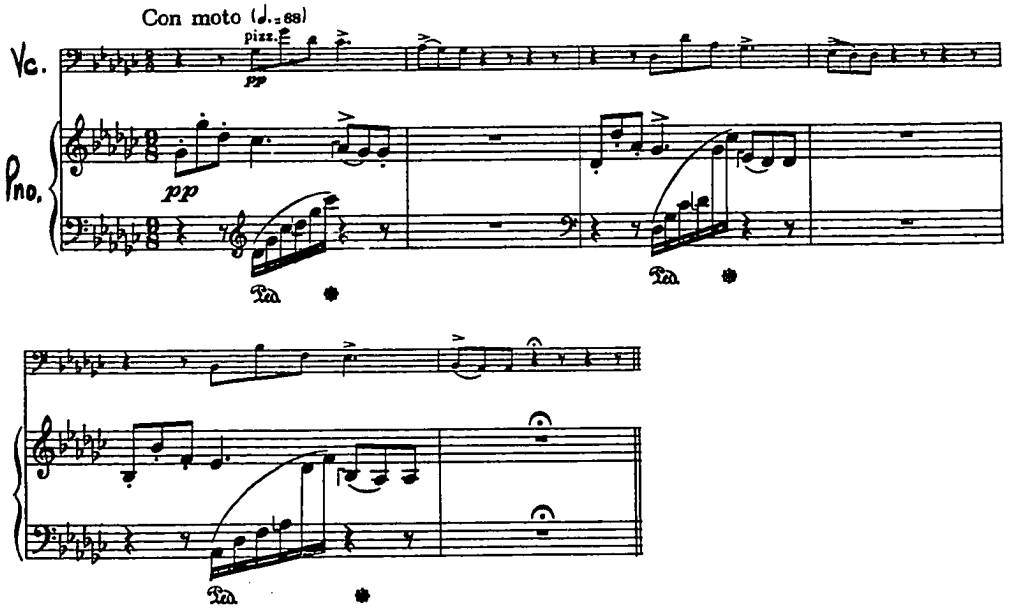
Janáček's symmetrical patterns are short and simple, lasting only one or two measures (as in Example 1-21). If one does find slightly longer symmetries it

[80]Leoš Janáček, "Lidová píseň" [Folk Song] in Vysloužil, *O lidové písni*, p. 423.

[81]Janáček, *Dvacet šest lidových balad*, p. 11.

is invariably the result of one short pattern that is repeated several times (Example 1-22).

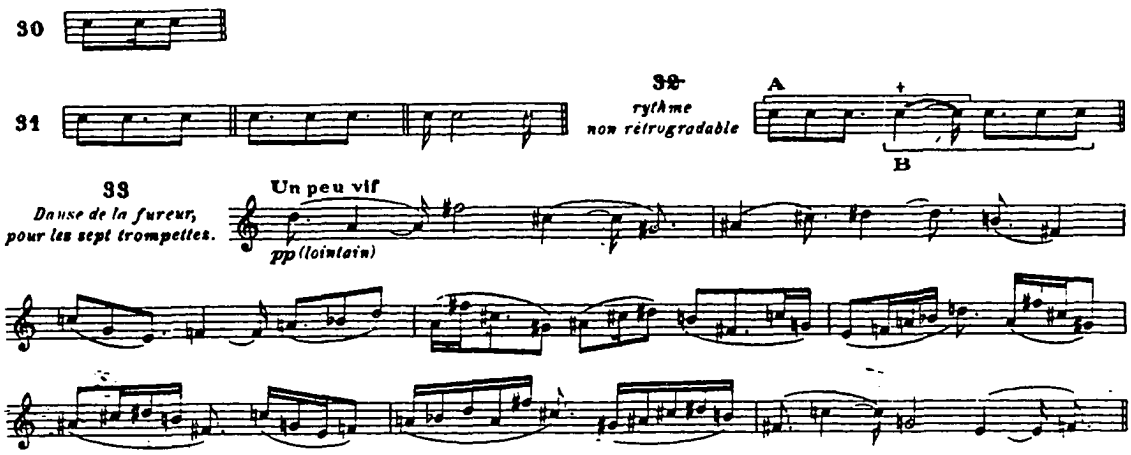
Example 1-22 Symmetrical rhythms in *Pohádka*/II



The symmetry exists within each instrumental part; the cello imitates the piano canonically. Since the idea appears three times, there is in fact a longer symmetrical pattern. This however seems coincidental.

As a rule Janáček's symmetries consist of only two rhythmic values: short and long. They always fall easily into a simple metric pattern. As such they are of course very different from rhythmic symmetries of other composers, notably Berg, Webern, and Messiaen. The palindromes we find in the works of the Berg and Webern tend to be relatively long and complex structures, with a variety of rhythmic values (see for example the palindrome at the midpoint of Berg's opera *Lulu*). Messiaen's "non-retrogradable rhythms" may be short or long, but they are notable for their ametric character. In his discussion of such rhythms in his *Technique of My Musical Language* he gives the following examples:

Example 1-23 Messiaen's non-retrogradable rhythms

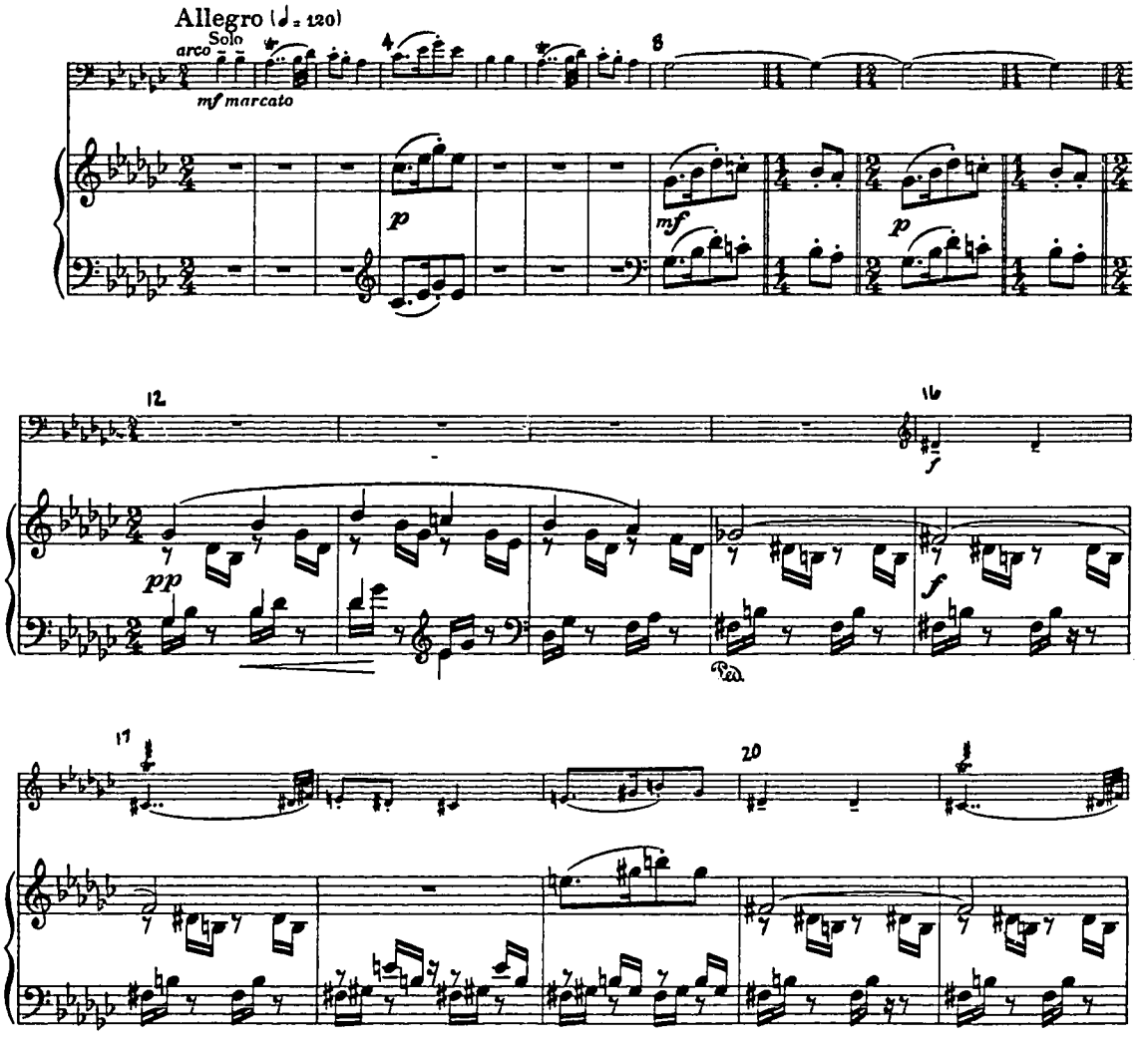


Despite the rhythmic freedom Janáček experienced in folk songs, such patterns simply are not part of his musical vocabulary.

Example 1-24 shows once again the opening of the last movement of *Pohádka*. It combines the dance and song rhythmic characteristics: it has the lilting character of a dance and yet the rhythmic freedom of the folk songs. Based on the return of measure 1 we perceive a four-measure phrase at the beginning. It is however not the result of the Classical two-plus-two design: measures 1-3 form a self-contained unit, while measure 4 is independent, serving as a connection to the return of measure 1. Nevertheless, the melodic design of measure 4 makes that return ambiguous: we are not expecting a one-measure group and do not hear the first B-flat of measure 5 as the beginning of something new. It appears to be the continuation of the idea initiated in measure 4. Indeed, in measures 8-11 the repetition of the piano figure realizes that expectation by the addition of an extra beat. The idea thus ends less abruptly, but creates uneven metric groupings. The melody of measures 12-15 appears to normalize the rhythm; it could be interpreted as a clear four-measure group, divisible into two plus two. But note that measures

12-14 are a rhythmic expansion of the preceding three beats. Janáček's phrasing and pedaling indications, as well as the harmony, make clear the return to the three plus one design of the opening.

Example 1-24 *Pohádka*/III



Tonality

Janáček's compositions always remain tonal, despite his lifelong interest in contemporary music and active composing well into the twentieth century. His reverence for the folk repertoire, his constant immersion in it, may have been at least partly responsible. As we saw in discussion of Janáček's harmony, in his later works tonality is not of a conventional sort. It is often expressed in a forceful way, though, through long pedals and ostinatos. Janáček makes his view on this aspect of music clear in a 1926 article "On tonality in folk songs," under the subheading 'Atonality':

> Without a key there is no music.
> Atonality rubs out specific key, tonality, and with it also modulation of keys.
> It disturbs tonality in a harmonic cluster of effects even in a melodic line, it wipes out even modulations of keys.
> However, a specific key, a tonality, is the result of a manner of thinking which is called selection.[82] Even a scientist knows this method and in artistic work one reaches with it the climax. In rejecting it we would be rejecting something without which there cannot be full beauty.
> Folk song does not know atonality.[83]

For most of the quotation Janáček does not even mention folk music; it seems clear that these are his views on music in general. Of course it would be foolish to attribute Janáček's retention of tonality solely to folk music immersion. There must have been numerous contributing factors, for example, the fact that he was born as early as 1854, even before the last group of Romantic composers. But it would be equally wrong not to recognize the tremendous impact of folk music.

The folk influence should be considered in any discussion of Janáček's music. As we have seen, its effect appears in many different ways. Janáček's folk studies are by no means an explanation for all problematic issues in his theories

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[82]"Selection" is an aspect of Janáček's theory of the compositional process (see Chapter 2).

[83]Leoš Janáček, "O tónině v lidové písni" [On Keys of Folk Songs] in Vysloužil, *O lidové písni*, p. 451.

and music, but an awareness of his fascination may help direct one toward some answers. As we will discover in the following chapter, folk music was also closely related to another Janáček's passion--natural, living motives.

CHAPTER 2

Janáček's Motives

> *[Composers] do not ask how, they do not know why their entire being and surroundings work on musical motives.... The motives are short, living, changing; in them a man calls out to Nature, to everything, to himself. These motives make us stop and turn. We do not notice the place and time when the tone begins.*
> *Naturalism.*[1]

Naturalism--realism in art--was a basic facet of Janáček's creative philosophy. He believed that natural phenomena were to have an effect on artistic creations, as models, as determinants of basic principles. Musical realism could be achieved through careful observation and recreation of natural sounds and other daily events. Janáček's involvement with folk life and music was a way to approach natural phenomena and the most natural states of human existence. In itself his fascination with realism is not surprising; he did live, after all, at a time when such values flourished. The operatic masterpieces of the *verismo* composers overlap with the formative stages of Janáček's musical realism.[2] However, as Carl

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[1]Leoš Janáček, "Objektivní hodnota hudebního díla" [The Objective Evaluation of a Musical Work], an unpublished manuscript written some time after 1916, reprinted in *Opus musicum* 5-6 (1974), 217-18.

[2]Janáček was an admirer of Puccini, Leoncavallo, and Mascagni. He was clearly influenced by their operas; note for example the similarity between the Part 1 ending of the second *Brouček* opera and the Act 1 ending of Puccini's *La Bohème*. He learned much about the use of powerful dramatic effects and he surely noticed any moments of realism (such as the street cries in Act 2 of *La Bohème*). In addition to the work of the Italians Janáček was interested in the operas of Tchaikovsky and Mussorgsky's *Boris Godunov*.

Dahlhaus has shown, "realism" is an imprecise concept used to describe different kinds of phenomena, often at different periods in history.[3] Though at times Janáček does share certain traits with the *verismo* school, he differs in the degree to which he systematized the musical aspect of his realistic portrayals. Realism of other composers is concentrated in the drama itself, with realistic characters in arguably realistic situations. Although the music does feature more recitative and recitative-like passages in order to approximate realistic speech, on the whole it remains primarily that of the older traditions. Janáček's realism involves the music and the drama equally. The subject matter of his operas is varied, sometimes portraying problems of everyday existence, at other times *seemingly* unrealistic events. In addition to realistic village life (*Jenůfa, Káťa Kabanová*) and a Siberian prison (*From the House of the Dead*) we find a four-hundred-year old woman (*The Makropoulos Case*), science fiction (the two *Brouček* operas), and talking animals (*The Cunning Little Vixen*). The unusual circumstances however do not interfere with realism; the action takes place in "real" places. The problems these operas address relate to normal life; the rhythms of everyday life propel the action (people playing cards, interrupting each other, repeating themseves). Of course simple portrayal of mundane events can hardly sustain an extended artistic work; as a skilled dramatist Janáček--like the *verismo* composers--explored the human psyche at a highly skewed level of emotional turmoil, but in context of understandable human expression.[4] Janáček's characters are convincing individuals who deal with true life concerns. Most importantly, he consciously

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[3]Carl Dahlhaus, *Realism in Nineteenth-Century Music*, trans. Mary Whittall (Cambridge: Cambridge University Press, 1982).

[4]See for example Kostenička's indecision about drowning the illegitimate child in *Jenůfa*, or Emilia Marty's thoughts on accepting mortality in *The Makropoulos Case*.

strives to set the scenes to music which has a direct connection to real life. From his perspective the music must be as "authentic" as the emotions presented in the action. The combination of the two is the key to the most truthful compositions possible, despite superficially unusual settings.

While such a philosophy appears to have intriguing potential, the actual means and processes to attain this kind of realism present problems. How *does* one create realism via purely musical means? What are the specific elements that will represent reality? More generally, is it indeed possible to inject "truthful life" into a phenomenon as abstract as music? Janáček certainly believed that it was possible and that he had the answers to such questions. The crucial element that enabled him to make the intimate connection between life and his art was the basic building block of music: the motive. He felt that the motive was an element that could be derived from the sounds of everyday life and yet naturally transplanted into a musical setting. In his view a work based on such "authentic" motives would acquire the passion and truthfulness of human existence. At the same time, he knew very well that motives are thoroughly flexible musical elements which adapt to an inexhaustible number of situations. For him the motive thus became a primary compositional element that affected various aspects of structure, from brief details to large-scale design.

Most importantly, the motivic technique was not limited to operatic works. The absolute-music characteristic of motives allows them to function in non-operatic instrumental works. Unlike the *verismo* composers, he transferred operatic-style realism into an instrumental context. Assuming one adopts Janáček's position that realism is embedded in motives, it can be argued that as long as a composition's motivic infrastructure is traceable to sounds from real life, instrumental music is equally realistic. The extent to which this can be perceived

or proven is debatable, but in a sense this is almost irrelevant. Janáček *himself* was convinced and the motive became the focus in all musical forms. He became a motivic composer. We shall see examples of the varied roles of Janáček's motives in the remainder of this study. In this chapter I first examine the composer's views on the nature, sources, collecting problems, and function of motives. I then relate the motivic preoccupation to his folk studies as well as his philosophical orientation. The last part of the chapter places the motives in a larger context by showing Janáček's motivically-oriented pedagogical/analytical system.

The Motive

As a preliminary step we need to examine the meaning of term itself. A typical description of a motive is as follows:

> A motive, as is suggested by its etymological source, is a motivating idea in music--the small cell out of which the music evolves....
> In isolation it lacks coherence (although it may convey a particular impression) and it is principally meaningful as a stimulus to its own development and continuation.[5]

Since a motive is an "idea", it is not limited to the world of pitches; it may be a rhythmic, harmonic, or even orchestrational gesture. However, most often (including in this study) it is primarily a melodic/rhythmic construct. A motive possesses three characteristics: 1) it is a small compositional unit, comprising as few as two notes, 2) it has a distinguishable melodic and/or rhythmic profile, and 3) it is characteristic of a particular composition--a feature established only in repetition and development. All three characteristics are standard and essential; the third distinguishes "motive" from "figure." A figure is also a short, melodic/rhythmic unit but lacks the necessary repetition and development to

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[5] Wallace Berry, *Form in Music* (Englewood Cliffs: Prentice Hall, 1966), pp. 3, 4.

acquire motivic significance. A figure is a more general concept: every motive is a figure, but a figure is a motive only if sufficiently developed. The term "figure" is thus convenient for identifying any brief musical idea.[6]

"Motive" was Janáček's favorite term; he used it rather indiscriminately in most discussions of music. To him, practically any sound was a motive, whether a musical passage, the sound of speech, or the sound of thunder. Motives that had originally occurred naturally were of great importance to Janáček's realistic manner of thinking. He speaks of them alongside "melodic motives," "harmonic motives," "key motives," and "color [orchestration] motives."[7] The length of the motives is an important issue. In Janáček's vocabulary a motive may be only one note, or what would normally be considered a phrase, even a short section. In his writings we have to understand the term "motive" as "figure," "idea," "event," or "section."

This however does not mean that the standard meaning of "motive" is not applicable. On the contrary, Janáček was as aware as any composer of the developmental and unifying importance of the minute building blocks. Even a cursory look at his music reveals that he used them to an almost unprecedented degree to structure his compositions. In his writings we have to be careful and realize that "motive" most often means "figure." He is usually referring to a specific musical shape that is not necessarily developed in the song or composition. A key to understanding his style lies in the similarity between a motive and a figure: both are small, musically incomplete elements. In a mosaic-like manner Janáček's

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[6]This distinction between "motive" and "figure" comes from Wallace Berry's *Form in Music*. Nevertheless, my understanding of "figure" is slightly different from that which he articulates on pp. 8-9.

[7]Discussed later in this chapter.

music is built up from just such elemental components. The mosaic is not haphazardly assembled piece by piece; it is unified by the use of numerous variants of few main motives, and frequently organized on a larger scale by the enlargement of these same motives. In this way larger compositional areas seem to display the character and emotion originally associated with the melodic figures.[8]

Real Motives

In a 1907 article entitled "Modern Harmonic Music" Janáček asserted that there is no theory according to which one can formulate motives, but that instead they arise from everything that we have heard and experienced:

> Whether strong adherence to clear models or departure from them as from images in a fog "that linger in the consciousness": want it or not our face is always turned towards that which we have ever heard.[9]

The sounds that Janáček had heard and acknowledged included not only great musical works of the past, but also sounds of insects, birds, the elements, and human speech:

> I follow the trail of tones in life as they appear: on the street, in the living room. I listen to the mosquito when it wanders near at night, and to a bee when in the hot sun it looks for a puddle as its watering hole. I hear the speech of a bell as well as the whisper of a telephone wire.[10]

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[8]It is of course difficult to substantiate this relatively subjective impression. An appropriate example to consider is the second movement of the *First Quartet* where the sense of doubt originally created by the melodic leap A-flat/E double-flat expands as the bass of measures 48-58 (see Chapter 5).

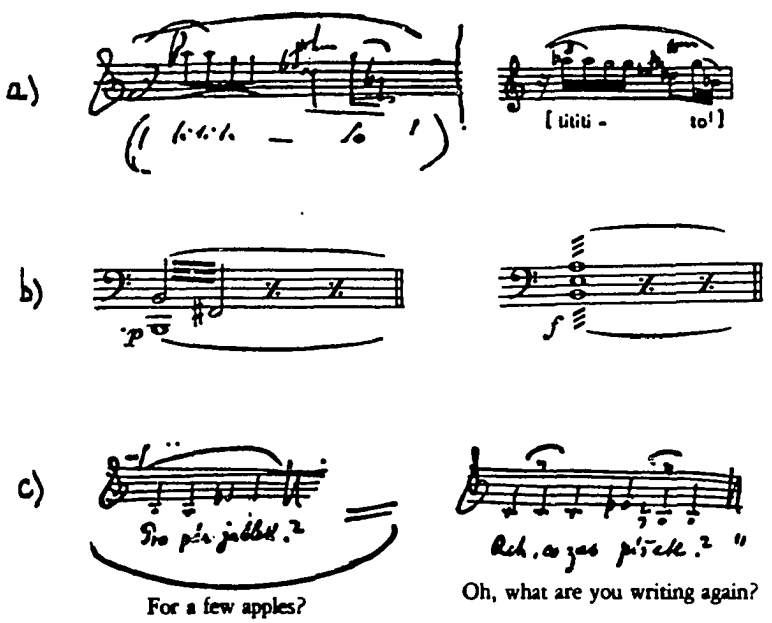
Since this chapter is more historically oriented, the ensuing discussion employs Janáček's loose meaning of "motive." I turn to a more precise one in Chapter 3.

[9]Janáček, *Music-Theoretic Works/2*, p. 8.

[10]Ibid., p. 7.

Though of course all of us have heard these sounds, Janáček differed in the way he heard them: as music, natural, living, realistic music. By capturing these sounds (in memory and ultimately on paper), he felt he possessed models to build his own living motives and, with these, he could create realistic compositions. Thus he religiously notated, collected, and studied the "trail of tones" for most of his life, jotting them on whatever paper was available. He liked to refer to these brief melodic fragments as "real" motives (*reálnì motivy*).[11] Example 2-1 shows several from his collection.[12]

Example 2-1 Janáček's real motives



[11]See for example "Váha realních motivů" [The Significance of Real Motives] in Janáček, *Music-Theoretic Works/2*, pp. 141-44.

[12]These and many other real motives appear in Heinz-Klaus Metzger and Rainer Riehn, eds., *Musik-Konzepte 7; Leoš Janáček* (Munich: Volliendorf, 1979), *Leoš Janáček: Musik des Lebens--Skizzen, Feuilletons, Studien* (Leipzig: Reclam, 1979), and Tausky, *Leaves from his Life*.

2-1a depicts a bird song (shown here in Janáček's handwriting and a more legible transcription), 2-1b the sound of a waterfall, both far away and nearby (note the dynamics), and 2-1c snippets of conversations from the street. The sound of the waterfall is probably furthest removed from the normal understanding of the term "motive." But it was just this kind of sound that attracted the composer.

It needs to be underscored that Janáček did not actually employ such motives in his compositions without changing them (as Messiaen, for example, used bird songs). Janáček viewed real motives similarly to the way he viewed authentic folk songs--as models to be imitated: "The originals of these motives imprint deeply upon my soul; however, I do not introduce them into my compositions."[13] The process of internalization was crucial; he had truly to know and understand the natural sounds and thus make them part of his own musical language.

Interestingly, Janáček's real motives periodically resemble motivic ideas of more traditional compositions. One then wonders: in what sense are these motives special? Why are they more realistic than those of other composers? The answer lies in the meaning of the motives. Janáček was a very passionate man; all accounts of his personality describe him as emotional, fiery, highly-strung.[14] His character had a strong bearing on his view of the motives he collected. To him they were more than musical patterns and more than sounds that had occurred naturally: they represented feelings, actions, and thoughts. The emotional significance of a motive was its primary attribute. His notated real motives are typically accompanied by text or a description of the situation that produced them

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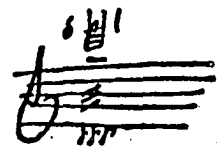
[13]Ibid., p. 7.

[14]See for example Vogel, *A Biography*, p. 10.

to identify clearly the circumstances under which he heard them (see again Example 2-1c). The annotations allowed him to study and create motives of practically any type for any situation, any emotional state, any passage in a musical work. His constant preoccupation with such motives produced a vast collection from every imaginable source.

The emotional nature of the motives was more than an objective observation on his part; it reverberated loudly within his own emotional center. We have a glimpse of the significance of the associated thoughts in his interesting attempt to notate silence, a non-sound of everyday life:

> This year's summer! Quiet, silent. Even one's thoughts become silent too, longer and longer silences between them--and suddenly one hears a ringing in the ears. A gentle tremolo of different tones. I am choosing only the main tone;
>
> 
>
> But joined to it is a lower octave building into a chord.
>
> These are the sounds which lead to an idea. What a mysterious path it is! The blood quickens, and it is only you who can hear the delicate echoes.
>
> For me this is the music of life, this is the place, the moment when sounds shape themselves into an intellectual concept.
>
> I hear the music constantly in the empty silence, while the intellect is still and all emotional strings are relaxed.
>
> Have you too heard the ringing of this strange music? It comes from a central inner impulse when all around us is still as the grave.[15]

Janáček's silence is much more than absence of sound (an aural vacuum). This silence is a kind of meditative state, a self-awareness which focuses his creative energy. The silent moment is not at all vacuous; it is a time when his emotional life is at its fullest. Like a full-measure rest in a busy musical passage, this silent time falls into a busy daily schedule. Both are silent physically, but the inner life

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[15]Tausky, *Leaves from his Life*, p. 73.

continues. It is this sensation that Janáček attempts to capture on paper, and possibly make part of a musical work.[16] Nonetheless, the immediate stimulus for introspection is a (non-)sound from nature. Janáček's real motives were indeed more than patterns of tones which happened to have originated naturally; since they represented real life they activated his emotional--and hence creative--energy.

Speech Melodies/Tunelets[17]

Although Janáček reveled in the sounds of nature, it was the intonational patterns of human speech which obsessed him for almost fifty years. His earliest surviving notations date from 1885; he first mentions them in his writings in 1888.[18] Over a period of time he evolved one of his most characteristic ideas, the so-called "speech-melody" theory: the belief that humam utterances could and should provide motivating musical ideas. The theory is related to two distinct concerns. Janáček's larger motivation was the above-mentioned pursuit of realism; what better way to create a realistic atmosphere than with melodic gestures emanating from real people. The immediate stimulus was his intense nationalistic concern:

> If we want to have a theater with an "individual character," then we need to plunge to the depths to find the truth: even the tone of our actors' language, if fact the speech melodies of actors' language, have to be *genuinely Czech, genuinely Moravian.*

---

[16]We shall see later in this chapter that indeed such mental activity led to specific compositional ideas.

[17]"Speech melodies" is the widely used English approximation of Janáček's term "nápěvky mluvy." Michael Beckerman in his dissertation prefers his own term "speech tunelets," which preserves more of the meaning and flavor of Janáček's original. In this study I adopt the new term; it is more accurate and facilitates certain translations. A comprehensive list of Janáček's articles that refer to speech tunelets appears in Bohumír Štědroň, *Zur Genesis von Leoš Janáčeks Oper Jenůfa* (Brno, 1972). See also John Tyrrell, "Janáček and the Speech-Melody Myth," *Musical Times* 111 (1970), 793-96.

[18]Mirka Zemanová, *Janáček's Uncollected Essays on Music* (New York: Marion Boyars, 1989), pp. 33-4.

> The melody of the Czech language, that which rings out from its speech, which pleases, or touches, which roars with thunder and whispers with tenderness, this florid attire of thought, and its embodiment, this melody, however, is debased through our contact with the Germans and, alas, also through all our schooling, from the very beginning to the end.[19]

At the time of this article (1899, 19 years before Czechoslovak independence) large parts of the land--including Janáček's Brno--were dominated by German culture. Janáček wanted to preserve the Czech language, and by extension Czech culture, in the purest state possible. According to his view composers and actors were to study speech inflections in order to reproduce them faithfully in their art.

As shown in Example 2-1c, speech melodies are also real motives, naturally occurring sounds. They, however, were special to Janáček as a result of his lifelong fascination with the sociological, psychological, and spiritual sides of human existence. He was interested in the specific circumstances that produced a given inflection, the associated emotions, the kind of person that produced it, the language or dialect that they spoke. He felt that the natural behavior of the voice reveals more about a person than the words being said:

> When anyone speaks to me, I listen more to the tonal modulations in his voice than to what he is actually saying. From this, I know at once what he is like, what he feels, whether he is lying, whether he is agitated or whether he is merely making conventional conversation. I can even feel, or rather hear, any hidden sorrow. Life is sound, the tonal modulations of the human speech. Every living creation is filled with the deepest truth. That, you see, has been one of the main needs of my life. I have a vast collection of notebooks filled with them. You see, they are my window through which I look into the soul....[20]

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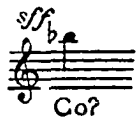
[19]Leoš Janáček, "The Language of our Actors and the Stage," *Moravská revue* (1899), translated by Mirka Zemanová in *Janáček's Uncollected Essays on Music*, pp. 36-8.

[20]From an interview in the magazine *Literární svět*, vol. 1, 1928. Quoted in Bohumír Štědroň, ed., *Leoš Janáček: Letters and Reminiscences*, trans. Geraldine Thomsen (Prague: Artia, 1955), p. 90.

Speech melodies, or speech tunelets, are not melodies in the normal sense of the word, but relatively short figures or phrases, sometimes using only one or two intervals. They vary in length depending on the length of the utterance, but by nature they are incomplete musical ideas. They have distinctive melodic and rhythmic profiles. We have already seen two speech tunelets in Example 2-1c; Example 2-2 shows two more of quite differing lengths.

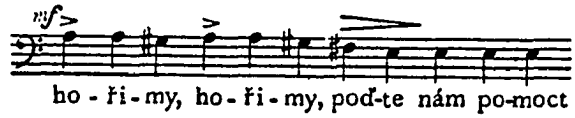
Example 2-2 Speech tunelets

a)



What?

b)



We're on fire, we're on fire, come and help us

Example 2-2a is a simple question (rather squeaky question), while Example 2-2b comes from a man whose house is on fire. Janáček remarks that with such a tone of voice the man would not be able to wake his neighbors, and even if he did rouse them they would not believe that there is a fire.[21]

The following excerpt from a lecture Janáček gave on the topic of speech tunelets points out some of the valuable information he obtained from speech motives.

> [I was asked:] "Pursuing speech motives--is it worth it? They are all the same, those motives." It startled me. I knew--I recognize a person by his or her speech: I distinguish a girl from a boy, joy from sadness, according to speech. There must be difference in something. To catch the sign of the

[21]Leoš Janáček, "Sčasování v lidové písni" [Entimement in Folk Songs] in Vysloužil, *O lidové písni*, p. 258.

> difference, that is the trick. I distinguish a Lachian dialect from the singing Prague dialect--the accent is on the second syllable.[22]

While other composers may not consider this valuable information, to Janáček's trained ear such observations were crucial. It appears that he had another level of awareness, one that reached beyond the immediate perception of sounds (perhaps akin to the difference between the experience of a Beethoven symphony by a trained and untrained listener). All of us can "distinguish a girl from a boy" by his or her voice, but surely Janáček means more than the contrast in timbre or register. They also have characteristic speech inflections and articulations, both of which Janáček knew and hence would be able to imitate in a musical setting.

Collection of real motives

We all hear sounds of nature and inflections of speech, and can often even imitate animals, personalities, and dialects. But would we be able to represent them on a staff? As Janáček's lecture continues, he turns to the more immediate

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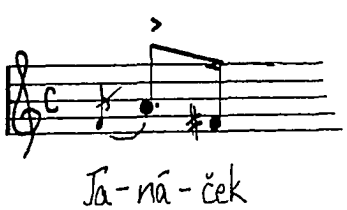
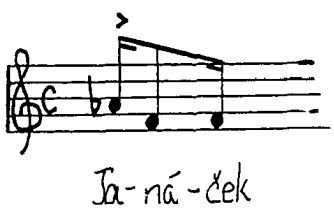
[22]Leoš Janáček, "Dvě přednášky" [Two Lectures], *Tempo* 20 (1947/8), 236. The lecture was given in Brno in 1922; it was written down in outline format by Běla Hálová-Zbírovská.

Janáček's remark on the Lachian dialect appears to be the reason why some insist the composer, of Lachian origin, should have his name pronounced Janáček. In contrast, standard Czech pronunciation places the accent on the first syllable. Following Janáček's lead in noting speech inflections, the two pronunciations may be illustrated as follows:

Lachian



Standard Czech



problem of the motives' collection. Like most musical ideas they have both a melodic and rhythmic profile. Janáček focuses on the problem of pitch first:

> They said what I, Janáček, notate is not genuine. This bothered me. Reason? It depends what that note means. Everyone discerns pitch: a waterfall roars low, the wind whistles high, a deep river hums in between. The pitch position is specific, but around it are higher ones, lower ones, like a fog....When I say "muž" [a man], at the end there is a "š" [sh], at the beginning an "m." Both are indefinite tones, "š" only a tonal position. "M" has has the same position as the "u" and the "š." They are tuned as one pitch. The "u" sounds with a clear tone. A layman can recognize a sound which is in itself limited. A boy imitates the sound of a firetruck, of a bird, of a frog without difficulty. Thus it is possible to imitate a sound--to capture it. But a layman cannot relate it to a note; that is something that has an effect on the eye. To hear a sound so that it produces a note is not an ability of everybody. That is musicianship.[23]

The main concern is the assignment of specific pitches to sounds of indefinite pitch. Despite their random origins Janáček always notated the motives within the twelve semitones of the equal-tempered system (as we saw in Examples 2-1 and 2-2). In his notation of folk songs he did on occasion indicate that certain pitches were outside of the common tuning system, but real motives are shown in a very specific way. The lecture shows that he considered it his special ability as a musician--and therefore his task--to "translate" the indefinite sounds into definite musical tones. He heard the indefinite pitches like masked definite pitches; a definite note or chord exists at the center but it is covered by a mist of other tones. His job was to extract the crucial central sound, a task requiring special talent and training. The "purified" note or chord is of course quite different from the original sound (probably the reason Janáček's critics claimed his notations were "not genuine"). Discussion of the word "muž" draws attention to the problem of the brevity and less definite sound quality of consonants. His solution is to consider the vowels as pitch determinants, with the consonants adopting the vowels' pitch.

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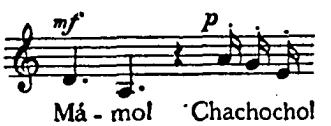
[23]Ibid.

Unfortunately Janáček does not give an example of a word with no vowels, of which Czech has plenty (such as "krk" [neck], "smrt" [death]--a rather frequent occurrence in musical settings, or the almost grotesque "scvrkl" [shrank]).

Pitch, however, is only one aspect of a real motive (or most motives); it is the rhythm associated with pitch that determines a motive's specific character. Janáček was as concerned about the rhythm of real motives as he was about their pitch structure. The rhythms were especially important in connection with speech tunelets, as even slight differences in time signify differences in moods, emotions, and personalities. Janáček's discussion of the next example points to his concern with this aspect of tunelets.

Example 2-3 Speech tunelet



> It is as if this tunelet from the street did not originate in only one throat. Those laughter-loosened bells after a heavy fourth motive! And so different in color!...The child's wonder of something elicited mother's laughter. The physiological apparatus could not be the same in wonder and laughter; the sonic expression could not be the same. The first time the lenghth of tones was ♩. ♩. , the second time 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 . The moods of life change so suddenly and clearly as when a coin sinks.[24]

Though his explanation may be in itself interesting, it is important to note that he immediately connects it to actual music. Following up on the remark on the relationship of rhythmic values to emotion he continues: "The general mood of a song is established at a basic level in the length of tones...."

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[24]Leoš Janáček, "Rytmika (sčasování) v lidové písni" [Rhythm (Entimement) in Folk Songs] in Vysloužil, *O lidové písni*, p. 391.

Janáček believed so strongly in the importance of a tone's length that its precise determination became almost an obsession. His lecture quoted above continues:

> [I need to] measure the *time [length] of the sound*, qualified with the time I hear. Evaluation of time is relative. The measurement of the length of a sound is the highest degree of accuracy and specification. Into 40 parts, at most in 240, that must have been enough for an absolute measurement of a tone. I noticed that it was not enough, that spans of time so measured are much shorter. For the measurement of the shortest spans (human thoughts, that is how fast I wanted them) one needs an instrument. Novak from the school of technology lent me Hipp's chronoscope. Imagine one second: I divide it into ten parts; it divides one minute into 20,000 parts. It is enough for the speed of thoughts....
>
> "Muž" lasts 0.0058 thousandths of one minute when it is pronounced by *me*. There is a 10 ten-thousandths difference when pronounced by *another person*, a stranger. 20-50 examples for assurance, and their average: that word is pronounced in a given mood and feeling in that time. Passionately [Ve vášni], in every mood situation it would sound different. Englis lectured--a ceremony in memory of Rasin [Racine?]. He pronounced Rasin twenty-five times. Every time differently. The speech was read. With notes I write not only the sound in the word, but also the hiss before and after. And the sound of the entire position measured by the note. It is impossible to play it on the piano, it gives the sound of notes and not hisses. Then it is music and not speech. I have collected many speech melodies over thirty years, in the thousands. *I am building all music and everything on these principles.*[25]

In stating in this particular discussion that he constructs music on the principles of speech melodies, Janáček is actually referring to one of the most basic procedures of composition: variation. He acknowledges that the tunelets are never heard the same way twice. The minute variations are especially noticeable in their length (which he was now able to measure precisely). It is unique that the variations are not musically motivated; they have an origin in life.

Janáček's concern with the length of tunelets is part of his general preoccupation with time/rhythmic phenomena, something he calls "entimement"

---

[25]Leoš Janáček, "Dvě přednášky," 236-7. Last emphasis added.

[*sčasování*].[26] His interest is closely associated with the issue of realism. Here once again Janáček sees music as displaying elements of real life, functioning as its artistic extension: "If we speak of the entimement of a tone, we must notice how it expands in our own life. Our own life makes time grooves on a tone."[27] He specifies that stable rhythmic patterns express stable moods whereas passion explodes only in broken patterns.[28]

Motivic flexibility

Janáček's motives are not fixed entities which retain specific intervals and rhythmic character. In itself, this fact is hardly worth noting; motives are generally considered flexible compositional elements. Ernst Toch has written that the motive "lives on repetition yet constant metamorphosis."[29] As we have just seen, Janáček has a definite reason or explanation for such flexibility. Motives originate as representations of specific sounds at specific moments; those sounds will change at another moment, under different circumstances. If they represent emotions, the

---

[26]*Sčasování* is Janáček's own term that refers to various aspects of time-handling in music. As with the term "speech tunelets" I adopt Beckerman's translation, calling *sčasování* "entimement." It is as vague as the Czech original. A related term is *sčasovka* (translated as "entimelet"), which Beckerman defines as "a short rhythmic entity." It is possible to think of an entimelet as a rhythmic motive, particularly if we adopt Janáček's loose meaning of "motive." Closer to current use is "rhythmic figure."

Two of Janáček's important rhythmic studies appear in *Music-Theoretic Works/2*: "Můj názor of sčasování (rytmu)" [My view of entimement (rhythm)], pp. 15-61, and "Základy hudebního sčasování" [The Fundamentals of Musical Entimement], pp. 63-86. A discussion of Janáček's rhythmic theories appears in Chapter 4 of Beckerman's "The Theoretical Works of Leoš Janáček."

[27]Leoš Janáček, "Můj názor of sčasování (rytmu)" [My Views on Entimement (Rhythm)] in *Music-Theoretic Works/2*, p 15.

[28]Štědroň, *Letters and Reminiscences*, p. 143.

[29]Quoted in Wallace Berry, *Form in Music* (Englewood Cliffs: Prentice Hall, 1966), p. 3.

emotion will be different at another time, under different circumstances. The motives are subject to practically infinite variations in the same way as--and as a result of--the infinite variations of life. Responding to a published analysis by Otakar Šourek of his opera *Excursions of Mr. Brouček*, Janáček remarked:

> You have written it very well; concisely, fluently. You have pointed out the action and aptly drawn attention to the themes [motives]. What a number! I would never have thought that there were so many. I know very well that the melodic material in my work changes according to the circumstances under which it is used. You have succeeded excellently in understanding the relationship of the themes to each other. They must grow one out of another; they cannot be conceived separately.[30]

The analyst traces numerous distinct motives which he then relates to the action within the opera; Janáček on the other hand, is thinking of a series of variants of a smaller number of motives. "They must grow one out of another" suggests a concrete transformational process within the composers creative technique. It points to greater organic unity than that implied in the analysis. Vogel, in his biography of Janáček, shows a much better understanding of the creative process; he describes the treatment of motives as follows:

> This variation [of motives] represents, as is the case with more recent composers, the main means of Janáček's thematic work and is musically and descriptively a necessary complement to frequent ostinatos, while sequences (in the academic sense of the word) are relatively scarce.
>
> [fn] Janáček's motivic variants are mainly diminutions which he uses either as figurative accompaniment or for his typical interjections. Augmentations are much rarer. And just as the time intervals diminish or augment, so the melodic intervals are diminished or augmented (especially when, at a moment of crisis, the theme "bends" under the pressure of dissonant harmony) and individual notes are added or taken away from the theme.[31]

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[30]Letter to Šourek, March 3, 1920. Štědroň, *Letters and Reminiscences*, p. 143.

[31]Jaroslav Vogel, *A Biography*, pp. 15-16.

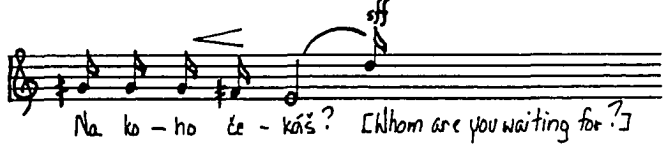
The motives bend as they do in real life. Janáček's lifelong study sensitized him to the exact manner in which they bend to provide him with the most "correct," realistic musical representation of a given situation.

Application of motives

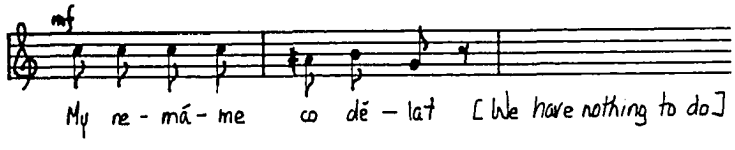
Janáček's greatest contribution was to the field of opera, and most of his operas are highly dramatic in content. Intimate knowledge of speech inflections was clearly invaluable in settings of operatic text. Janáček writes:

> The best way to become a good opera composer is to study analytically the melodic curves and contours of human speech. Only in this way can one get to know the inexhaustible fund of true patterns for dramatic, melodic curves of speech in the Czech language.... Let us observe some examples of the melodic curves of speech from the streets of Brno.

A mischievous factory girl calls across the street to some other factory girls:

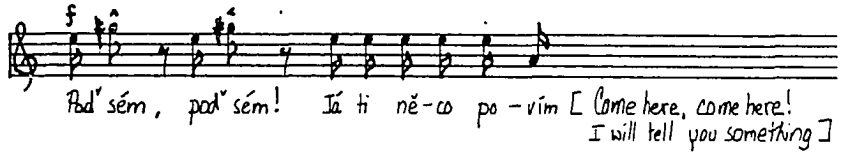


An old public servant complains in a hoarse, drunken voice:

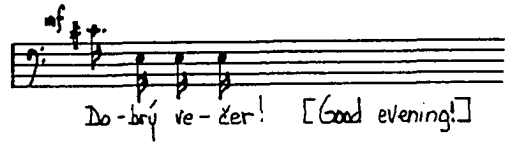


A deserted beggar complains:

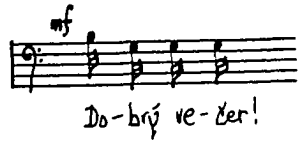
A little boy of about four years old wants to attract the attention of another small boy and calls out:



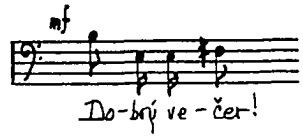
A former student greets his professor in a breezy, friendly way:



And once more



He passes a girl carrying a pail of water and, looking into her eyes, greets her familiarly:[32]



Note the relative simplicity of the tunelets, both rhythmic and intervallic. Interestingly, most appear "tonal" in character; that is, they would be better suited to tonal rather than atonal contexts. Only the beggar's complaint seems equally appropriate for the latter.[33] Scanning the examples one can imagine them as brief excerpts from an opera. They could be easily adapted to an operatic situation, providing unparalleled authenticity of expression. We have to remember, though, that Janáček took great pains to argue that the tunelets were to be studied, not copied. They were models, not raw material. Nevertheless, they had served their purpose; their knowledge allowed Janáček to construct realistic operatic vocal lines. "This is what I should like to emphasize: they are of the utmost importance

[32]Štědroň, *Letters and Reminiscences*, pp. 93-96.

[33]Does this mean that Brno's employed residents in the early part of this century spoke tonally? Or is it perhaps Janáček's tonal ear that so interprets them?

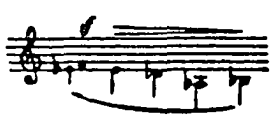
to dramatic music."[34]

As mentioned earlier, it is central to this study that Janáček's other works also show evidence of the same motivically oriented compositional technique (see Chapters 3-7). We can trace a gradual change in Janáček's instrumental style, a change that corresponds to his increasing interest in motives, his greater experience in the field of opera, as well as his greater absorption of the folk idiom. There is a definite progression toward shorter and more concentrated ideas in comparing compositions such as the *Idyll* (1878), a work with more traditional melodies and bass lines, *On the Overgrown Path* (1901-1908), where melodic ideas become shorter and ostinati more frequent, and the *Sinfonietta* (1926), where the motive is the norm and appears to be the controlling force in the music.

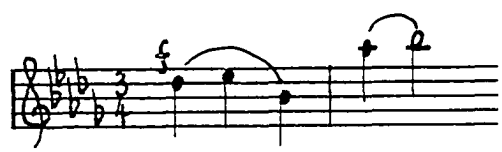
There is also a relationship between Janáček's notated sounds and some of his instrumental motives. Both tend to be short, idiosyncratic constructs, with similar contours, pitch structures, or rhythmic profiles.

Example 2-4 Similarity of notated sounds and instrumental motives

a) "Rustle of angry waters"

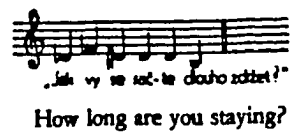


Violin Sonata/I



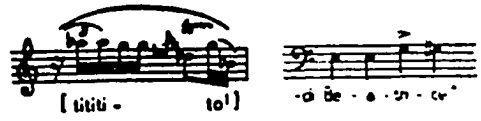
[34]From an interview in the magazine *Literární svět* 1 (1928). Quoted in Bohumír Štědroň, *Letters and Reminiscences*, p. 90.

b) "Smetana's daughter"

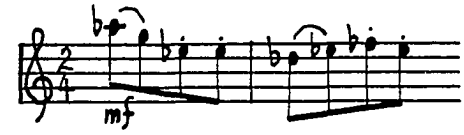


First String Quartet/II

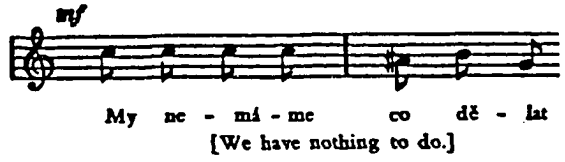
c) "Song of a robin," "Torraca's lecture"



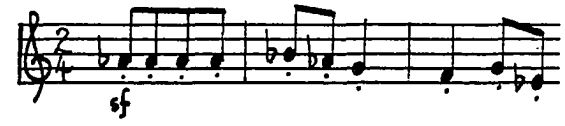
Sinfonietta/II



d) "From a Brno street"



Sinfonietta/IV



In Example 2-4a the kinship results from the flowing quarter-note rhythm, similar pitch classes, and the rising step at the end. The "angry waters" could in fact be an answer to the violin. The motives of 2-4b share a combination of rhythm and contour. The contours of course end differently, but this again creates the impression that the tunelet is an answer to the *Quartet* theme. The song of the robin in 2-4c begins with the same four pitches as the *Sinfonietta* theme; Torraca's exclamation "Beatrice" resembles the retrograde of the theme's first measure. In Example 2-4d the four repeated notes, the descending contour, and the melodic shape of the last three notes relates the phrases. The relationships of Example 2-4 do not contradict my earlier claim and imply that the specific real motives are employed in the compositions. Rather, the examples demonstrate the rhythmic or

melodic similarities of the motivic types. These are the kinds of motives Janáček heard in real life and worked with in his compositions.

There are two important reasons why Janáček employed his beloved motives in the instrumental works as much as in the operas. Vogel notes the first early in his biography:

> Few composers, in fact, have had a greater tendency to approach every subject from its dramatic point of view than Janáček. This was due to his extraordinary imagination, the vital need to place his works in a localized scenic context linked organically with the inner theme. Works such as *The Overgrown Path*, *Carták on Soláň*, *In the Mists*, and *Songs of Hradčany* are all good examples.[35]

Other--perhaps better--examples include the works central to this study, the *First String Quartet* and *Mládí*. Janáček himself indicated that the *Quartet* is based on Tolstoy's *Kreutzer Sonata*, while *Mládí* is based on his reminiscences of youth and the happier moments at the monastery where he was educated.

The second reason is Janáček's compositional habit itself. Ludvík Kundera, one of Janáček's students, describes an unusual, almost hypnotic method that centers around the brief melodic/rhythmic constructs:

> From my own experience (from the year 1920) I can confirm that Janáček often repeated for an hour or more at the piano one little motive, usually forte, and next day maybe again the same motive, and again that long. Probably in composing he had to "chisel out" each motive into its most pliable, most definitive form and had to repeat it to become familiar with its character. Primarily he needed the sound of that motive, as a rule a typically Janáčkian figure, so that it would become the basis and the means for further personal fantasy, so that on its basis he would come up with further ideas. He may have constantly repeated the same motive, but Janáček was not aware of it; in his thoughts he was further.[36]

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[35]Ibid., p. 10.

[36]Ludvík Kundera, "Janáček's Piano Works" in *Musikologie: Janáček collection*, (Prague: Státní nakladatelství krásné literatury, hudby, a umění, 1955), p. 309. Ludvík Kundera was the father of the famous Czech writer Milan Kundera.

One has the vision of a trance-like state in which a particular figure enters the composer's subconscious thought patterns. Indeed, Janáček's motives appear at even the deepest structural levels, possibly echoing his subconscious.

Motives and folk music

Janáček's preoccupation with motives is intimately connected to his interest in folk music. He conceived and developed many of his theoretical ideas--especially those dealing with motives--during his folk studies. His active folk research also allowed him to test some of the ideas. From his writings we know that one of the attractions of folk songs was their kinship with the spoken word: "It is impossible to exclude folk tunes from speech tunelets in general....It is certain that [the folk song's] beginnings are born with the breath of speech....The special nature of their entimelets is proof that the songs grew on the word."[37] An example shown earlier illustrates the possible interconnection of real motives, folk songs, and his own music. The main theme of the *Sinfonietta's* fourth movement was seen to resemble a speech tunelet from a Brno street (Example 2-4d). But as Example 2-5 shows, the *Sinfonietta* theme also appears to be modelled on a Czech folk song from the district of Hustopeče.[38]

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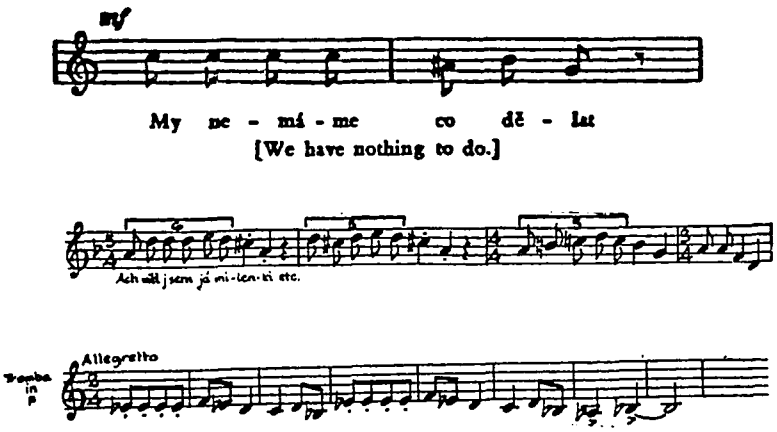
[37]Leoš Janáček, "Nedočkal se" [He Did Not Live to See It] in Vysloužil, *O lidové písni*, p. 241.

[38]Noted in Hans Hollander, *Leoš Janáček: His Life and Work*, trans. Paul Hamburger (New York: St. Martin's Press, 1963), p. 98.

Example 2-5 Similarities of tunelet, folk song, and theme



Another possible connection between motives and folk music arises from the purely technical aspect of Janáček's music. Extensive compositional use of predetermined motives may cause problems in a musical language based on traditional harmonic and voice-leading rules. The simpler folk idiom is less bound to such principles and allows motives to appear more frequently, as well as more prominently. Examples would include motivic ostinatos or motivic bass lines that support relatively static musical blocks. Janáček perhaps felt freer to apply his motivic ideas in a folk-influenced musical language.

Herbartian philosphy

Janáček's passion for the smallest musical elements is closely allied to his interest in the philosophical ideas of Johann Friedrich Herbart (1776-1841), a German aesthetician. Herbart's aesthetic theories were quite popular in the nineteenth century, though they quickly lost appeal after the turn of the twentieth. His ideas were disseminated in the Czech lands by his followers Robert

Zimmerman (1824-1898) and Joseph Durdík (1873-1920).[39] One of Herbart's principal tenets relates the whole to its smallest constituent components. Rather than making general aesthetic judgments--which he believed are fallible--Herbart wanted to relate complex entities to the underlying simple relationships--which he believed are infallible:[40]

> Aesthetic philosophy...would properly be bound not to define, nor to demonstrate, nor to deduce, nor even to distinguish species of art, or to argue about existing works, but rather to put us in possession of all the simple relations, however many there might be.[41]

The reduction and atomism characteristic of Herbartian philosophy relate to Janáček's focus on motivic ideas in music, the motive being a simple construct that can be easily identified, evaluated, and manipulated. Janáček's compositional theory views larger musical structures as the results of combinations and manipulations of the simple entities--motives.

It is impossible to determine just to what extent Herbartian beliefs influenced Janáček's compositional style. The philosophy encompasses many concepts and a musical style consists of many components. But we do know that Janáček studied Herbartian writings zealously, frequently underlining relevant passages. And the increasing motivic saturation of his music did correspond to his greater knowledge and understanding of these philosophical ideas. It is also probable that he wholeheartedly embraced the philosophy because of his inclination to think in such a manner. It more clearly explained to him that which he felt instinctively.

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[39]See Michael Beckerman "The Theoretical Works," pp. 38-51, and "Janáček and the Herbartians," *The Musical Quarterly* 69 (1983), 388-407.

[40]Beckerman, "Herbartians," p. 390.

[41]"Praktische Aesthetik" (1808), in *Allegmeine Praktische Philosofie*, Werke II, 334, quoted in Beckerman, "Herbartians," 391.

Janáček and the process of composition

Up to this point the motive has been considered a single entity, of interest simply for its own sake. Similarly, in many of his writings Janáček either illustrates individual motives, or mentions in a most general way what could or should be done with them. Potential composers are mainly encouraged to use real motives. The actual connection to composition--the way these entities make up larger musical structures--is a different issue, of greater interest and greater importance to this study. Janáček's ideas on the subject are articulated in several places. The description of the processes that lead to a complete composition appears in several of the folk studies, as well as two articles by his student Osvald Chlubna.[42] The way Janáček described the compositional process was to him actually an analytical system. We have some analyses of folk songs and a section of Debussy's *La Mer* which view music in this manner (Example 2-6 later in this chapter). Janáček's explanations of his system are sketchy and often difficult to interpret. The Chlubna articles are clearer and more complete. They reveal that in his composition class Janáček taught the same structural principles he discovered in folk music, confirming the folk/art similarity.

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[42]Janáček's articles are all included in Vysloužil, *O lidové písni*. The relevant articles are "Skladebná práce v lidové písni" [Compositional Work in the Folk Song], pp. 442-45, "O tónině v lidové písni" [On Keys of Folk Songs], pp. 446-56, "O tom, co je nejtvdšího v lidové písni" [On that which is Most Basic in the Folk Song], pp. 462-76, "Introduction" to *Moravian Love Songs*, pp. 477-84, and "K notaci lidové písně" [On the Notation of Folk Songs], pp. 503-9. The Chlubna articles are "Teoretické učení Leoše Janáčka" [The Theoretical Teachings of Leoš Janáček], *Hudební rozhledy* 1 (1924-25), 57-63, 77-78, 114-16, 129-132 (from here on Chlubna 1), and "O kompozičním myšlení Leoše Janáčka" [On the Compositional Thought of Leoš Janáček], *Hudební rozhledy* 24 (1971), 121-26 (from here on Chlubna 2). Aside from certain details to be mentioned, the two differ in their focus: Chlubna 1 describes Janáček's method of teaching composition, while Chlubna 2 uses the same method for analysis of the *Sinfonietta*.

Janáček taught composition in two phases, one he considered the "strict school," the other "free."[43] In his strict school he concentrated on the maturation of the students' handling of harmony and form: two-part, three-part (which he called small rondo), and sonata forms. He placed great emphasis on the students' total assimilation of these basics and did not allow departures from them. In this sense he did not differ from countless other teachers.

Students gained compositional freedom only in the second, or free, phase, one he formally called "complex composition." It is here the method is unique and characteristic of his views on music. At this learning phase each student concentrated on the injection of new ideas into tones, through the coloring or complication of aural impressions with impressions gained from the environment and surroundings. Complex composition was not based on any traditional forms but rather on a complete freedom of feelings and the total amalgamation of visual, aural, and tactile impressions with musical tones. Janáček expected that his students, like himself, will be able to develop an acute emotional sensitivity as well as a sense for "nature's music." Note the relationship of his pedagogical direction with the ideas introduced earlier.

Janáček described the various impressions affecting musical tones as *reactions* within the composer's nervous system. Their source could be everything that the composer encounters: shapes, colors, textures, etc. Although Chlubna does not mention them, presumably the most significant impressions would be

[43]The source for the present discussion is p. 130 of Chlubna 1. For continuity I have chosen to make this a relatively free translation with minimal comments of my own. I return to more formal quotations on p. 90.

those from human emotions, human speech, and natural sounds. At this compositional stage the composer gave his expression complete freedom.[44]

Janáček divided the reactions within the composer's nervous system into two categories: simple and complex. A simple reaction is the *idea* (the capturing of an impression), which immediately lights up as the central image in the composer's consciousness. Complex reaction is the *thinking* under the influence of a simple reaction. The composer begins to work with the idea. In more familiar terms the overall process could be described as consisting of an "inspiration" stage and a "working out" stage.[45]

We have already encountered numerous examples of simple reactions. Earlier in this chapter we saw several real motives and speech tunelets, any one of which could (and apparently often did) fire up the composer's imagination. Janáček's description of silence quoted near the beginning of this chapter is particularly revealing. The following excerpt from Janáček's article "How ideas appeared" describes a simple reaction in detail. In this case the reaction's origin was literary, a poem by the Czech poet Jaroslav Vrchlický (1853-1912).

> I read Vrchlický's *Amarus* late into the night--the spring fragrance of a graveyard. After a few hours of sleep I suddenly wake up. Whether I open my eyes or stare through my eyelids, always black night. And light blue

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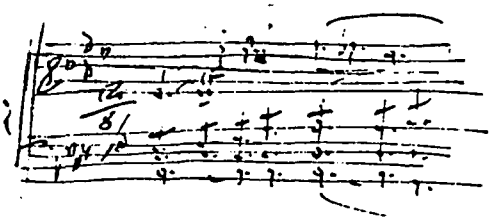
[44]The complete freedom described here seems to have had an unfortunate side effect on analysts who thus assume no compositional system and are satisfied to describe Janáček's structures as "intuitive." We have to remember, however, that Janáček allowed this freedom only after a thorough grounding in traditional form and harmony. The notion of a tradition/freedom amalgam suggests the existence of such dualism in Janáček's own music. In particular we may expect familiar forms or tonal motions which however behave only as departure points for the flow of fantasy.

[45]It is interesting to note certain parallels to the theories of Schenker and Schoenberg. Schenker also divided his teaching into "strict" and "free," while Schoenberg centered much of his theory around the musical "idea" (see the "Introduction" of this study). Schoenberg's "idea" is however a much more complicated concept relating to the processes within the entire piece.

flashes in front of my eyes, now as stars, now as shimmering lines! I stare into my soul. In my ears it sounds in countless tones in all octaves; those are little voices like the voices of thin telegraph bells. I would tune them all as A: A^4 stands out clearly, from the entire cobweb of tones...in the left ear I would place that roaring A. That is the sound of silence.

"Days and nights flew by; silence as always..." whichever way you finish it, the sound of a tunelet even with a stream of chords appears--nevertheless quite extraordinary and quite apart from that hum, the music of silence. I listen to the music of the soul--I see it quite clearly in notes.[46]

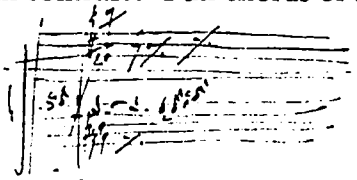


Such was the initial idea for Janáček's cantata *Amarus*. His description of "cobwebs of tones" and "light blue flashes" supports his notion of impressions as "reactions within the composer's nervous system." Thus far they are only simple reactions; Janáček is little more than an observer of his nervous system. He shows no attempt to think about the idea which entered his consciousness. As he continues, however, we begin to see evidence of a complex reaction at work.

I would include everything in one measure; the soprano melody stands out with a fuller sound--thus the color of a melancholy oboe darkened with a *con sordini* string sound. The measure's rhythm announces itself clearly above the bass tone. And around the entire picture little lights flash quicker in tangled circles, and again in countless stars. The idea does not retreat from consciousness; the sound fades--then appears again from the beginning. An even-paced *adagio*.

Now to turn it to the lowered-seventh degree so that it grows with the full G-flat, B-flat, D-flat triad. --It is now only necessary to keep it in my memory. It ends on a half-cadence--those short segmented sixteenths in the octave of the first tone--I won't forget!

But what to place in contrast? Full chords of the entire orchestra in B major:



[46]Leoš Janáček, "Jak napadly myšlenky" [How Ideas Appeared], *Opus musicum* 5-6 (1974), 199-202. Probably written in 1897 and intended for the magazine *Nový život*, the article was not published until 1974.

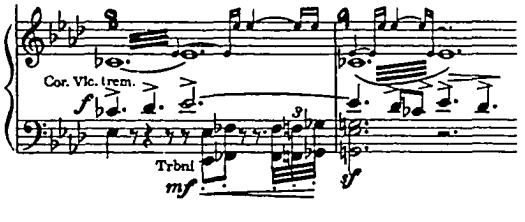
Now we see Janáček working with the idea: rhythmic setting, orchestration, harmonic character, even the beginnings of form. Of course, the complex process is only in its elementary stage, but the mental activity goes beyond the simple reactions.[47]

The process of complex reactions corresponds to the more common understanding of the term "composition." Janáček contemplated the process at length and eventually settled on five distinct categories of complex reactions, five types of events involved in the "working out" process of composition. In his view a composition is mature only if it contains traces of all five.[48] The five are various manipulations of the structural elements: melodic, harmonic, rhythmic, and orchestrational.

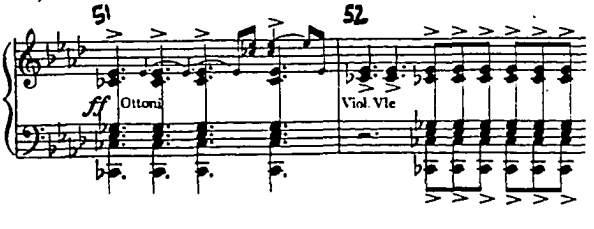
Janáček considers melodic and rhythmic motives most important. It is noteworthy however that he refers to other structural elements also as "motives"; his complex composition also concerns harmonic motives, key motives, and color

[47]To a certain extent, the ideas Janáček describes can be found in the present form of *Amarus*. The work begins and ends in A minor; the first measure contains only the note A, violins *con sordini* and the flute. The oboe enters in m. 19, also on A, an octave higher. Janáček's first example is from the opening measures of the present third movement, which begins with the text he (mis)quoted: "Days and years passed...." (Example a). He uses the treble clef of his idea fairly exactly; the bass clef is completely reworked, though preserving the rising contour. The bass moves several times to G-natural, not G-flat (the lowered seventh). The B major contrast probably became the C-flat major chords in mm. 51-54 (Example b).

a)



b)



[48]Chlubna 1, p. 131.

(orchestration) motives. Both Janáček's and Chlubna's analyses confirm my earlier assertion that the term "motive" has to be understood in the more general sense of "event." It is used freely in reference of different kinds of musical constructs. Janáček wants to be able to label any structural event so that he can describe its role, treatment, or position within the musical fabric. It is a system to interpret the whole in terms of its simpler components.

The five reactions that occur in complex composition are: 1) **differentiation** (*rozlišování*), 2) **superposition** or **subposition** (*nadřazení* or *podřazení*), 3) **selection** (*výběr*), 4) **return recognition** (*opětné poznání*), and 5) **addition of something** (*přidání něčeho*).[49] To a certain degree the five correspond to more traditional formal functions.

> **Differentiation** is the simplest thought process in [complex] composition. With melodic or rhythmic intervals motives (simple reactions) are attached one to another. This creates an uninterrupted stream (songlike melody) which coalesces as an introductory or concluding section of a movement....Differentiation must have its objective, that is, experiences and feelings of the body. The richer it is, the greater the differentiation. [Chlubna 1, p. 131]

> **Differentiation** is the grouping of motives into a melodic or harmonic line. Individually or as a group they form melodic-harmonic chains, either identical, or intervalically different even in entimement.[50] But it does not need to be only a melodic, harmonic, or rhythmic grouping of pitches, but also of keys (modulations, variants). [Chlubna 2, p. 122]

This step therefore involves the grouping of the various brief ideas obtained through simple reactions to form a larger, coherent whole. It views a melody as a product of the addition of small elements. Janáček's term "differentiation" is

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[49]See Leoš Janáček, "On That which is Most Basic," 470-73, and the Chlubna articles. The page numbers cited in the next discussion refer to these sources.

[50]As mentioned earlier, "entimement" is a rather general term referring to rhythm. Here it seems to mean "sounding together" or "sounding in close proximity to be understood together" (as Alberti bass, for example).

misleading; it would perhaps be better labeled "unification," or "amalgamation." "Differentiation" makes sense though from an analytical point of view: we differentiate the various motives within a line. Chlubna's statement that the motivic stream "coalesces as an introductory or concluding section of a movement" implies a more specific formal function, perhaps presentational or recapitulatory.

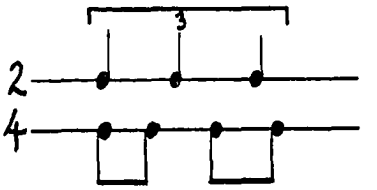
> To **superpose** is to give to a certain motive of any type weight in the composition. Thus one superposes I or the V of a key. The scale degree receives greater importance than do others. That is why this scale degree appears more often in the course of a composition. [Chlubna 1, p. 131]

> What is **superposition**? If during composition a composer relates individual motives and places emphasis on some of them, or if he works with a motive more thoroughly, he superposes its significance in the composition. On the contrary, if in the composition he uses an already superposed motive only sporadically, then he **subposes** the motive. [Chlubna 2, p. 122]

> One may superpose and subpose:
> a **color motive** by drawing attention to one instrument and assigning to it either primary or secondary role (solo or only accompaniment),
> a **harmonic motive** whereby a certain scale degree (I) is superposed at the beginning and at the end of the composition. With that many chords are brought together and everything is harmonically unified;
> a **key center motive**, whereby a definite controlling key emerges from a cluster of keys. The cadence (ii - V - I) is here the main kernel;
> a **melodic motive** whereby a motive is weighted as primary or secondary. [Chlubna 1, p. 131]

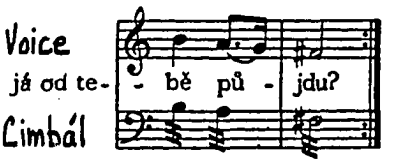
At this compositional (or analytical) stage Janáček is concerned with the relative importance of elements. After simply presenting them during differentiation, here the composer decides on various structural roles they will play and singles out certain elements with greater emphasis. This could perhaps relate to the developmental stage in more traditional formal analysis, though it may also appear in the briefest folk song. In his discussion of rhythm Janáček gives quite a different explanation:

To "**superpose**" would require simultaneity of entimelets. Examples of this are in accompanied dance songs. A Moravian example is the arching of triplet entimelet over four eighth notes:



The lower entimelet is superposed; the higher subposed!

Another example, when a different entimelet of the song rises above the shaking tones of the *cimbál.* [Janáček, p. 471-72]



[I will leave you]

Thus the term also refers to the dominance of a given motive within a particular texture. In the earlier explanation the "competing" motives were separated in time.

> **I select** some element from an entimelet [or other kind of motive] already used and I stabilize it tenaciously, importunately. [Janáček, p. 471]

> By **selection** Janáček understands the surge (rise) toward a certain degree (climax), which the composer selects as a formal point in the composition. It is possible to select melodic and harmonic motives from several different motives, which are however mutually united.
>
> He distinguished these types:
>
> **Beethovenian type**: from all united motives he removes individual motives from the end; motives are thus shortened. Connected with that is also a rise of keys....
>
> **Modern type**: that which is to be selected from the union of motives is chosen immediately. That kind of selection is short-breathed and explosive. It is not shortened as is the Beethovenian type. [Chlubna 1, p. 131]

This reaction does not have an official equivalent in form theory; it refers to an intensification that leads to a climax. The "Beethovenian" type features fragmentation that is usually part of such events. Chlubna notes that selection and superposition are often united into one [Chlubna 2, p. 122]. It appears that by selection Janáček meant more focused emphasis on a single motive, one that goes

beyond superposition and leads in a sequential-like manner to some climactic point.

> **Return recognition** is in a composition great relaxation. That is why it always comes after selection. That which was here before is remembered. It brings about complete agreement. A melodic motive is recognized when it was almost forgotten. A harmonic motive is recongnized after being buried by chords. That is why return recongnition has the mark of a good conclusion. [Chlubna 1, p. 131]

This reaction is clear; it has a recapitulatory function. It should be remembered, though, that Janáček is not necessarily thinking in terms of a large form. A return recognition can occur at any point in the composition, as long as a return of *something* is experienced. It may be within a relatively brief space. Thus if the opening measures of a movement are organized in an ABA form, the second A creates return recognition.

> The **addition of something** is the last complex reaction. Addition is possible not only at the beginning and end of a composition, but at any point in the course of a composition. The addition is always to something complete. That which is added must have:
> 1. completely different emotional expression, and
> 2. no suggestion of subposition.
>
> And if this complex reaction enters a composition, it immediately again generates all other complex reactions. That is why this complex reaction, the addition of something, is the true "fantasy." [Chlubna 1, p. 131]

> It appears at the end of a composition from fragments of motives. It is however outside of the formal frame. But it often happens that something is added in parts of a composition (as for example cadences). [Chlubna 2, p. 122]

This reaction does not have a parallel in traditional form, although it is related codas and codettas. The reaction throws light on Janáček's own compositions, which follow an **additive** type of compositional logic. Janáček adds that such thinking represents "the wings of fantasy; in folk songs it is the least common." [Janáček, p. 472]

Janáček symbolized various motives in a composition (simple reactions) with letter names: a, b, c, etc. He indicated the various complex reactions with the following qualifying symbols:

Differentiation:		$a^2, b^2, c^2 \ldots$
Superposition/Subposition:	or:	$\bar{a}, \bar{b}, \bar{c} \ldots$ $\bar{a}^2, \bar{b}^2, \bar{c}^2 \ldots$
Selection:	or:	$\sqrt{a}, \sqrt{b}, \sqrt{c} \ldots$ $\sqrt{a^2}, \sqrt{b^2}, \sqrt{c^2} \ldots$
Return recognition:	or:	$=a, =b, =c \ldots$ $=a^2, =b^2, =c^2 \ldots$
Addition of something:		$+e, +f, +g \ldots.$

In this labeling system Janáček represents a simple three-part form as $a^2 - b^2 = a^2$. He also gives examples of other folk forms: $(a^2 - b^2 + c^2)$, $(a^2\, b^2 - c^2)$, $(a^2\, b^2 = a^2)$, $(a^2 - b^2)$.[51]

Janáček's analysis of Debussy's *La Mer* shows that he indeed used these symbols analytically and for repertoire quite removed from folk music.[52] The analysis is in the form of handwritten notes on both sides of three separate sheets dating from March 11, 1921. Example 2-6 shows the *recto* of the second page, an analysis of a section of the second movement "Jeux de vagues." The analysis is in two parts: part 1--on the top half of the page--shows a shorter section (from rehearsal number 33 past number 39), while part 2--on the bottom half--summarizes a larger section that includes the former, a type of "foreground/background" separation.

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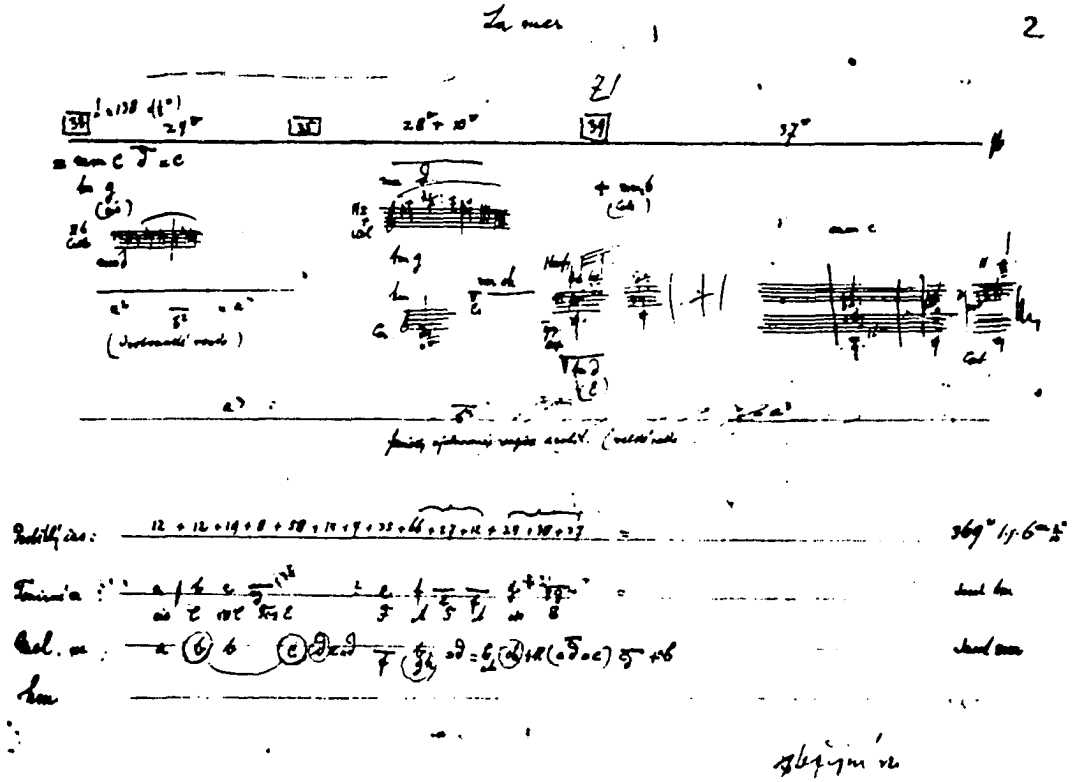
[51]Leoš Janáček, "On That which is Most Basic," p. 472.

[52]The analysis is reproduced and briefly discussed in Miloš Štědroň, "Janáček, verismus a impresionismus," *Casopis moravského musea: vědy společenské*, 53-4 (1968-9), 147-49. Some of my comments are based on Štědroň, 147.

Example 2-6 Janáček's analysis of Debussy's *La Mer*



Janáček is following four features (labeled on bottom left): "elapsed time," "key center motives," "melodic motives," and "harmonic motives." He indicates elapsed time in seconds, sometimes using the superscript "v" for clarification ("v" stands for "vteřin" [seconds]; see "369v" on the right side of the page). In part 1 he also gives a tempo indication. Note that the numbers under the second brace in part 2 correspond to the numbers above the line in part 1: 24 + 38 (or 28+10) + 37. Below the elapsed time Janáček notes local key centers, labeling them with

letters as motives, as well as specifying the focal pitches ("cis"). The principal melodic ideas are shown on the next level. Part 1 illustrates with musical examples; part 2 gives only the motivic letters. Note the appearance of some of the symbols shown above. The term "harmonic motives" is difficult to interpret; Miloš Štědroň suggests that Janáček is referring to larger key centers.While the kinds of analytical observations Janáček makes are not significantly different from more traditional approaches, it is remarkable that he considers most of the features "motives." And according to his compositional theory, complex reactions apply to motives. The motives here are actually larger formal sections. But we have to remember that they were also small pitch cells, in some cases only one note. It appears that Janáček saw a parallel in the handling of such cells to the handling of rhythmic ideas, orchestrational details, as well as larger formal sections.

The "motive" was a vital element in Janáček's thoughts on life, music, and the relationship between the two. It was the factor that allowed realism to enter the abstract medium of music. For Janáček the term had various meanings; the feature that relates them is self-containment. Janáček's mode of thinking was governed by relatively small, self-contained elements that were then joined to form larger coherent wholes. His theory of compositional process is mainly directed at the problem of unification and growth of the motives. The concentration on basic elements appears to be related to Janáček's curiosity about natural sounds and Herbartian philosophy. At the same time, focus on natural sounds that are specifically Czech in origin (primarily Czech speech inflections) permitted him to address nationalistic concerns. The motive in its various manifestations was the basis of Janáček's inner life and acquired an important role in his musical style.

The greater harmonic freedom of the twentieth century was an important factor in that it allowed motives to have a more structure-determining role than was possible in more traditional compositions. Chapter 1 demonstrated that the style was also influenced by folk music. The motivic compositional approach thrived within a folk environment and the combination was a major component in Janáček's unique musical language. With these central concepts established I turn to more detailed theoretical discussions of Janáček's instrumental compositions.

CHAPTER 3

Pitch Organization

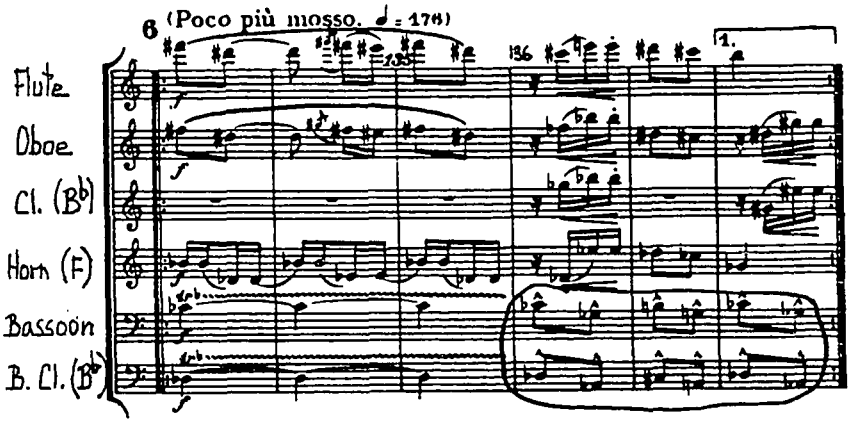
In contrast to the historical orientation of the first two chapters, I now examine Janáček's music from a contemporary theoretical point of view. I principally view the music as based on brief motivic ideas, not only at the musical surface but at various structural levels. Motives are more than immediately perceptible musical details; often they represent larger organizational gestures. They appear to assume the roles of the contrapuntal and harmonic principles of more conventional tonality. To a large extent this is possible due to Janáček's folk-influenced musical vocabulary, one that minimizes contrapuntal and harmonic conventions. My aim is to isolate and define the specific elements which give the music its logic and coherence. Although I refer to Janáček's terminology when appropriate, I rely on more recent theoretical techniques, such as multi-leveled motivic observations and set theory. I examine the pitch organization in much greater detail than Janáček's method would allow. The major topics of the chapter include tonality, harmonic motion, the semitone shift, fifths-series/diatonic collections, motives, and six-four chords. The chapter serves as a foundation for the analyses that follow in Chapters 4-7.

All analytical observations in this study make two important assumptions: octave equivalence and flexibility of enharmonic spelling. A simple way to vary a musical idea is to change the octave disposition of its members. Rearrangement of the notes to one octave often reveals musical relationships that were not apparent

on the musical surface. Many of the analyses are therefore presented in terms of pitch classes (pcs), rather than octave-specific pitches.

Notation has been a frequent topic of discussion among Janáček scholars.[1] Janáček was inconsistent in his spellings and there is no definitive manner in which these should be interpreted. At times Janáček notates passages in a way that is easier for the performer to read, while at other times (in fact, more often) he follows the habit of writing all accidentals as his preferred flats (Jarmil Burghauser suggests he preferred them because they can be written faster). The notation of a passage may also reflect an underlying harmonic or structural principle. The first movement of *Mládí* contains a C-flat/B-natural/C-flat succession in mm. 136-38 (Example 3-1). The entire movement revolves around two motivic major thirds: C-flat/E-flat and G/B-natural. The former is part of the tonic C-flat harmony, the latter part of an augmented triad that substitutes for the dominant. Spelling the augmented triad in m. 137 with C-flat would eliminate the motivic third.

Example 3-1 *Mládí*/I, mm. 133-38



[1]See for example Michael Beckerman, "Janáček's Notation Revisited: An Interview with Jarmil Burghauser," *MLA Notes* 40 (December 1984), 249-58.

Sometimes the notation appears to have symbolic meaning. The first movement of the *First Quartet* is in the key of E minor, with measures 38-45 written in A-flat minor. A-flat minor is the key of the last movement, where the same passage is quoted (measures 121-24). The quotation appears related to the program of the work--Tolstoy's *Kreutzer Sonata*. The autograph shows that the A-flat measures in the first movement were a later addition. It should also be added that E-natural/A-flat was one of Janáček's favorite tonal juxtapositions. The spelling variations are not indications of complete enharmonic equivalence, such as that of most post-tonal works. It may be misleading to base analytical observations on pitch spellings. In Janáček's music, one spelling is always more "correct," but it is not always the one given.

Tonality

Chapter 1 asserts that Janáček's music always remains tonal (as Janáček wrote, "without a key there is no music"). The term "tonal" can refer to various kinds of attributes and hence at this point needs further clarification. The music is tonal in that it projects definite tonal centers, uses clearly identifiable scales (major, minor, modal), distinguishes between consonance and dissonance, primarily employs triadic harmony, and periodically incorporates the V-I progression.[2] Although tonality may be unclear in certain sections of movements (particularly at the beginnings), the ambiguity is always resolved later. The final tonic often extends for many measures. The music does not comfortably fit a more strict definition of tonality, one that stipulates functional harmony and traditional

[2]For more about Janáček's tonality see František Řehánek, "Janáček a tonalita" [Janáček and Tonality], in *Colloquium Leoš Janáček ac tempora nostra*, ed. Rudolf Pečman (Brno: Janáčkova společnost, 1983), pp. 273-77.

voice-leading. These characteristics are present only to a limited extent, more as echoes of an older style than the music's driving force.[3] Dissonance is treated relatively freely, diatonic dissonance in particular. The late works contain many whole-tone passages and quartal harmonies, but always in more tonal contexts.

Janáček's music is essentially composed in an expanded tonal idiom and hence must be primarily analyzed from a tonal point of view. We can speak in terms of tonics and (sometimes) dominants, and on that basis distinguish harmonies as more or less important. Beyond these main structural articulations the tonality is less formalized (free tonality?). Comprehensive Roman numeral analyses are inconclusive or simply not possible. The music likewise does not operate in a world of twelve equal pitch-classes. As discussed in Chapter 2, highly chromatic passages are the result of an underlying diatonic framework elaborated through various modal flexions. Nevertheless, certain motivic operations are best described in a set-theoretic (mod 12) language. Even in such cases, though, the larger context remains tonal.

Harmonic motion

Janáček's imaginative and unconventional style makes it impossible to catalogue his many types of harmonic motions in a study of this scope. Moreover, his theories on compositional procedure (infusion of tones with sensual impressions) and harmonic connections (hypothetical momentary entanglements of the two harmonies) raise doubt that one could ascertain a reasonably complete or consistent system. I shall focus on three main categories of harmonic motions. The first is the employment of important surface motives as determinants of harmonic successions. Motives first stated as melodic entities often appear as

[3]Tonal music without functional harmony and traditional voice-leading is sometimes labelled as "centric."

either the roots or bass notes of successive harmonies. Stated differently, a motive takes the form of either the bass line or the transpositional path. The static, mosaic-like nature of Janáček's folk-influenced style facilitates such designs. In certain cases the harmonic succession may simulate a more traditional one (depending on the nature of the motive), but the non-functional nature of the musical language makes the resulting effect quite distinct. It is just such passages that are analytically most fascinating (and often most frustrating): teasingly familiar events behave in unexpected ways.

The second category involves harmonic movement by semitone, sometimes in a familiar context (such as bVI to V), and at other times in more unusual settings. The third category includes harmonic movement within the fifths-series--a standard tonal procedure, but executed in non-traditional ways. The last two categories overlap with the first; many of Janáček's motives display semitone- and fifths-motions. However not all of these are motivic and thus I make the distinction. The semitone and fifths-motions are examined in greater detail below.

Semitone Shift

The shifting of a musical element by a semitone is an essential feature of Janáček's musical style. We have already come across the concept in the folk influence overview. We saw that Czech folk modality freely alters by semitone the members of a harmony or mode, treating them as functionally equivalent. Janáček adopted the characteristic in his own music. The shift may involve a single melodic tone, a chord member, a chord, or an entire section of a piece. In other words, the same phenomenon appears in varying contexts at different structural levels. For example, the shift 3-b3 is in some way analogous to the shift V-#V. A single melodic tone is usually shifted to vary a motive, either for expressive purposes or

to adapt to a supporting harmony. The familiar major/minor shift of Czech harmony results from a semitone shift of the chordal third. A semitone shift of an entire chord may or may not have a functional label. Even when it does (bVI to V, tonic to Neapolitan) the static nature of Janáček's musical language tends to weaken the sense of a functional harmonic gesture.

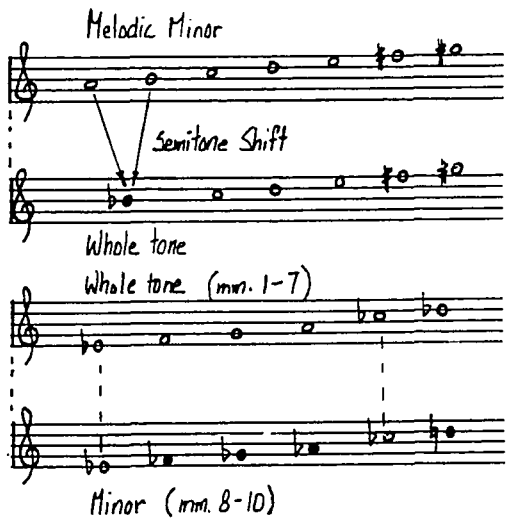
Modal scales and inflections so common in Janáček's music are easily understood in terms of the shift. Especially convincing are passages which are modally altered on repetition.[4] One particular "mode" that may not immediately come to mind is that consisting entirely of whole tones. Whole-tone passages are relatively common in Janáček's music. Their functions vary, but most often they appear in transitional and developmental sections (as in the first two movements of the *First Quartet*, see Chapters 4 and 5). Sometimes they do appear in relatively stable sections (as in the opening of the first movement of *Mládí*, see Chapter 6). In the opera *The Cunning Little Vixen* whole-tone elements are symbolic: they represent the supernatural world of the forest animals. It is impossible to determine whether Janáček was influenced in this respect by other composers (this was, after all, a concept that was in the air). Vogel feels that it was Janáček's own invention: "In *Jenůfa* (therefore independently of Debussy) he stumbled on the whole-tone scale which he later used...to 'enigmatic' effect."[5] But the manner in which Janáček employs the whole-tone scale suggests that he viewed it as another mode, resulting from a semitone shift of one or more scale members. The ascending melodic minor scale already contains five of the six whole-tone scale members; only a slight modification is necessary to shift from one mode to the other (Example 3-2a). In the first movement of *Mládí* Janáček moves from whole-

[4]Compare for example the first two statements of the *sul ponticello* melody in the *Second Quartet*/I, measures 9-14 and 20-25.

[5]Vogel, *A Biography*, p. 17.

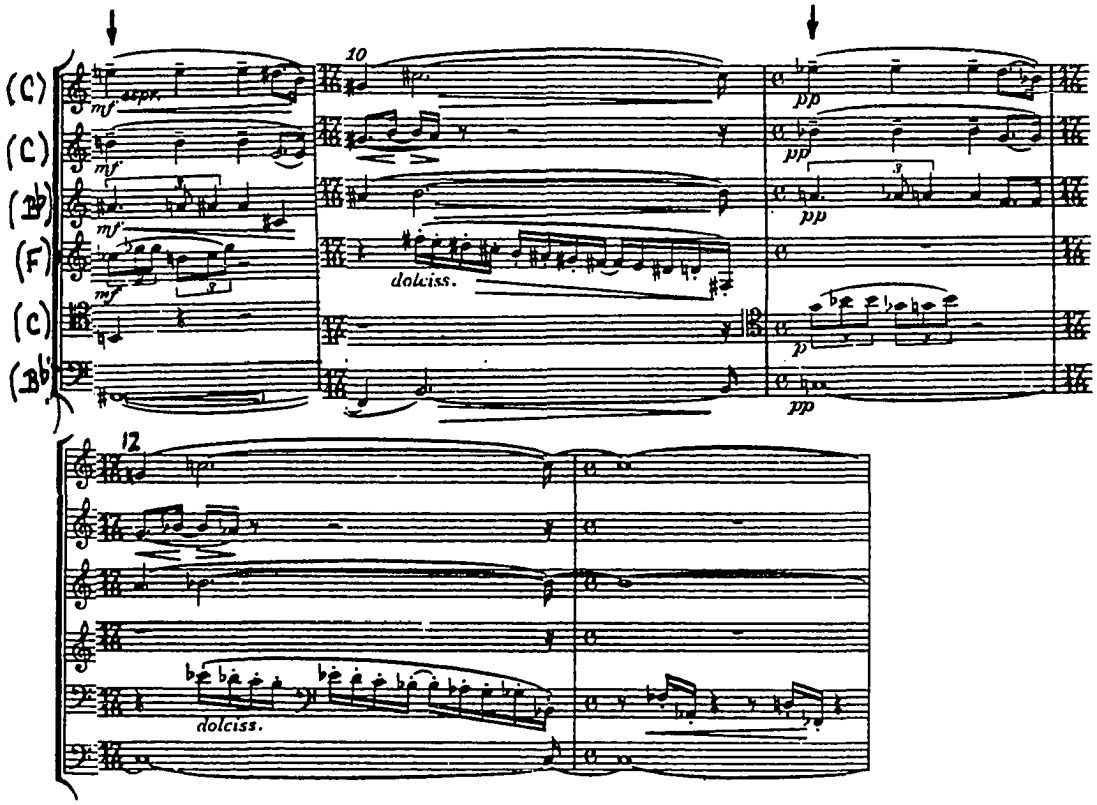
tone collection to a minor mode by shifting four notes; the two that remain unaltered are fundamentally important to the movement's structure (Example 3-2b).

Example 3-2 Semitone shift and the whole-tone collection



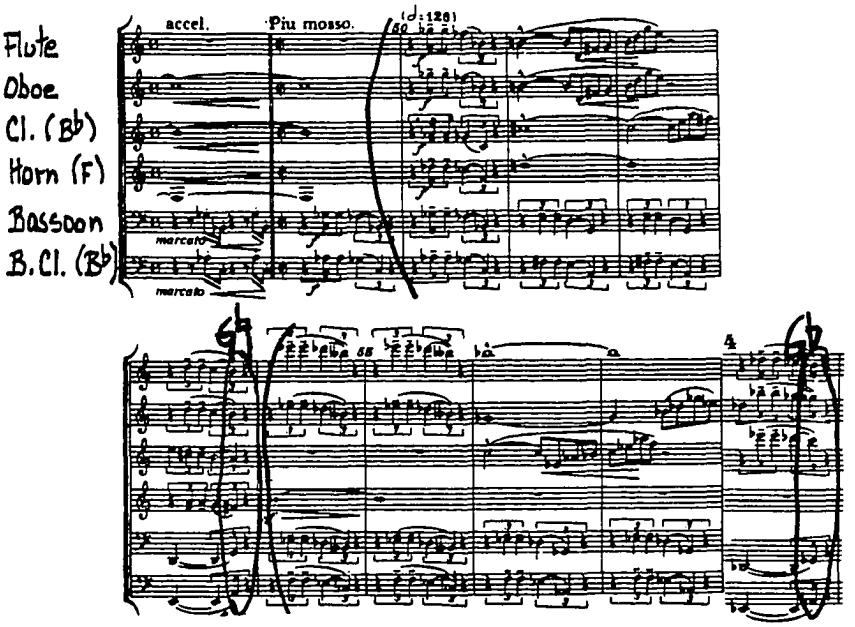
A final type of semitone shift occurs in larger harmonic blocks. Some passages are literally transposed in their entirety up or down by a semitone. The second movement of *Mládí* incorporates the semitone shift into the main thematic material (Example 3-3). Measures 9-10 contain music that returns in a rondo-like fashion several times in the movement, each time followed by a transposition down a semitone. Measures 11-12 are a transposition of mm. 9-10 (the bass excluded). The same music returns in mm. 44-47, mm. 74-77, and mm. 110-113 (where the entire four-measure section is a semitone lower than in its previous appearances).

Example 3-3 *Mládí*/II, mm. 9-13



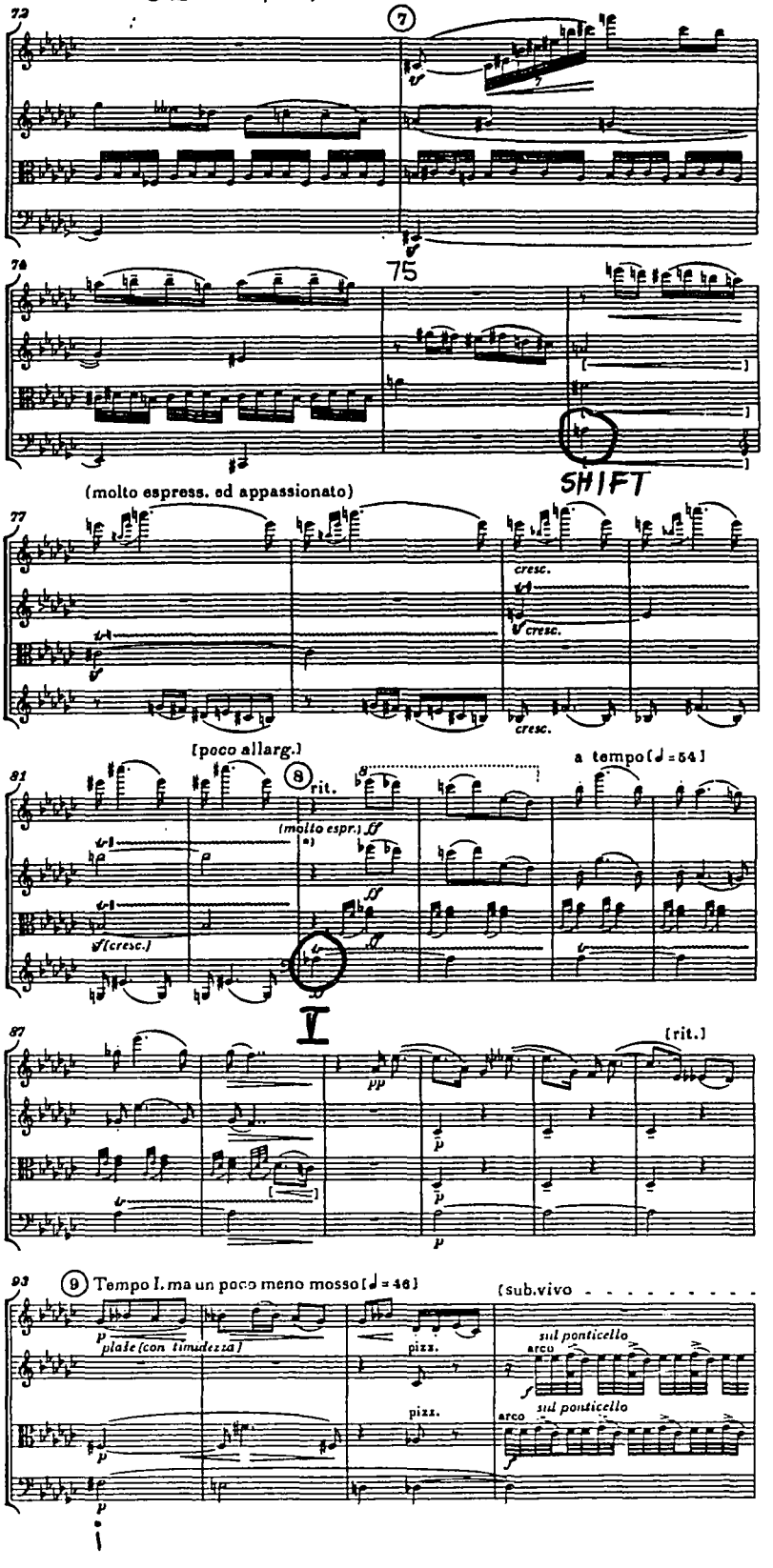
Measures 50-58 of the same movement contain another example of the same technique (Example 3-4). The beginning of the section settles in the key of G major (measures 51-53). It is immediately followed by a transposed repetition, in G-flat major.

Example 3-4 *Mládí*/II, mm. 48-58



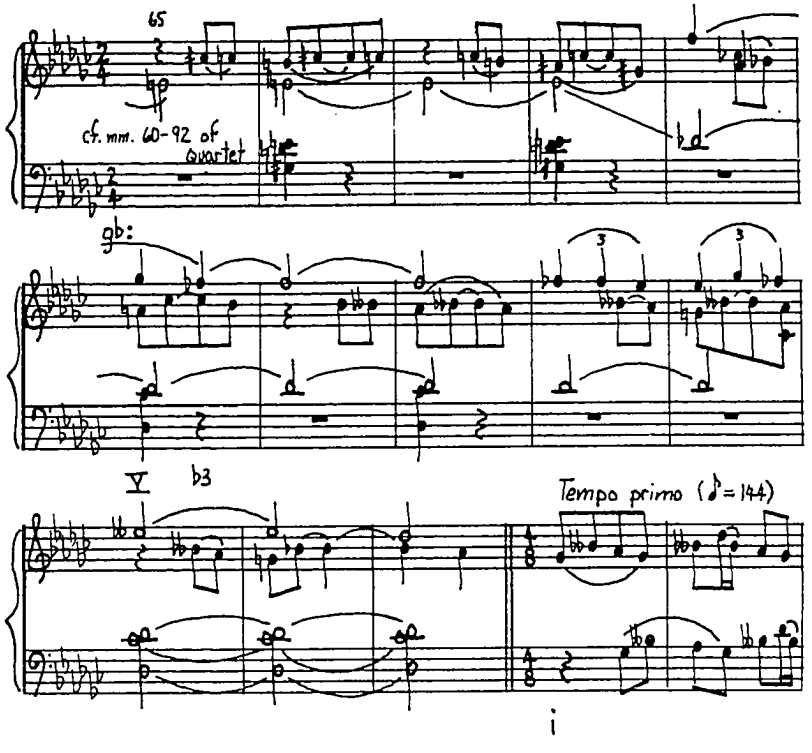
The last example comes from the third movement of the *First Quartet* (Example 3-5). The movement begins in the key of G-flat minor. Although the music quickly moves away from this key area, G-flat minor returns for the final eleven measures, making it the perceived tonic of the movement. Ten measures of dominant harmony precede the return of the tonic in measure 93, as would be common in a more traditional piece. The dominant harmony also appears a few measures earlier (measures 73-74, respelled enharmonically). The two dominant areas are separated by a section in D-natural major (measures 77-78), plus a transitional section that leads back to D-flat major.

Example 3-5 *First String Quartet*/III, mm. 72-96



The dominant harmony is briefly shifted up a semitone then brought back to its original pitch level. The D-natural tonal area can simply be seen as flat-VI (enharmonically respelled), which returns to V. But we also have to consider the passage in light of Janáček's style. We know that common harmonic motions were not so common in his music, and we also know that the semitone shift was one of his standard compositional devices. An earlier draft of the music shows that the very passage under discussion was a later addition (part of the movement appears in Example 3-6).[6] The earlier version retains the D-flat from measure 69 until the return of the tonic in measure 78.

Example 3-6 Earlier version of the *First Quartet*/III



[6]This version is discussed in more detail in a larger study of the *First Quartet's* history by Paul Wingfield, "Janáček's 'Lost' Kreutzer Sonata," *Journal of the Royal Musical Association* 112/2 (October 1987), 229-256.

Of course, the semitone shift is not a feature unique to the music of Janáček. The major/minor shift is a standard expressive device (though perhaps more frequent in Czech music). The Neapolitan chord is a type of semitone shift and has been used for centuries. Numerous examples can be found in Beethoven; see for example the opening measures of the "Appassionata" piano sonata, or the opening measures of the Op. 59, No. 2, and Op. 95 string quartets. But in Beethoven the shift is typically part of a I-bII-V motion, a functional progression. Non-Neapolitan semitone shifts appear in some late Romantic works, for example the last movement of Bruckner's *Ninth Symphony*, measures 17ff, or the first movement of Mahler's *Das Lied von der Erde*, measures 40-46 (also compare measures 53ff and measures 153ff). These examples are less functional than those of Beethoven; they relate to Janáček's music better. However they are not part of musical styles that frequently feature static blocks. The semitone shift is an important part of Janáček's technique and awareness of it throws light on numerous puzzling passages. Understanding such passages as shifts within the main harmony may help to identify a simpler background harmonic structure.

Fifths-Series/Diatonic Collections

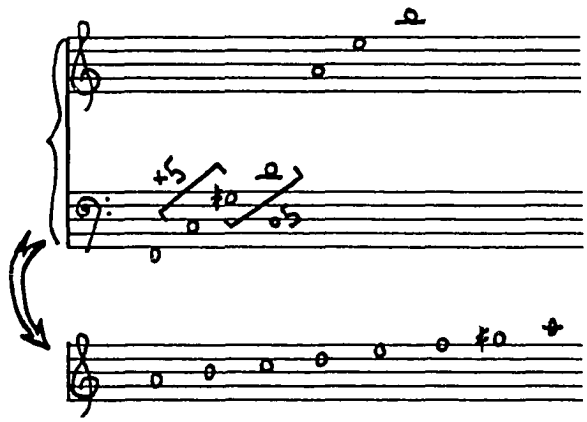
The fifths-series and the diatonic collection are closely related: a seven-note segment of the fifths-series contains the pcs of a diatonic collection.[7] Like the music of many of his contemporaries, Janáček's music derives much of its logic from the relationship of these two concepts.[8] Invoking the concept of semitone

[7]For convenience I use the terms fifths-series for both the circle of fifths and the circle of fourths; the two, of course, generate the same pcs. Strictly speaking, Janáček uses both--perhaps the fourths even more often.

[8]For discussion of related techniques in the music of Janáček's contemporaries see Joel Lester, *Analytical Approaches to Twentieth-Century Music* (New York: Norton & Norton, 1989), pp. 146-72, and Joseph Straus, *Introduction to Post-Tonal Theory* (Englewood Cliffs: Prentice Hall, 1990), pp. 89-108.

shift substantially increases the applicability of fifths-series/diatonic collections in analysis. The shift effects two related modifications of basic terminology: 1) "diatonic" includes " altered diatonic"--it would, for example, include the harmonic minor pitch collection; and similarly 2) a fifths-series does not need to contain exclusively perfect fifths--diminished and augmented fifths are possible. The two allowances are related in that altered fifths are required to produce an altered diatonic collection (Example 3-7). The modified terminology is justifiable because Janáček employs such collections frequently and treats them as closely-related variants of the standard versions.

Example 3-7 Altered fifths and an altered diatonic collection



Although the semitone shift creates the potential to generate a large number of scales/fifths-series, Janáček generally limits himself to the melodic and harmonic minors, the Lydian minor, and the whole-tone collection (as explained above). These augment the basic "white key" modes, the perfect-fifths series.

Segments of the fifths-cycle function both melodically and harmonically. They appear as motives, longer melodic constructs, chords, or pitch-class regions. Although these concepts are mostly self-explanatory, pitch-class regions require further clarification. Pitch-class regions (pc regions) have been defined as

> larger pc sets containing all the pcs in a given passage....Just as tonal scales are the source for many of the harmonies and melodies in a passage, pc regions are a resource for the more local pitch events in a passage.[9]

Since we are dealing here with mostly diatonic collections, the pc regions are similar to harmonic areas and keys of traditional tonality, but without the harmonic implications present in that system.

The shifting from one pc region to another is a vital operation as it represents the harmonic life of a piece and hence directly participates in the structure.

> The interaction of pc sets and the shifting of focus from one pc to another organize the lower levels, while changing pc regions brings with them new focal pitches or changing pitch collections. Often changes in pc regions occur in conjunction with changes of theme and the arrival in new sections, much as key changes in [traditionally] tonal music interact with and participate in creating the form of the composition.[10]

When viewed as a pc region the fifths-series provides a subtle and organic way to shift between pc regions. If a fifths-series of strictly perfect fifths continues beyond seven members it will automatically introduce a shift from one collection to another--it will establish a pc region a fifth away.

> [Diatonic] collections define distinct harmonic areas....With the change in collection, we have a sense of large-scale shift from one area to another. The change coincides with a change in centricity, creating a clear musical articulation.[11]

Janáček frequently works with a segment of the fifths-series, then adds further members of the cycle gradually to complete a diatonic collection.

> Even where the entire diatonic fifths-series is not a prominent entity, segments of it often delineate pc regions. Because of the close relation between the fifths-series and diatonic structures, such segments of the fifths-series easily establish pc regions.[12]

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[9]Lester, *Analytical Approaches*, p. 146.

[10]Ibid.

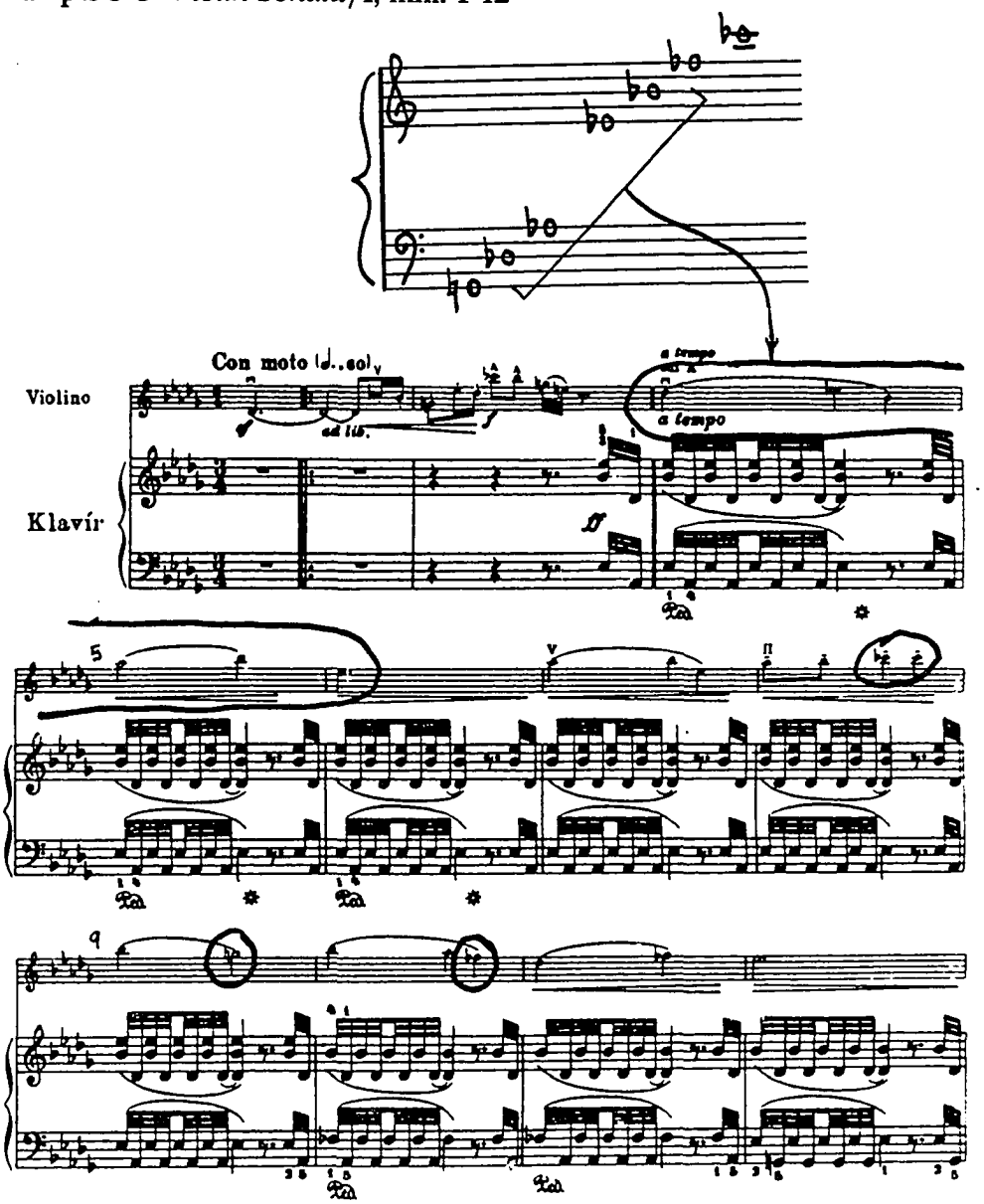
[11]Straus, *Post-Tonal Theory*, p. 95.

[12]Lester, *Analytical Approaches*, p. 149.

The following examples demonstrate the variety of use of the fifths-series in Janáček's music.

The main motive of the *Violin Sonata's* opening movement first enters in measures 3-4; it consists of the notes D-flat, E-flat, B-flat, A-flat (Example 3-8).

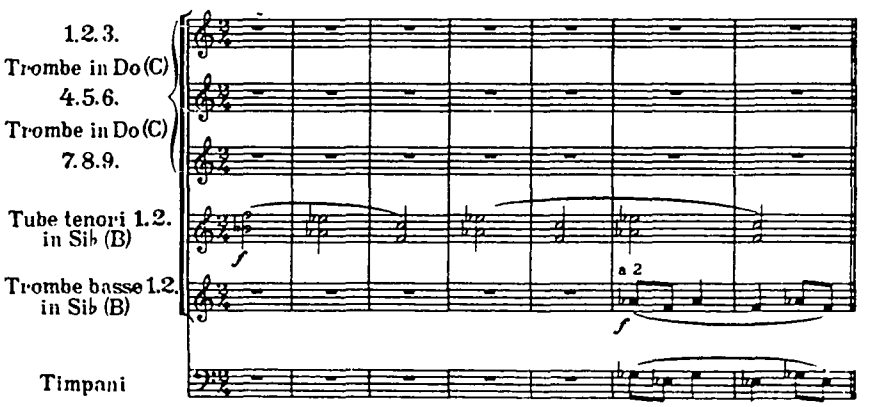
Example 3-8 *Violin Sonata*/I, mm. 1-12



The motive serves as the foundation for the remainder of the first movement. A reordering of the four pitches shows their origin in the fifths-series: D-flat, A-flat, E-flat, B-flat. The supporting harmony in the piano consists of the same four pcs. The continuation of the melody brings in the remaining three pcs to complete the A-flat harmonic minor collection: C-flat in measure 8, G-natural in measure 9, and F-flat in measure 10. The violin's opening fanfare introduces this same collection without the A-flat.

The *Sinfonietta* shows evidence of the fifths-series in the first two movements. The first movement opens with unaccompanied parallel fifths intoned by tenor tubas (Example 3-9). The total pitch content is the pentatonic collection G-flat, D-flat, A-flat, E-flat, B-flat (the black keys of the piano). The two melodic cells that the fifths outline, E-flat, D-flat, B-flat, and A-flat, G-flat, E-flat, are important in the remainder of the work.

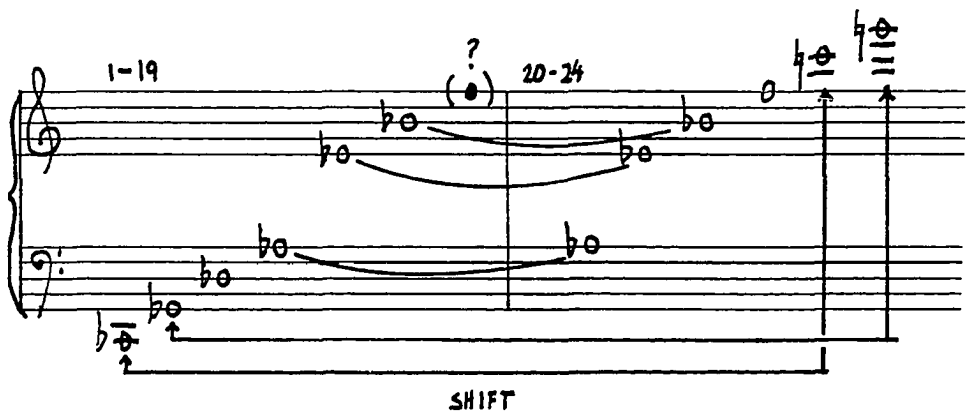
Example 3-9 *Sinfonietta*/I, mm. 1-7



The E-flat minor pentatonic collection accounts for all pitches used in the first fifteen measures. In measure 16 the next pitch in the cycle--C-flat--makes a brief

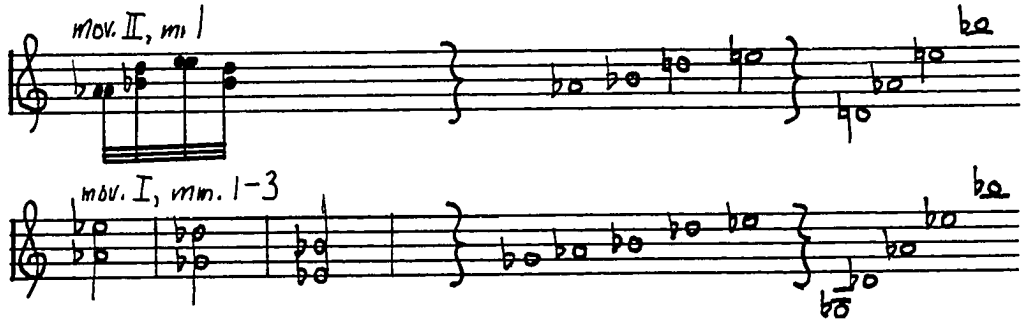
appearance (in the high trumpet part). The pc that will complete the diatonic collection is F. It arrives in measure 21 (trumpets 7, 8, 9), but by that time the D-flat has disappeared. In addition, C-flat and G-flat have been chromatically altered to C-natural and G-natural (semitone shift) and hence we hear an incomplete E-flat major diatonic collection. Note that the semitone shift of the two members can also be explained as a shift along the fifths-series:

Example 3-10 Semitone shift/fifths-series relationship



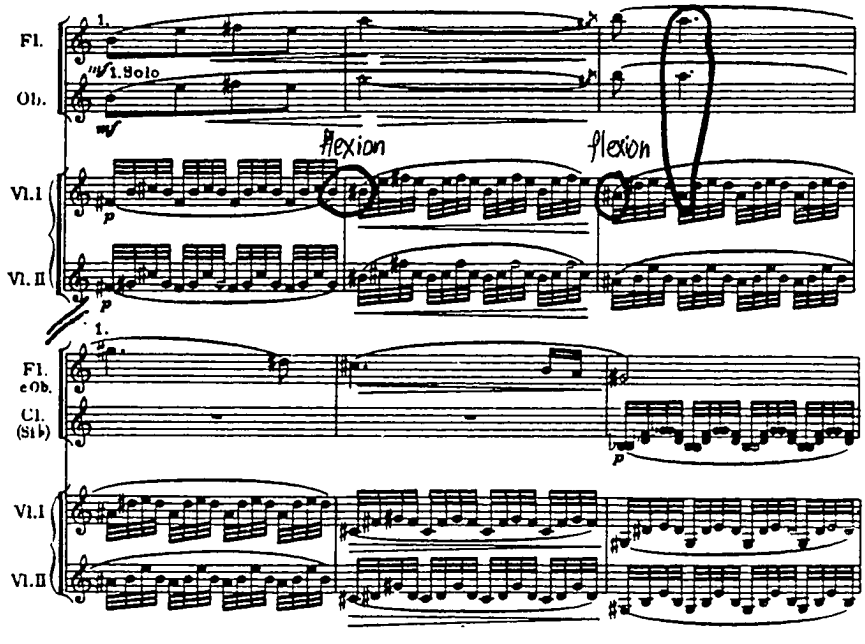
The opening measures of the *Sinfonietta's* second movement appear to be a complete contrast to the structural logic I have been discussing: they are based on the whole-tone collection. Let us however consider the motive heard in the clarinets. It consists of the notes A-flat, B-flat, D, and E--four of the five pitches which opened the first movement, with the D and E chromatically altered (Example 3-11).

Example 3-11 Comparison of pc content of movements I and II of the *Sinfonietta*



The hidden relationship to the first movement becomes more obvious further in the movement (measure 30, Example 3-12). The opening motive returns, now constructed from perfect intervals only: G-sharp, C-sharp, F-sharp, B.

Example 3-12 *Sinfonietta*/II, mm. 32-37

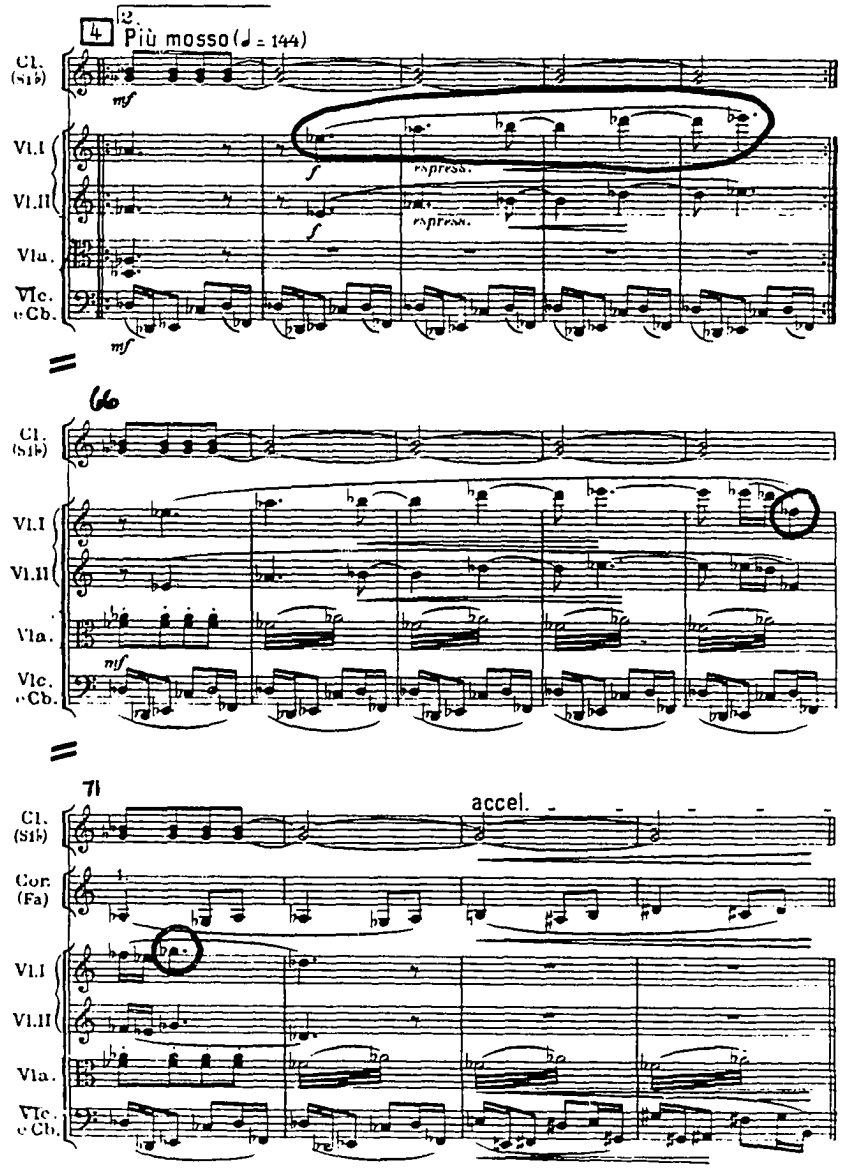


The motive functions as an ostinato or harmonic support. The melody above it is

directly related to the motive; it is also based on the fifths-series. In measures 30-31 it contains the segment F-sharp, B, E, A. Together with the ostinato seven members of the series appear in close proximity (with two flexions: B/B-sharp and A/A-sharp).

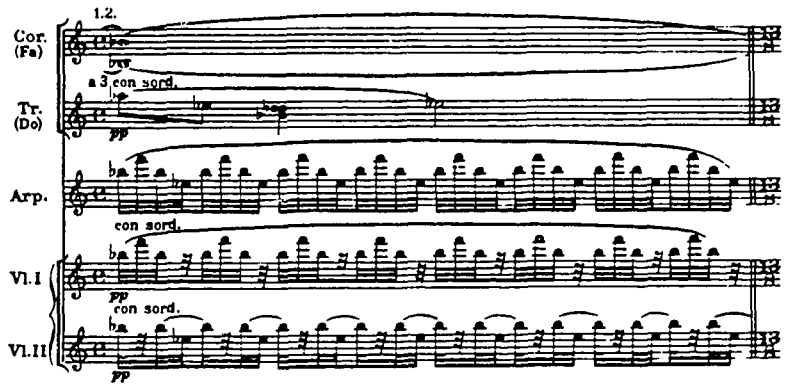
Later in the movement the series returns in a different setting (Example 3-13). At rehearsal number 4 the violins' melody contains the pitches B-flat, E-flat, A-flat, D-flat; these are the notes of the opening motive, now without the chromatic alteration (compare Example 3-11b). The repetition of the melody adds G-flat and F-flat. This does not quite complete the diatonic collection--C-flat is missing. That note, however, is part of the bass ostinato. As in Example 3-12, the music displays Janáček's favored (folk-influenced) texture: melody, pedal, ostinato. There are several rhythmic layers; a feature Janáček often discussed in his theoretical writings (see for example his description of *superposition* in Chapter 2). Of interest here is the triple/duple conflict between the melody and accompaniment. Note the symmetrical rhythms of the bass part.

Example 3-13 *Sinfonietta*/II, mm. 61-74



Toward the end of the movement (one measure before rehearsal 12) the following passage appears:

Example 3-14 *Sinfonietta*/II, m. 182

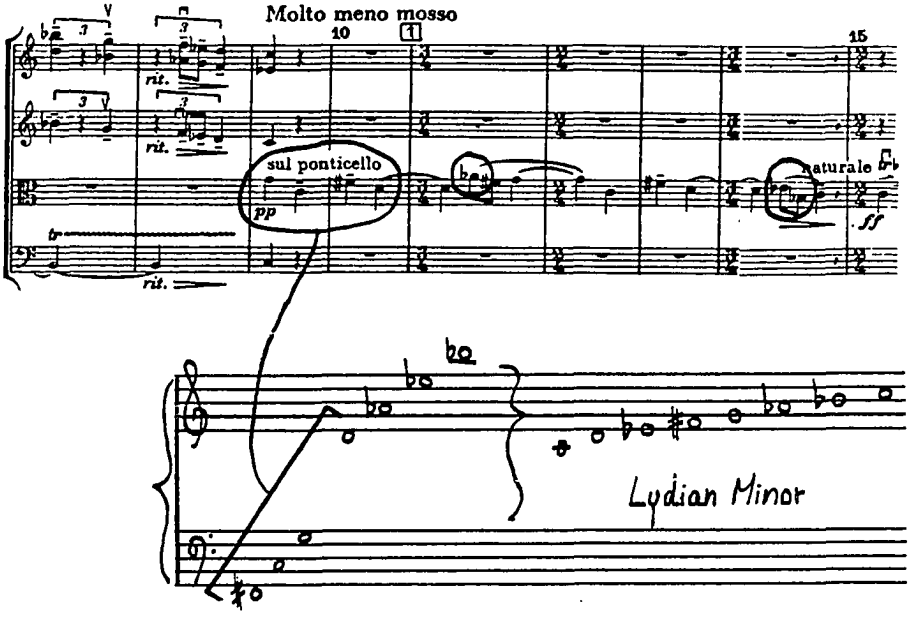


The trumpet melody features the same four fifths discussed earlier (those traceable to the first movement). The harp and violin ostinatos confirm the theory that the ultimate origin of the motivic notes lies in the fifths-series. The melody and the ostinato form the pentatonic collection D-flat, A-flat, E-flat, B-flat, F.

The main theme of the *Second Quartet* (as it appears in measures 9-15 also features the fifths-series; Example 3-15). Here one of the fifths is diminished to form the Lydian minor collection (minor third, raised fourth scale degrees). As in the second movement of the *Sinfonietta*, there are parts in this movement where this initial chromatic alteration is "corrected" (for example the ostinato beginning in measure 231), but as a motivic idea the diminished fifth remains important throughout the movement. The conclusion of the melody once again completes the diatonic collection. The first four notes in their fifth-ordering are F-sharp, C, G, D. The next note is again a diminished fifth in the cycle, A-flat. The notes E-

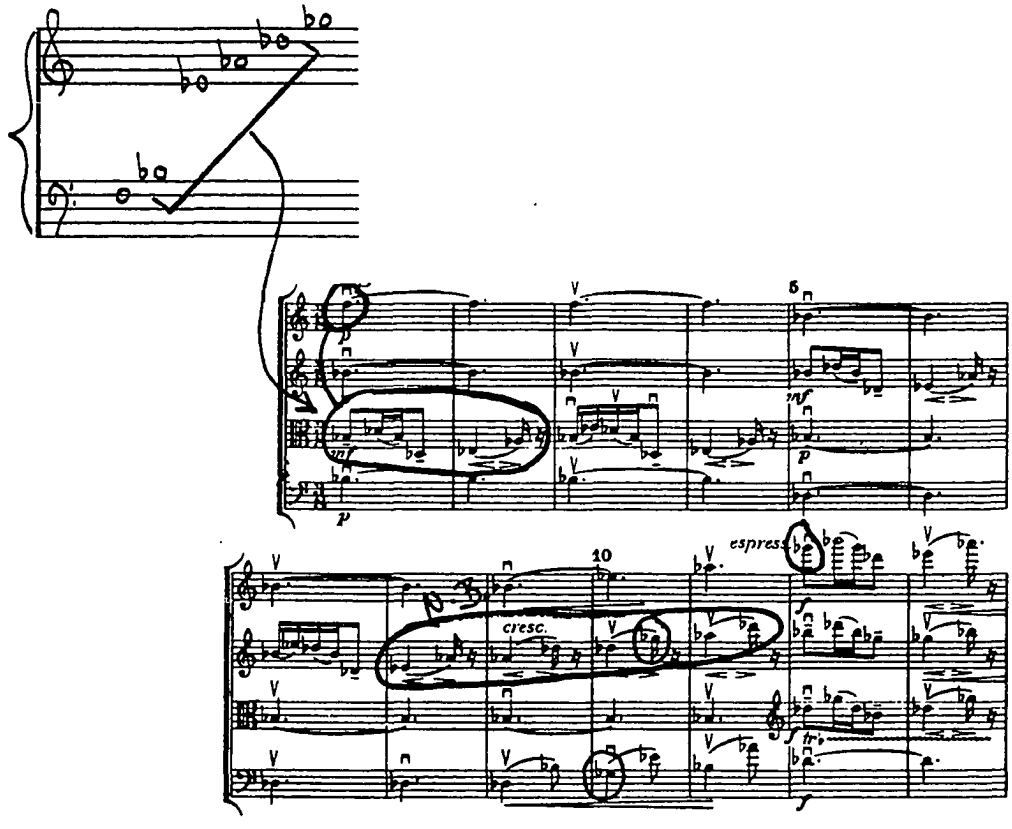
flat and B-flat appear in measure 14.

Example 3-15 *Second Quartet*/I, mm. 7-15



Example 3-16 shows the theme of the second movement. Once again, a rearrangement of the notes reveals part of the fifths-series. The theme contains four members of the series; the first violin adds F, the fifth member. In measure 12 the melody highlights G-flat, the sixth member (G-flat first enters in measure 10 in other parts). Measures 8-11 clearly outline a series of fourths, once again supporting the view that the notes of the theme may be rearranged to see their origin. In both the first and second movements ostinato patterns of fifths play an important role providing organic unity (see for example measures 45-92 of the second movement).

Example 3-16 *Second Quartet*/II, mm. 1-13



Motive

Janáček's use of the term "motive" is too broad for the analytical purposes of this study. In the subsequent analyses I employ the term for three related pitch concepts, the first most specific or concrete, the other two progressively more general or abstract. In the specific meaning a motive is an ordered collection of two or more pitches, associated with a specific rhythm and design. This is the standard understanding of the term, as explained in Chapter 2. In the second meaning a motive is an unordered collection of two to six pitch classes (pcs) which is usually presented at the opening of a piece and which subsequently returns in

original and varied forms to provide a unifying element within that piece.[13] The collection--pc set--may be stated horizontally or vertically, that is, function melodically or harmonically. If the collection is transposed or inverted it reaches the highest level of abstraction; in the third meaning a motive is a set-class, a group which may contain up to 24 pc sets. The three definitions of motive are differentiated by the progressive levels of abstraction. I use the same term for all three concepts since they essentially pertain to the same entity. The term *motivic complex* refers to a kind of master source for motives. A motivic complex is an unordered collection of three or more pcs from which two of more motives are derived. Conversely it may be seen as two or more motives joined together.[14] Motives are labeled with arbitrary letter names, for example "x" or "y." Rhythmic motives--Janáček's entimelets--are identified by a number, for example "entimelet 1," or just "1." Important specific versions of motives include the letter of the pitch configuration and the number of the associated entimelet, for example "x1." A motivic complex is labeled according to its constituent motives, for example "xy."

The following example illustrates the distinctions. The primary idea of the *Sinfonietta's* second movement was shown in Examples 3-12 and 3-13. Example 3-17 shows the same motive, first as the specific shape heard in the movement's closing measures (x1), then as the more general pc set (x, 015).

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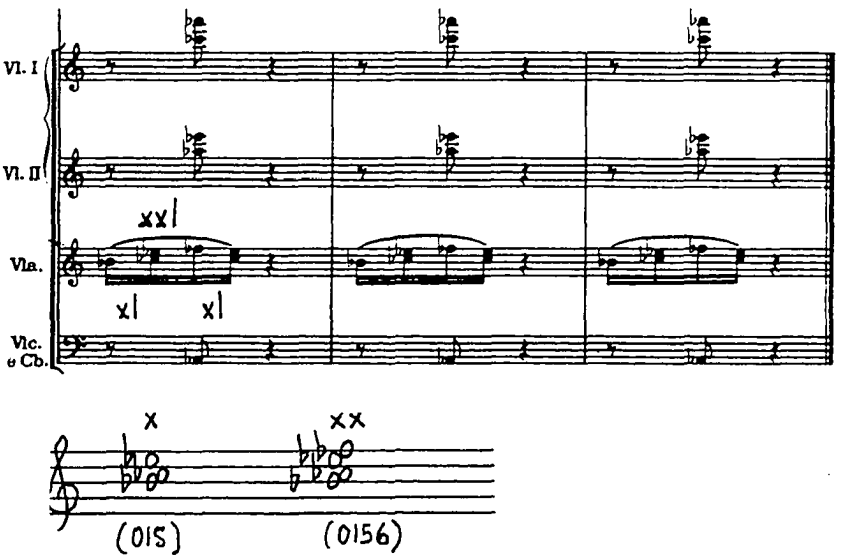
[13]A structural element this small is often described as a "cell." I have chosen to use the term "motive" to simplify later terminology and labeling. It also relates better to Janáček's terminology. "Variants" are discussed below.

[14]Conceptually a motivic complex relates to Janáček's *differentiation* (see Chapter 2). Differentiation however refers to larger constructs (entire melodies); a motivic complex is a more atomic concept.

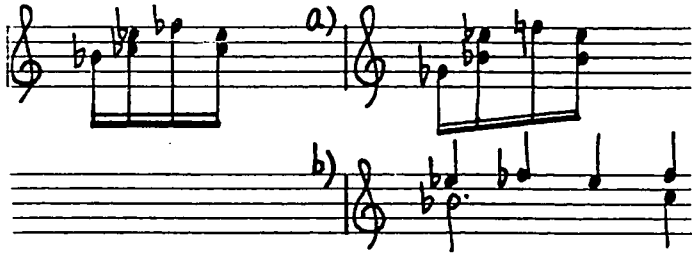
Example 3-17 *Sinfonietta/II*, mm. 201-203



The movement repeatedly combines x with its inversion (the most abstract form of the motive) for the characteristic ostinato patterns. The combination creates the motivic complex (xx, 0156).

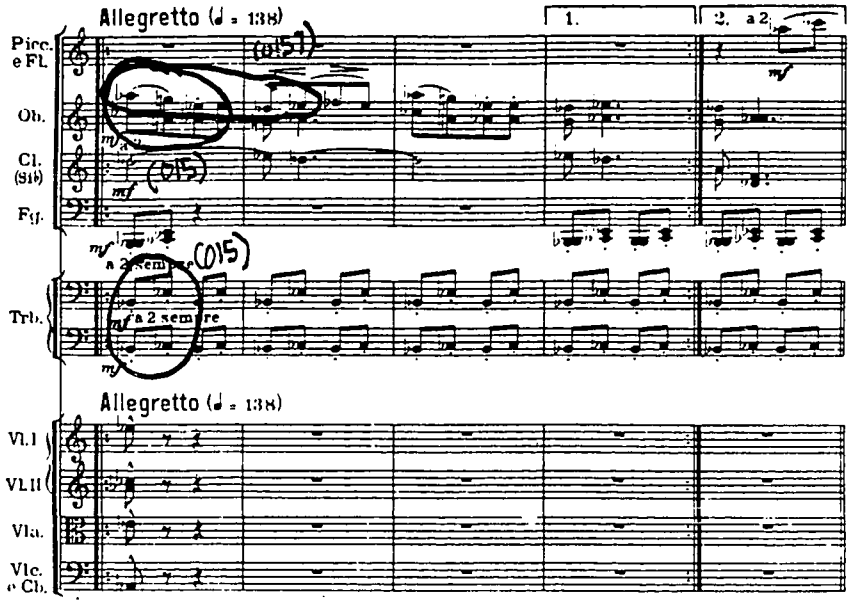
The primary features that distinguishes x from x1 (or xx from xx1) are rhythm and design. Interestingly, these play the most significant role in our immediate perception of a motive. A listener will likely feel a closer kinship between motives with similar rhythm and design but different pitches, than motives with same pitches but unrelated rhythm and design (compare Examples 3-18a and 3-18b).

Example 3-18 Motivic similarity



However, focus on those features detracts from possibly more significant relationships of pitch structure. Consider Example 3-19, measures 5-9 of the same movement.

Example 3-19 *Sinfonietta II*, mm. 5-9



These measures do not contain the characteristic rhythmic motive of Example 3-17 and hence may seem unrelated to main motive.[15] By concentrating on the motive's tonal structure we discover that the trombone, bassoon, and first oboe parts are all based on motive x. In measure 1 the oboe melody is an inversion of the bass parts, echoing the mirror-like structure of xx. In measures 1 and 2 the oboe melody on its own presents xx in its first six notes (semitone shift of one member, set 0157). Hence consideration of the pitch structure extends our understanding of the piece beyond that gained by design/rhythmic analysis; the more abstract view of a motive has revealed more.

Most importantly, rhythm and design are surface phenomena; they do not enter into the deeper organization of the music. Elements that relate various structural levels must be rooted in the pitch structure. There is little doubt that aspects of rhythm and design are more obvious to the ear, especially on first hearing, but it is the deeper structures that provide overall coherence to the music. Because of Janáček's preference for short motivic ideas, non-functional harmony, and sectional structures, the means for larger coherence seem crucially important and yet most difficult to discern. Motivic pitch collections serve that purpose.

Motivic Types

Chapter 2 has shown that Janáček modelled his melodic ideas on real motives, sounds from everyday life. This unusual origin may lead one to expect rather unusual types. They are however quite common and consistent among his works. I have already pointed out that Janáček always "translated" the sounds he heard to the twelve available pcs of the Western musical system. Furthermore, we saw that frequently the motives carry tonal implications; they are less likely to be

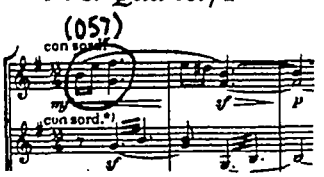
[15]Strictly speaking, the trombone eighth notes are an augmentation of the motivic entimelet, although this could be said of any regular rhythmic pattern.

atonal in nature. The interval of the perfect fourth--with its dominant/tonic suggestion--is a particular favorite. Motivic fifths-series segments appear repeatedly.

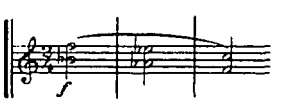
The most common types of motives in Janáček's music are--for lack of a better term--"hook" motives. "Hook" refers to the contour; the motive would produce a hook shape if the notes were connected with straight lines. In their melodic presentations the hooks are most often turned out; the intervals follow the same direction: ⌜ . A three-note hook motive is a combination of two intervals, one relatively small, one relatively large. The smaller interval is a minor or major second; the larger interval typically does not exceed a sixth. A four-note hook motive contains two intervals of the same size; the third interval is usually smaller. Example 3-20 shows such motives in the opening measures of three different movements.

Example 3-20 Janáček's hook motives

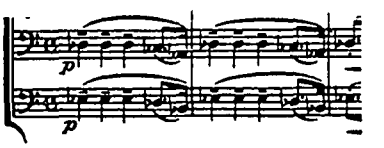
First Quartet/I



Sinfonietta/I



Mládí/II



The first (027) is the most common in Janáček's music, usually in the specific arrangement shown above. It appears in many diverse works; apart from the *First Quartet* it can be found in *Káťa Kabanová*, *Diary of One Who Disappeared*, the *Danube Symphony* and others. In addition to the hook shape it contains the perfect fourth and it is a segment of the fifths-cycle. Janáček may have been attracted to its longing quality, resulting from the suggestion of an unresolved ninth.

Motivic Variants

We learned from Janáček himself that his motives are flexible, transforming entities. Nevertheless, the instrumental music usually contains one principal form of a motive around which a piece revolves. It has a fixed intervallic content and is usually associated with a specific entimelet. I shall refer to this as the *primary form*. Since Janáček's music centers around specific tonics, there is always a fundamental transpositional level of a motive. This will be the *tonic form*. Hence in its most fundamental, home setting a motive is in its *primary, tonic form*--from here on the *pt form*. The motivic label will be underlined ("motive x" or "x1"). Variants are departures from the primary form. They are not assigned special labels since the crucial information is the existence of a relationship to the primary form.

A motive in its more specific form (such as one labeled "x1") contains two distinct components: pitch and rhythm. Most often they are found together throughout a composition, but they can also be separated and still retain a connection to the primary form. A change of one of the components creates variation. A change of both of the elements may create variation, but it can also produce complete contrast--that depends on the nature of the changes. The melodic aspect of a motive may be varied through one or more of the following:

1) pitch inversion
2) semitone shift (semitone displacement of one or more motivic members)
3) elaboration (addition of pitches)
4) contraction (omission of pitches)

Transposition does not alter the basic character of the motive and hence a transposed motive is not considered "varied." In elaboration the number of added pitches does not exceed the number of the original motivic members. Thus a motive consisting of three pitches may be varied through the addition of maximum three new pitches. There are cases, however, where a motive is the frame for a

longer passage and hence many new pitches appear between the original members. This possibility is quite distinct from the kind of variation under discussion. Contraction rarely involves more than one omitted member.

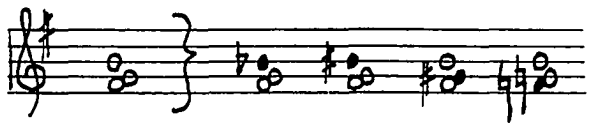
The rhythmic aspect of a motive may be varied through one or more of the following:

1) retrograde of original entimelet
2) proportionally equivalent augmentation or diminution of entire entimelet
3) augmentation or diminution of some of the motivic members
4) addition of rhythmic values (especially by division of existing ones)
5) omission of rhythmic values (especially by the union of existing ones)

A motive is considered a variant if it relates to the primary form through at least one of the criteria from either list. Of course some variants are closer than others. If the only connection to the primary form is a retrograde entimelet the variant status may be tenuous. Context is crucial. The relationship of the variant may be to either the primary form or to a variant already heard. In the latter case this can set up a transformational process that generates motivic constructs seemingly unrelated to the primary form.

A motive or motivic complex in more abstract form as a pc set (such as those labelled "x" or "xy") requires stricter criteria for variation. Due to the missing rhythmic element pitch structure must be related more specifically to the original. Since the sets are labeled in prime form, inversion is assumed. Omission of pitches and greater intervallic changes seriously disrupt the character of pc sets. Hence variation of pc sets occurs only through chromatic alteration, or elaboration (addition of pitches). Chromatic alteration is a semitone shift of one or more of the motivic members on the condition that at least one of the constituent intervals remains unaltered. Thus, for example, the motive F-sharp-G-B (an important motive in Janáček's *First Quartet*) has the following possible chromatic variants (Example 3-21):

Example 3-21 Variation through chromatic alteration



Chromatic alteration changes the makeup of the original pc set, and by definition the intervallic structure as well. Nevertheless, a perceptible relationship to the original set remains. Chromatic alteration is standard in tonal works under specific circumstances: major becomes minor and vice versa. Interval sizes of motivic members are commonly altered in this manner to suit the underlying harmony (for example, diatonic sequences or tonal answers of fugues). Atonal works are less governed by an established system and hence the operation is less restricted. Nevertheless, set theory has also shown the opposite: a new interval set may have a different function in the piece.[16] Thus the usefulness of the operation in analysis of atonal works may be questionable.

Justification for accepting the operation in the music of Janáček is not difficult to find: "I know very well that the melodic material in my work changes according to the circumstances under which it is used."[17] The Czech musicologist Antonín Sychra restates Janáček's observation that human utterances change intonation according to circumstances under which they appear, then adds: "It is obvious that with this kind of approach we can hardly expect that a composer would be able to preserve strict intervallic structure in his thematic work."[18]

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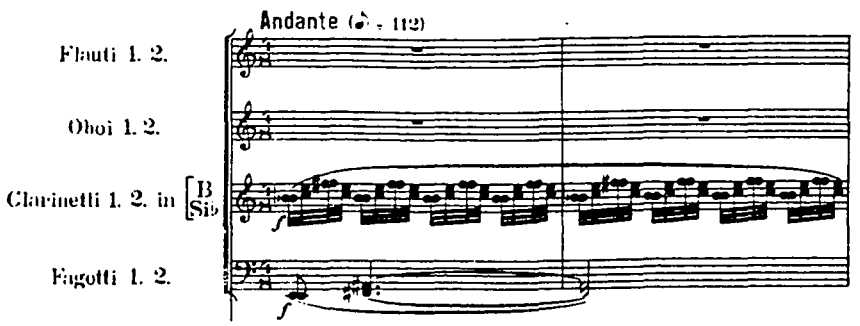
[16]One example is Schoenberg's *Piano Piece* Op. 11/1. The first three pitches measures 1-2 and 9-10 form sets (014) and (026) respectively, and yet most listeners will hear the same motive. In this case phrasing, contour, and rhythm override the intervallic differences. Nevertheless, exact interval sets also have important and separate roles in the piece.

[17]Janáček's admission quoted in Chapter 2.

[18]Sychra, "K Janáčkově tematické práci," p. 5.

An example of chromatic alteration can be seen in the second movement of the *Sinfonietta*. We have already encountered the pt form of the main motivic complex in Example 3-17. The movement is in the key of A-flat minor; the motivic complex is set (0156): B-flat, C-flat, E-flat, F-flat (the constituent motives are two forms of (015). The complex however makes its first appearance in the opening measures, which are harmonically based on the whole-tone scale (Example 3-22).

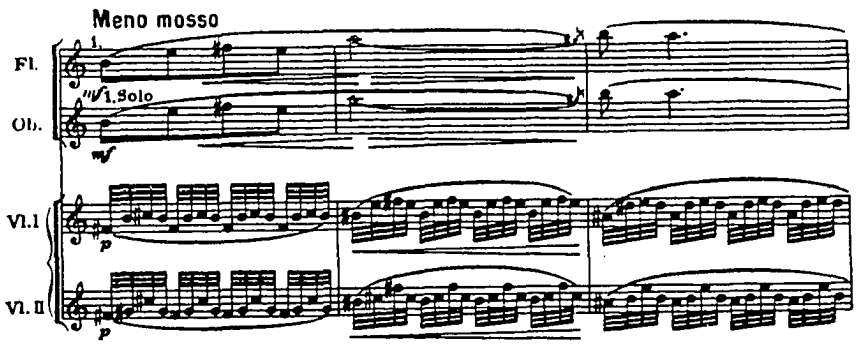
Example 3-22 *Sinfonietta*/II, mm. 1-2



The complex easily adapts to the whole-tone environment through transposition and chromatic alteration. The minor seconds expand to major seconds, the fourths are augmented--the major third remains; it is now set (0268).

Later in the movement (measures 30ff) the motivic complex appears in yet another harmonic context, one suggesting E major (Example 3-23). Here the minor seconds become major, the major third becomes minor--the two fourths remain perfect; it is set (0257). Even though in set-theoretic terms we are dealing with three different sets, there is a clear, definable relationship among them that allows us to treat them as variants of one basic entity.

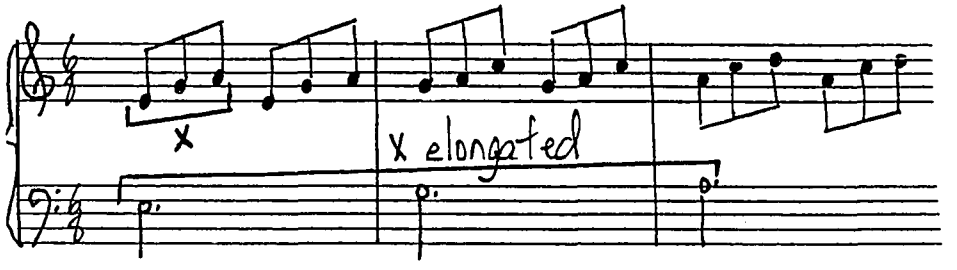
Example 3-23 *Sinfonietta*/II, mm. 32-34



Motives at deeper structural levels

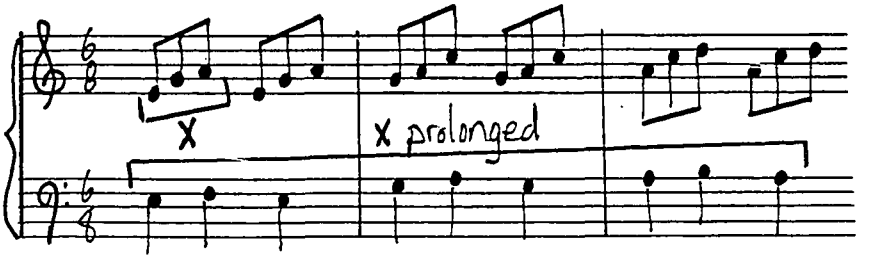
The demonstration of the structural principles of Janáček's music requires exploration of deeper structural levels, musical events that lie beyond the local, immediately perceptible ones. The deeper levels represent the underlying logic that organizes the musical surface. They can be discussed in terms of **elongation, prolongation, or association.** All three terms refer to the enlargement of a smaller melodic entity. **Elongation** refers to those instances where a motive is expanded over several (or many) measures, with no intervening music. The motivic members either remain sounding throughout or are separated only by rests. The motive is in effect rhythmically augmented. Although it could be argued that this is the musical surface, it is deeper than the short melodic or ostinato statements of the motive that may be occurring in the course of the larger statement. Example 3-24 shows a simple, abstract example. Both the treble ostinato and the bass present the same motive x, but in the latter it is elongated.

Example 3-24 Elongation



Prolongation is related to elongation, however in this case a given element does not remain present at all times; it is embellished with other notes. According to Joseph Straus, "It is important not to confuse prolongation with contextual reinforcement or repetition. Prolongation exists precisely when the prolonged object is not literally present."[19] The following example shows a similar hypothetical passage as Example 3-24, but now displaying prolongation. In the bass the members of motive x are prolonged through neighboring motions.

Example 3-25 Prolongation



Prolongation is strictest of the three concepts; it cannot be easily applied in the analysis of much twentieth-century music, particularly non-tonal music.

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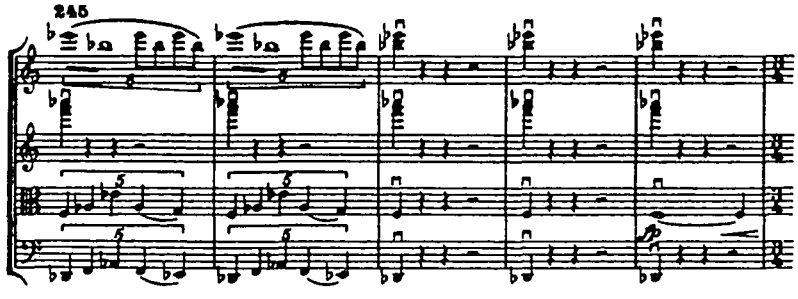
[19]Joseph Straus, "The Problem of Prolongation in Post-Tonal Music," *Journal of Music Theory* 31/1 (1987), 2.

Prolongation is only applicable under the following conditions:[20]

1) The music must distinguish between consonance and dissonance. There must be a pitch-defined basis for determining the relative importance of musical events. Consonant events belong to deeper levels than the dissonant ones that prolong them. Janáček's music makes the distinction, with, however, freer treatment of dissonance. As in the music of many post-Romantic and early twentieth-century composers, notes which in traditional harmony need special treatment and resolution frequently behave as chord members. In Janáček they are practically always related to another chord member by the interval of a fifth, or its inversion, the fourth. It is common to find chords with the added second and/or the added sixth (Example 3-26).[21] Likewise, it is not unusual to find quartal harmonies (see for instance the opening of the *Violin Sonata*, Example 3-8 earlier in this chapter).

Example 3-26 *Second String Quartet*/I, mm. 245-49



Although traditionally dissonant notes are treated as consonances, we may still speak of a hierarchy of dissonance: the added second is more dissonant than the

[20]The ensuing discussion is based on pp. 2-6 of Joseph Straus's article cited above.

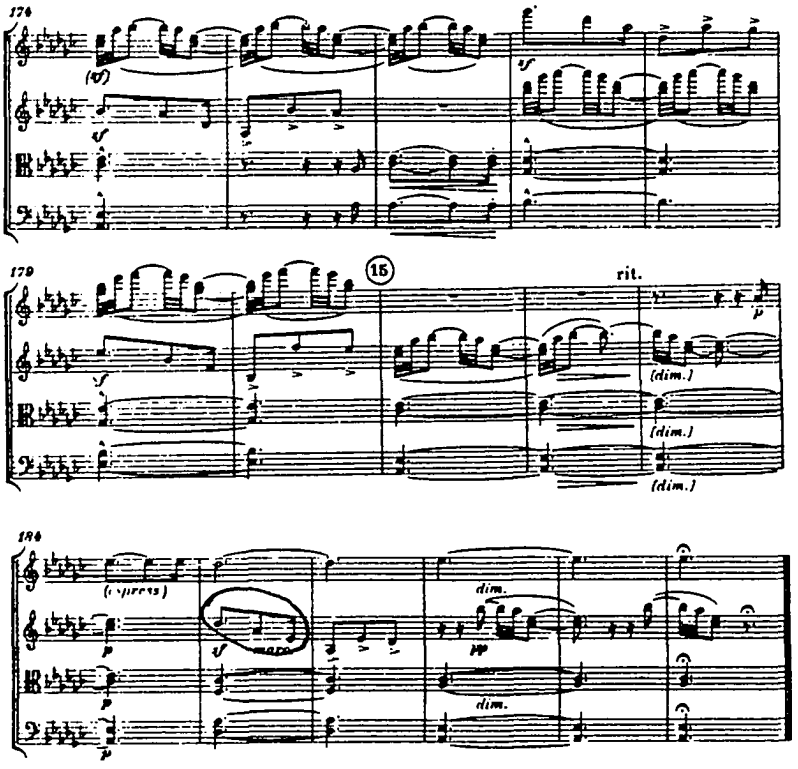
[21]Janáček's own term for the addition of tones to a triadic core (both simultaneous and successive) was *zhuštování* [thickening].

fifth, and a chromatic note is more dissonant than the diatonic dissonance.

2) The music must contain a consistent hierarchy of consonant harmonies. Analysis of traditionally tonal works views the tonic structurally most important, followed by the dominant, pre-dominant, passing and neighboring harmonies. Since Janáček's harmony is frequently non-functional, the hierarchy may be simplified to the tonic followed equally by all others. Only in some cases can the dominant be considered a secondary focal point. The characteristic results partly from the modal aspect of Janáček's music; the relative importance of consonant harmonies is a common dilemma in modal idioms. Particularly problematic are fluctuating modes and modes with a minor dominant. It may be impossible to establish proper structural weight unless other factors are considered (context, melody, etc.).

Example 3-27 (the closing measures of the *First Quartet*) shows an instance where such a problem may arise. The tonic of the movement is A-flat minor, but there is no leading tone to confirm this in a traditional way. Janáček is using the Aeolian mode, fluctuating between E-flat minor, A-flat minor, and D-flat minor harmonies (which probably reflect the melodic fourths, especially measure 185). Out of context the relationship of these harmonies is ambiguous; the context makes it clear that A-flat is the center which the other harmonies elaborate.

Example 3-27 *First Quartet*, mm. 174-89



3) The music must show consistent relationships between tones of greater and lesser structural weight. Traditionally a tone may be prolonged thorough embellishment via the passing tone, neighboring tone, or an arpeggiation through some triadic harmony. The embellishing tone carries less structural weight than the primary tone. Janáček's musical language grew out of the standard tonal syntax and despite modifications retained many of its properties. Passing, neighboring, and arpeggiating embellishing motions are all standard in the music. The primary departures from norms are non-triadic arpeggiations. As noted above Janáček's consonances extend beyond thirds and the triad and consequently their arpeggiations may appear non-traditional. Their embellishing function remains the same.

The lack of functional harmony and traditional contrapuntal structures in Janáček's music somewhat reduces the usefulness of the concept of prolongation; nevertheless, it is still an important aspect of his musical language. The subsequent analyses utilize it frequently. Janáček's freer treatment of dissonance suggests the possibility of the more controversial concept of "dissonant prolongation." Indeed, there are passages that seem to pertain to this idea. I shall return to it in connection with a specific example, the first movement of *Mládí* (Chapter 6).

In addition to elongation and prolongation, relationships based on **association** may also appear. Association is not dependent on any traditional harmonic or contrapuntal rules and hence is most often applicable to twentieth-century music. An element is presented in the course of many measures where its members are associated only by factors such as register, instrumentation, or design. There are no definable contrapuntal or harmonic connections. Although not as powerful as the other relationships, such associations are important in the shaping of Janáček's music. An example will be seen presently.

Motivic Functions

Motives appear in Janáček's music in four main ways. Most common is also the most traditional: as components of the melodic line.[22] The melody may be primary or an inner part. The motives may be apparent on the musical surface or in the deeper organization.

The second common use of motives is as the basis of an accompanying harmony or ostinato. This we saw earlier in Examples 3-12 and 3-19. It is not unusual for the harmony or ostinato to accompany a larger melodic statement of

[22]Janáček's concept of "differentiation" seems appropriate.

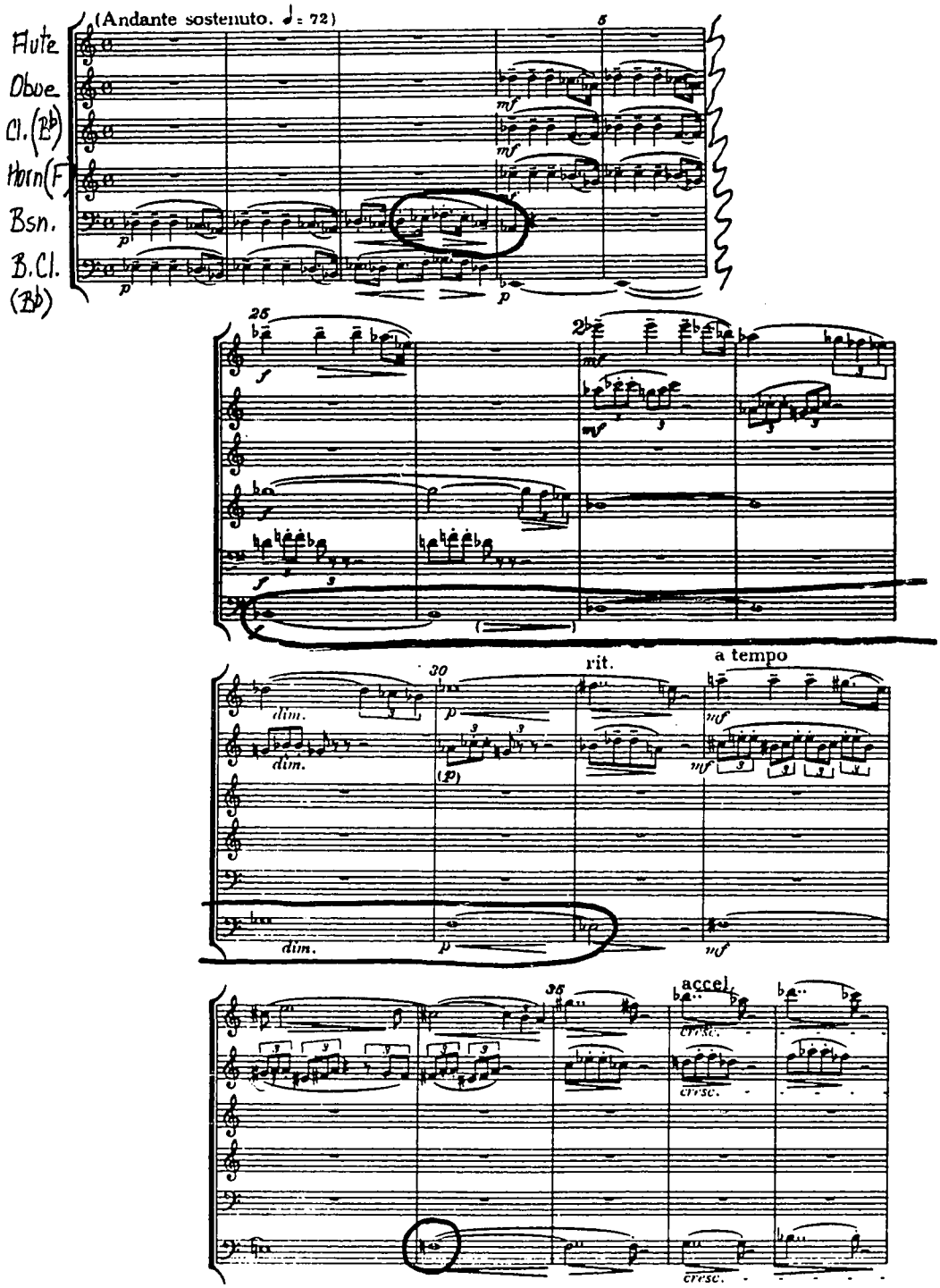
the same motive. The melody and the ostinato may contain the same pcs or they may be variants. Janáček himself referred to such concurrent motivic statements as "bedding"--the ostinato creates a sound plane ("bed") in which the melody rests.[23]

The third use of motives is in the bass line. It is here that Janáček's music makes a noticeable departure from more conventional compositions. Traditionally bass motions are governed by established harmonic and contrapuntal patterns. By employing motives as the bass Janáček partly or fully relinquishes such patterns. Even in instances where the motive resembles a standard pattern we do not feel that the bass was generated by harmonic and contrapuntal procedures, but rather was a "given" even before the piece began.

Example 3-28 from the second movement of *Mládí* shows a motivic bass line. The motive in question first appears as the culmination of the opening melodic statement in the bassoon and bass clarinet, then in measure 6 in the oboe (Example 3-28a). Beginning in measure 25 the same motive appears in the bass clarinet in retrograde at the same transpositional level, elongated over seven measures (Example 3-28b). One member of the motive, the E-flat, is omitted (it "should" appear in measure 29), but it is actually "saved" for measure 35, where it has a quasi-dominant function.

[23]It is interesting to note the similarity to the Schenkerian idea of motivic "nesting;" see Charles Burkhart, "Schenker's 'Motivic Parallelisms'," *Journal of Music Theory* 22/2 (Fall 1978), 145-75.

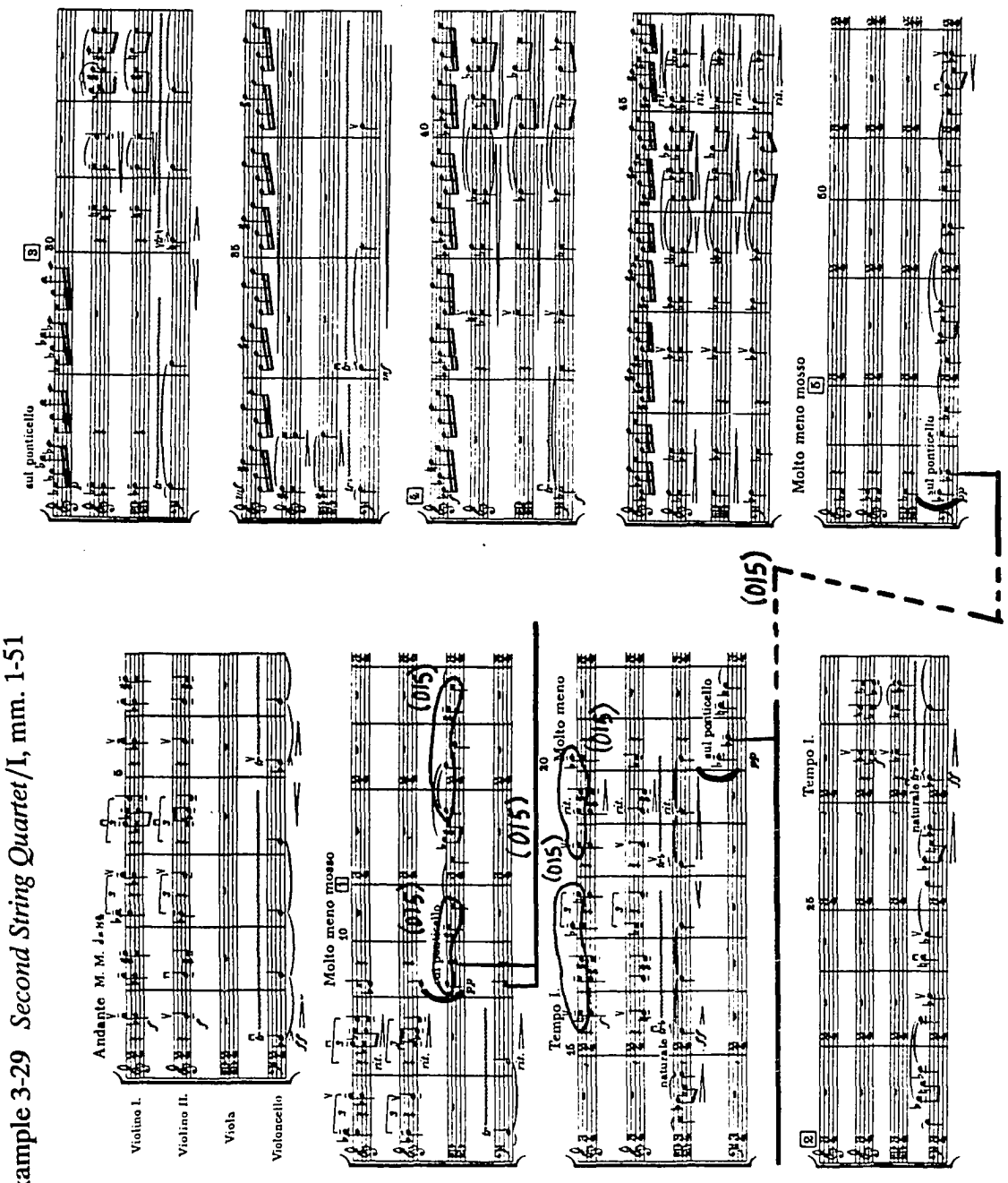
Example 3-28 *Mládí*/II, mm. 1-5 and mm. 25-38



Finally, a motive may function as a pattern for transpositional activity; that is, the transpositional path of a given passage is along the outlines of an important motive.. Example 3-29, the opening of Janáček's *Second Quartet*, illustrates. The movement is centered on D-flat; the main motive is (015). The motive forms an important part of the *sul ponticello* melody, which appears three times (measures 9-14, 20-25, and 46-51).[24] Each of the three statements is at a different transpositional level: C minor, A-flat minor, and D-flat minor, respectively (T11, T7, T0). As an unordered interval set the three key centers represent the same motive, (015). The order of presentation Janáček chooses allows a gradual approach to the tonic, from vii to v to i. Note, however, that this is not traditional dominant preparation, as the three statements are separated by intervening material that suggests other tonalities and all statements are in the minor mode. We never hear a true dominant chord, with the leading tone. The transpositional path of the three melodic statements thus stands out as a crucial structural operation. The three motivic members are related by association.

[24]Note that a variant of the motive first appeared in measures 1-3. Linearly we have those exact intervals (-1, +4), taken as a pc set the motive is chromatically altered into (014). In the repeat of this material in measures 15-17 the linear presentation is chromatically altered (-1, +5), while the pc set remains (015), albeit transposed.

Example 3-29 *Second String Quartet*/I, mm. 1-51



Six-Four Chords

In traditional harmony six-four inversions of triads have fairly basic established functions, either cadential, passing, or neighboring. They are practically always unstable harmonic elements. Assuming that Janáček's six-four chords will fit into one of the standard categories may bring about difficulties, since he, like other late nineteenth-century composers, often uses the inversion as a stable, consonant sonority. A long-held six-four chord may eventually resolve as a suspension to a five-three inversion, but even more often it does not. John Tyrrell has mentioned the "gentle tension of six-four chords;" they certainly add a degree of ambiguity to the music that may be felt as tension.[25] A possible explanation for this characteristic of Janáček's music could be his preference for the interval of the perfect fourth. Many of his motivic ideas emphasize the fourth; we have seen the wide use of the fifths-/fourths-series. In six-four chords the fourth stands out as the interval above the bass. Another possible explanation is that in this inversion the bass tends to stand more apart from the remainder of the harmony, a desirable trait in cases where the bass outlines an important motive.

The aspects of Janáček's musical language I have examined in this chapter cannot be considered a comprehensive explanation of his technique; they are a beginning for orientation in the music. Particularly important are the effects of motives on larger structures as well as the non-functionality of various functional-appearing constructs. It cannot be automatically assumed that conventional elements behave in conventional ways or imply conventional consequences. For further clarification of Janáček's approach to musical structure I now examine four movements in greater detail.

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[25]John Tyrrell, "Janáček," p. 28.

CHAPTER 4

First String Quartet: First Movement

The *First String Quartet* dates from 1923. It has long been known, however, that the work had its origins as a *Piano Trio* (composed 1908, revised 1909). The Trio is now lost, but we know that like the Quartet it was inspired by Tolstoy's short novel *The Kreutzer Sonata*. According to Janáček he used "some of the ideas" from the Trio when composing the Quartet.[1] Recent research indicates that approximately one half of the Quartet belonged to the earlier work and did not appear to undergo major revisions for the quartet setting. Based on historical evidence it appears that movements one and three of the Quartet were originally part of the Trio, while movements two and four were composed later, probably 1923. The chronological grouping of movements one/three and two/four also appears to be supported by the music itself. Harmonically, both movements one and three are more traditional (importantly, both rely more on the structural dominant), and they show a similarity in the choice of keys (the first three key areas of the first movement are E minor, F-sharp minor, B minor, the first three key areas of the third movement are F-sharp (G-flat) minor, B minor, E minor). Movements two and four are both in the key of A-flat minor, a key Janáček favored more and more in his later works.

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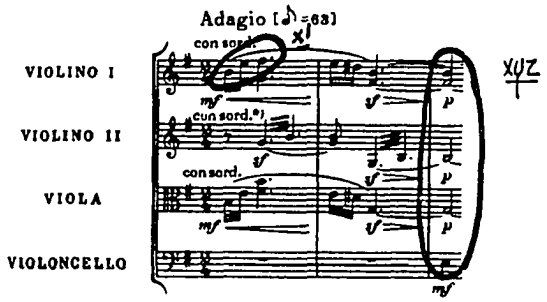
[1]The relationship of the Quartet and the lost Trio is examined in detail by Paul Wingfield in "Janáček's 'Lost' Kreutzer Sonata," *Journal of the Royal Musical Association* 112/2 (October 1987), 229-256.

Motives

There is an overall unity among the four movements that results from the use of similar motivic material. The opening notes of the first movement present a dramatic statement of the Quartet's main melodic idea, motive x1:

Example 4-1 Primary motive of the *First Quartet*/I, mm. 1-3



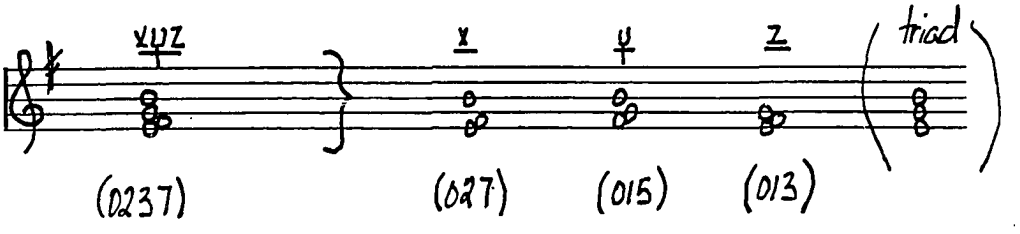
Vogel, who notes the conspicuous similarity to the "sigh of the Volga" motive in Janáček's opera *Káťa Kabanová*, unhesitatingly labels it the "theme of life and death, of the heroine's tragic desire."[2] However, the brief melodic figure represents more than a programmatic allusion; it contains the main structural material for the remainder of the movement and much of the Quartet. The x1 motive is part of the xyz motivic complex, the basic motivic source of the work. The complex represents all pcs heard in the first measure; it is heard as a simultaneity on the downbeat of measure 3 (see again Example 4-1).

The themes of all four movements incorporate the motives of xyz. The primary form of the complex is a minor triad with an added second/ninth (Example 4-2). It may also be described as a juxtaposition of a minor triad and a three-note segment of the fifths-cycle. The four-note complex contains four distinct trichords, three of which function motivically (x, y, and z). In each of the Quartet's movements one or more of the motives appear at the musical surface

[2]Vogel, *A Biography*, p. 292.

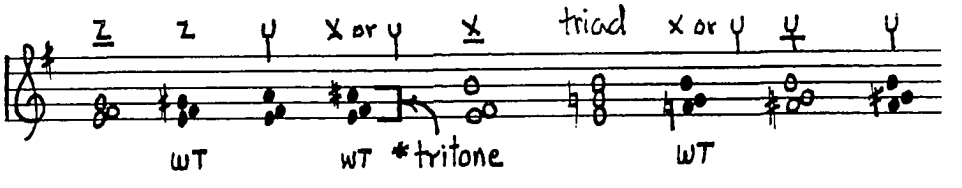
and at deeper structural levels. Motive x (027) is a segment of the fifth-cycle and thereby inextricably connected to some of Janáček's basic operations. It usually remains in the primary form. Motive y (015) contains the chordal third and thus varies with mode changes. Its most common variant is (025), the "major" equivalent. Motive z (013) likewise involves the third and tends to vary. Motives x and y appear throughout the Quartet. Motive z appears in the first movement only peripherally, but becomes more important in the second and third as an allusion to Beethoven's *"Kreutzer" Sonata*. The triad does not function motivically, although it is of course an important harmonic entity.

Example 4-2 Motivic complex of the *First Quartet*

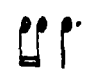
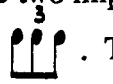


All three motives are hook-shaped (if presented linearly) and through compound chromatic alteration could be seen as variants of each other (Example 4-3). This similarity gives the work a great sense of unity and economy of material. The motives however do lead separate lives in the work and hence call for differentiating labels.

Example 4-3 Relationship of motives x, y, and z



Through chromatic alteration all three motives become subsets of the whole-tone collection (see "WT" in Example 4-3). Motives x and y alter into set (026), motive z into (024). Whole-tone elements are important in the movement; although not in control of the overall architecture they do provide part of its character. Whole-tone passages are associated either with transition or developmental areas. Of particular significance in the first movement is the tritone E/A-sharp (and its enharmonic equivalents), the frame of the altered x motive. Repeatedly those two pitches are juxtaposed, either melodically or harmonically. In subsequent analyses I draw attention to that specific tritone with the label "t*" ("tritone of note"). Whole-tone elements are also noticeable in the second movement, less so in the third and fourth.

There are two important entimelets in the work: entimelet 1 -  , and entimelet 2 -  . They may be varied--most often proportionally augmented or diminished--but function as prominent unifying rhythmic characteristics.

Form of the first movement

The first movement is ingeniously constructed to make maximum use of motives x and y within a sonata form setting. The seemingly natural marriage of a motivic design and traditional form is one of the most remarkable features of the movement. Particularly striking is the enlargement of x over the course of the entire Exposition: E is the primary bass tone of the main theme, moves to F-sharp for the first subordinate theme, and to B for the second subordinate theme. While the motive carries important melodic and accompanimental functions, it also represents the structural foundation. Motive x parallels a traditional tonal pattern: in the key of E minor its members represent the tonic, supertonic, and dominant scale degrees (i-V/V-V). These scale steps appear frequently in sonata form

designs as harmonic pillars and goals. Janáček takes advantage of this relationship and creates an Exposition bass line that is both traditional and motivic. As is common in Janáček's sonata forms, the Development is relatively brief--more of an interjection between the Exposition and the Recapitulation. The Recapitulation is relatively straightforward, transposing the subordinate theme to the tonic.[3] The following chart summarizes the formal divisions.

	Key	Mm.
EXPOSITION		
Main theme	Em	1-45
Subordinate theme 1	B (F# bass)	46-56
2	B	57-71
DEVELOPMENT	(other)	72-85
RECAPITULATION		
Main theme	Em	86-132
Subordinate theme 1	E	133-148
2	E	149-161
Codetta	E	162-164

Despite the various sonata-form characteristics, the movement is not conventional; the form does not grow out of the standard tonal syntax. There are no balanced, symmetrical phrases, and few goal-oriented harmonic progressions. Instead, ostinatos and pedals abound, creating a succession of melodic/harmonic blocks. The sonata form is more of a mold into which Janáček's folk-influenced motivic language fits. I shall now examine the formal sections in greater detail, focussing on their motivic, structural, and rhythmic features. We shall see that the great economy of motivic material in the piece carries over to the structural

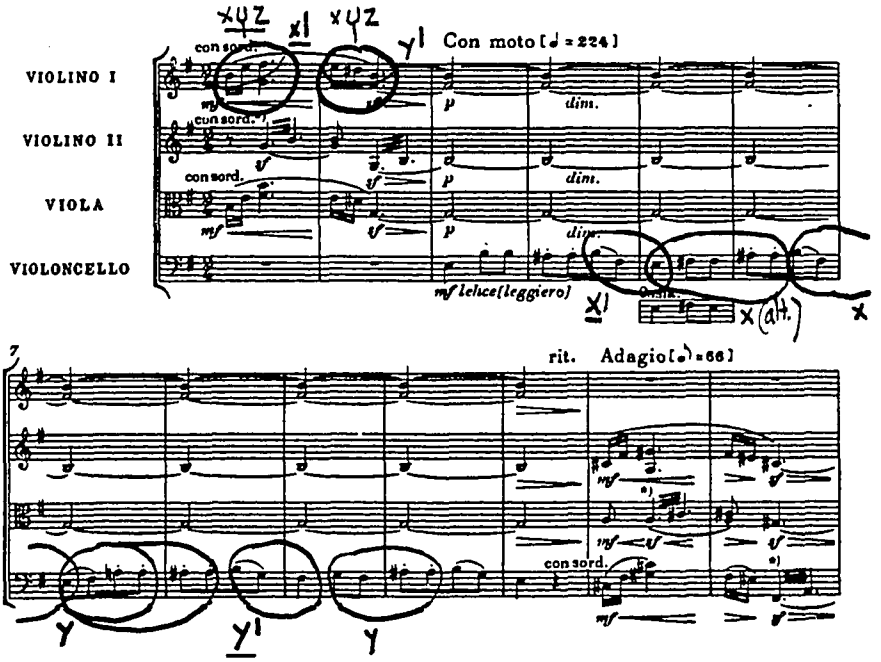
[3]For more on Janáček's sonata form see Miroslava Kaňková, "Sonátová forma v díle Leoše Janáčka" [Sonata Form in the Works of Leoš Janáček], *Opus musicum* 14/5 (1982), 135-40, and Václav Felix, "Příspěvek k poznání specifických rysů Janáčkova sonátového slohu (Analýza jeho Sonáty pro housle a klavír)" [A Contribution to the Recognition of Specific Characteristics of Janáček's Sonata Style (Analysis of his Violin Sonata)], *Živá hudba* 7 (1980), 127-44.

planning: the ideas of the Exposition's main theme group are also models for later events.

Exposition: Main theme group, measures 1-45

The movement begins with two contrasting melodic gestures: a two-measure idea in the first violin and viola (measures 1-2), and a much longer, folk-dance melody in the cello (measures 3-11, Example 4-4). Both are assembled from x and y motives.

Example 4-4 Exposition, mm. 1-10



I have already shown motive x1 in measure 1. Measure 2 echoes with motive y1 (inverted as E-D#-B). As measure 2 ends the y motive becomes a simultaneity that accompanies the cello melody (F#-G-B). In Janáček's terminology the motive is *subposed*.[4] Example 4-4 identifies the motives that

[4]See "The Process of Composition" in Chapter 2.

constitute the cello melody. Motive x appears in its pt form in measures 4-5 and 6-7, y in measures 8-9. The other motivic statements are transpositions or variants. In Janáček's terminology the melody displays *differentiation* of motives.[5]

The melody reiterates the pitch A-sharp at two-measure intervals. The note appears in different contexts: as a neighbor (measure 4), as an incomplete neighbor (measures 6 and 10), and as a passing tone (measure 8). A-natural appears only once (measure 7) and it is immediately followed by an A-sharp. Is the A-sharp in measure 7 really best described a chromatic passing tone? From what we know of Janáček's style it is more appropriate to say that the passage is based on the E Lydian-minor mode, with A-sharp as the diatonic note. The A-natural represents flexion of the fourth scale degree.

Unity of the melody resides not only in the pitch structure, but in the rhythmic design as well. The general rhythmic character is unmistakably folk influenced.[6] There are four similar phrases, each lasting two and a half measures. The phrases are elided with their neighbors, thereby producing a rhythmic continuity throughout. A steady stream of eighth-notes is only broken by several appearances of entimelet 1 (ends of phrases 1, 3, and 4, in retrograde at the beginnings of phrases 1, 2, and 4).

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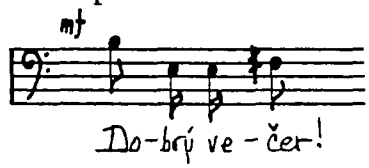
[5]It is interesting to compare the tunelet Janáček noted on a Brno street (from Chapter 2):

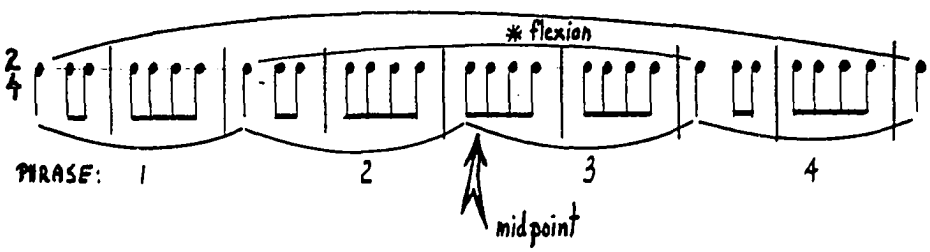


[6]In his folk study "Note (to the memory of Fr. Bartoš" Janáček wrote: "[There are] common characteristics of folk songs, a) a common manner of compositional thinking (a^2b^2, ($a^2b^2c^2$), (a^2-b^2 = a^2), b) the entimelet

which is probably in all songs.... (In Vysloužil, *O lidové písni*, p. 458.)

Example 4-5 shows the rhythmic structure of the complete melody. The first phrase is rhythmically identical to the last. Each is symmetrical. The entire melody as a unit is also rhythmically symmetrical. The second and third phrases mirror each other. At the center of the large symmetry are the first two eighth notes of measure 7. They replace the quarter note that appears in the parallel place in phrases 1 and 4. The midpoint almost coincides with the one instance of flexion. As mentioned in Chapter 3, larger rhythmic symmetries of this sort are not typical of Janáček; this one appears to be a by-product of the constituent shorter units as well as the limited number of rhythmic values. Nevertheless, it does project a tightly organized, well balanced impression.

Example 4-5 Rhythmic symmetry of the cello melody

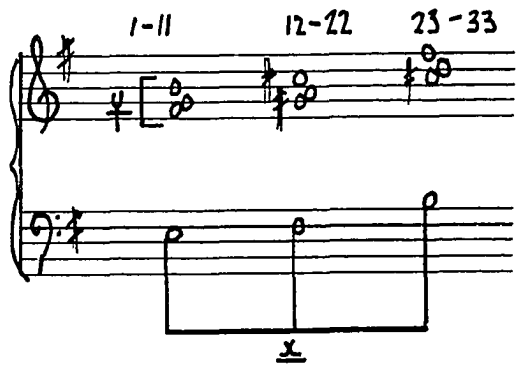


I have examined the cello melody in fair amount of detail since in addition to its intrinsic interest it is important to the movement structurally. It serves as a model for the subordinate theme as well as the overall bass motion of the Exposition and Development.

The large-scale organization of the main theme section is based on motives x and y. The two are enlarged over the course of 45 measures to create a logical harmonic design that relates directly to the melodic core of the work. The clarity with which the large-scale motives are presented results partly from the static, folk-like design. Although the harmonic plan bears resemblance to more traditional ones, it is non-functional: a succession rather than a progression. The first eleven measures are centered on E. They are then repeated in F-sharp minor

(measures 12-22), and B minor (measures 23-33). The transpositional path of the three phrases outlines motive x (Example 4-6).[7] We can also say that the motivic complex moves along the outline of motive x. All three harmonic areas are in the minor mode and, although they represent common scale steps, there is not a traditional sense of functional harmonic motion. Motive x--the "theme of life and death"--gives the music primary direction.

Example 4-6 Expansion of motive x as tonal centers in mm. 1-33



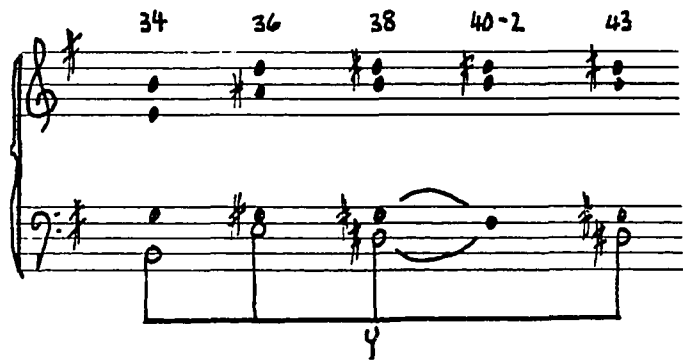
Measure 34 signals the end of this part of the main theme by the return of the E minor harmony as well as motive x1 (F#-E-B). The motive is now the retrograde of its measure 1 parallel and it appears in the lowest--rather than highest--voice.

Measures 34-45 are a transition to the subordinate theme group. The bass motion outlines motive y: B (measures 35-36), F-flat (measures 36-37), and E-flat (measures 38-45, Example 4-7). The E-flat does not remain sounding for all eight measures; it is prolonged. In Chapter 3 I mentioned the A-flat minor passage

[7]Motive x would also be heard as the bass line of this section if B were the bass note of the B minor section (measures 23-33). The lowest note is however D. B is expected; both, the E minor and the F-sharp minor sections have the root in the bass. A possible motivation for the change is the return of B in measures 34-35 as part of a different melodic/motivic statement. The avoidance of the bass B in the preceding measures gives the melodic B a fresher, more emphatic quality.

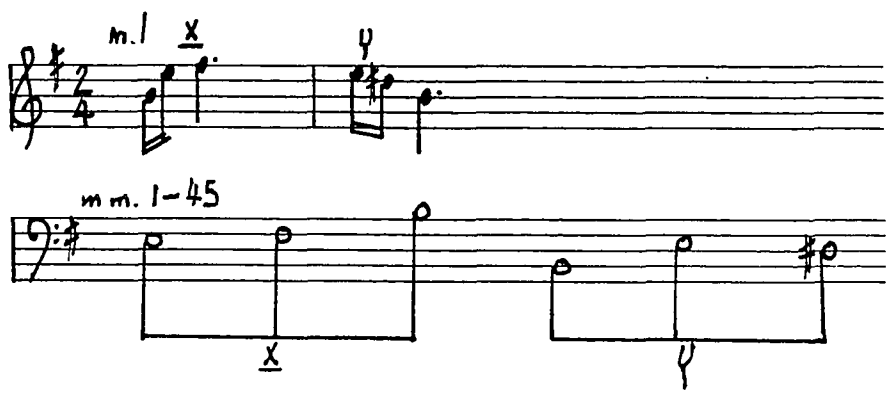
(measures 38-45) was a later addition, likely from the time of the Trio-to-Quartet conversion. It relates to the last movement and also produces Janáček's favorite tonal juxtaposition: E-natural/A-flat. Significantly, it also allows the bass enlargement of the opening y motive.

Example 4-7 Expansion of motive y in mm. 34-45



Thus the structure of the main theme as a whole arises from an expansion of motives x and y, and thereby echoes the pitch structure of the opening melody (Example 4-8).

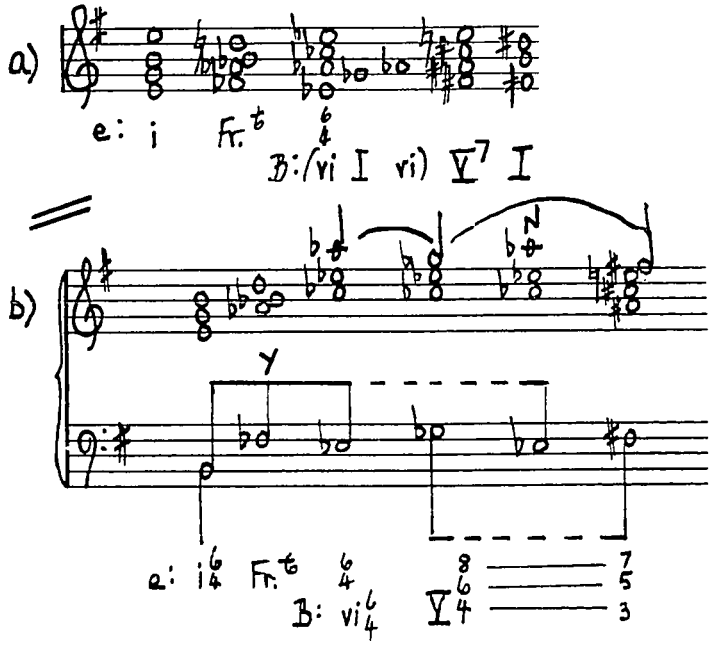
Example 4-8 Relationship of mm. 1-2 and mm. 1-45



As in measures 1-33, the motivic organization of measures 34-45 interacts imaginatively with the harmony, although in a somewhat more conventional context. The tonic of measures 34-35 becomes a French-sixth (whole-tone) harmony in measures 36-37. The French-sixth chord resolves properly to a six-four chord in measure 38. The six-four chord is treated unconventionally: in measure 45 the bass leaps directly to the root of an F-sharp chord (Example 4-9a).

The unusual treatment of the six-four results from an overlap of motivic and harmonic functions, the latter becoming increasingly more important. The status of E-flat as the primary bass tone gradually diminishes as functional harmonic gestures emerge to prepare the subordinate theme. At first, measures 40-42 appear to be neighboring/prolonging the A-flat harmonies of measures 38-39 and 43-45 (an impression created by the almost exact repetition of the A-flat measures). Yet in retrospect the bass G-flat of measures 40-42 seems to be prolonged up to measure 45 where it returns as F-sharp. The six-four harmony of measure 42 has a standard five-three resolution in measure 45. In this view, measures 40-42 are the neighboring unit (Example 4-9b).

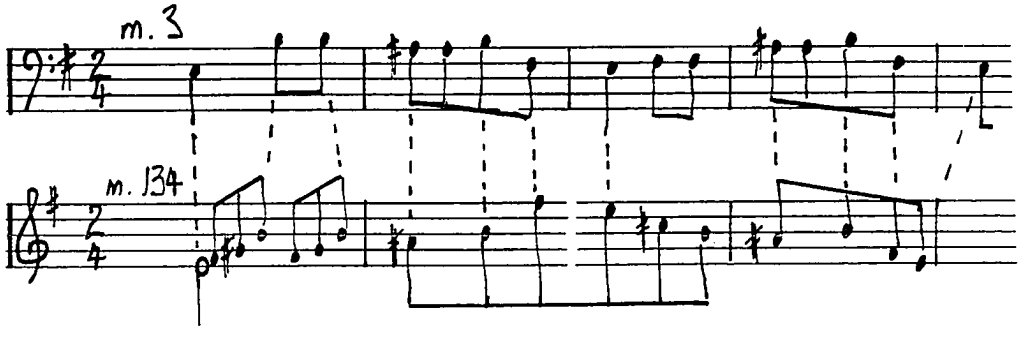
Example 4-9 Conventional harmonic elements of measures 34-45



Exposition: Subordinate theme group, measures 46-71

In many respects the subordinate theme group and the Development mirror the main theme group. The subordinate theme is in two parts: part 1 - measures 46-56, part 2 - measures 57-71. Part 1 contains an ostinato and a new melody supported by sustained notes. The ostinato introduces eighth-note triplets for the first time--entimelet 2. The pitches are those of motive y, now chromatically altered to (025). The motive is *subposed* as it supports the more prominent melody. The new character of the melody is deceptive; it is again constructed from motives x and y. Note the numerous hook-shaped trichords. Careful analysis shows that it is in fact a new version of the cello melody of measures 3-11. The relationship is hidden by three main factors: 1) transposition--it is in the dominant key area, 2) octave displacement--several notes appear at a different octave thus altering melodic shapes, and 3) rhythm--the characteristic dance rhythm of the opening is replaced by the more flowing triplets in the subordinate theme (entimelet 1 replaced by entimelet 2). The structural parallelism of the two sections becomes evident in the return of the section in the Recapitulation (Example 4-10).

Example 4-10 Relationship of main theme, part 2, and subordinate theme, part 1

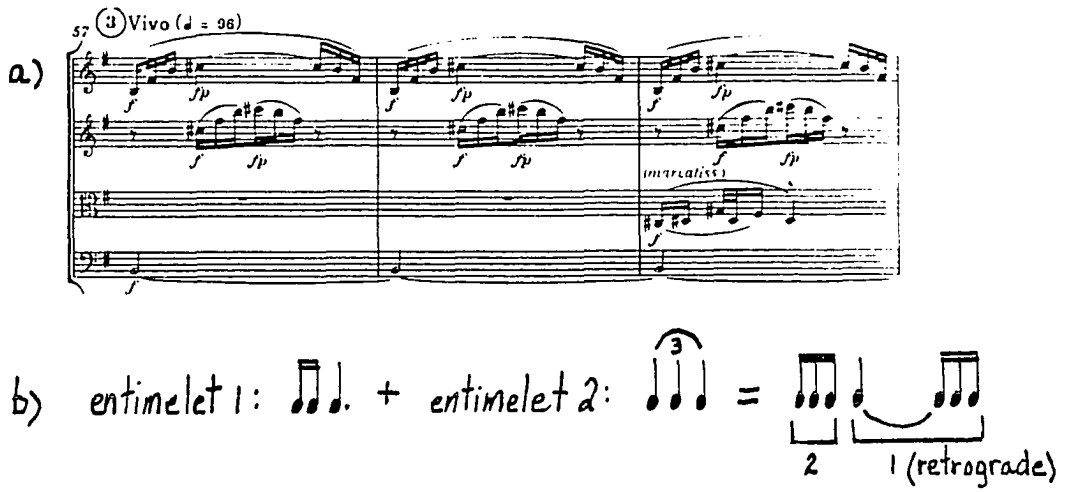


Part 1 of the subordinate theme features the melody as the most

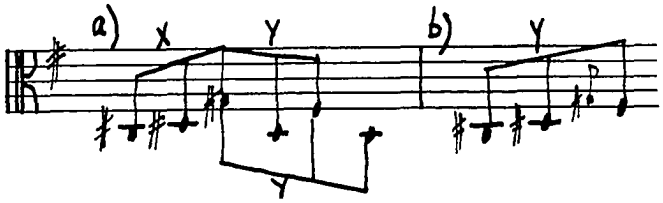
prominent textural element; the ostinato is decidedly secondary. Part 2 (measures 57-71) blurs the distinction between the two (Example 4-11a). The section begins with a melodic figure which recalls measure 1 (motive x, B-F#-B-C#, violin 1). Motive x is here transposed to the dominant. Its rhythmic setting is a combination of entimelets 1 and 2 (Example 4-11b).

The violin figure is not melodic in character; along with its variant in violin 2 it functions as an ostinato for the remainder of the second subject. Nevertheless, this ostinato is more important than that of part 1 since here no striking melody exists which would subpose it. A new melodic figure enters in the viola in measure 59, but it too has an ostinato character and function. It is assembled from the same familiar motives, including a diminution of entimelet 1. The pitch motives emerge at different structural levels, most important being the level that reflects the B major harmonic context (Example 4-12). Thus the entire section is saturated with motives x and y.

Example 4-11 Subordinate theme, part 2; Relationship of entimelets



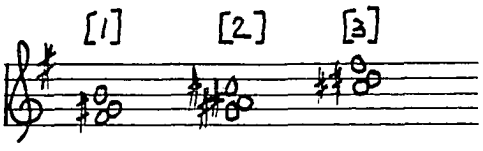
Example 4-12 Ostinato figure of subordinate theme, part 2



Both the main theme and the subordinate theme are in two parts. There is a noticeable relationship between the two. We just saw that the subordinate theme, part 2, recalls the melody of measures 1-2. Earlier we saw that the subordinate theme, part 1, is a recomposition of the melody of measures 3-11. Hence in surface design the two parts of the main theme return as the two parts of the subordinate theme, only in reverse order.

The harmonic motion of the subordinate theme imitates the harmonic motion of measures 1-33. Motive y is an important harmonic unit and like earlier, it again moves along the outline of motive x. Here however it outlines the motive twice, up and down (Example 4-13, compare Example 4-6). Despite the new harmonic context (the dominant key area), the three statements of motive y remain at the same transpositional levels as in the main theme. For easy reference I label the three [1], [2], [3].

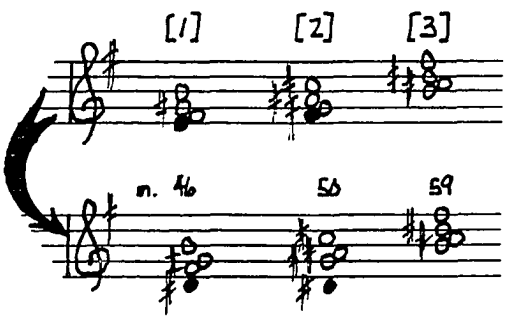
Example 4-13 Motive y in the subordinate theme area



The dominant key requires two adjustments of the paradigm in relation to its main theme parallel. The first is a chromatic alteration of y from (015) to (025).

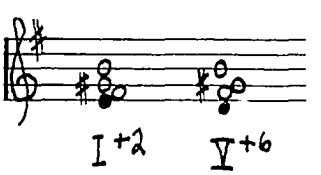
The second is the replacement of notes which completed the xyz complex by notes suitable for the B major context (Example 4-14).[8]

Example 4-14 Substitutions for the xyz complex



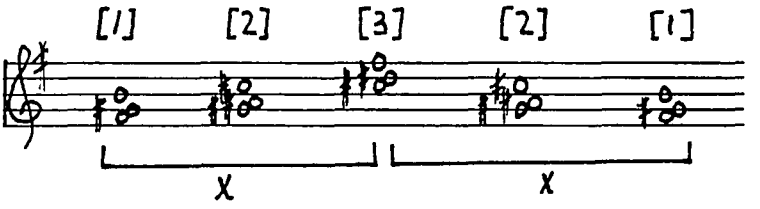
The [1] [2] [3] path of y is somewhat disguised. Harmony [2] in measures 50-51 is followed by a return of [1] in measure 54 (Example 4-15). The arrival of harmony [3] is delayed by a more traditional harmonic progression (note the 6/4 - 5/3 resolution of measures 55-56). [3] finally appears in measure 59.[9] It is less prominent than [1] and [2]; the arrival of the bass B is the most important structural event at this point.

[8]The structure of the second subject utilizes an often-cited characteristic of Janáček's musical language: the frequent appearance of triads with an added second or an added sixth. The added notes do not significantly change the basic quality or function of the chord (as a flat seventh would, for example), but they do provide another note that will be in common in certain harmonic changes. If a tonic chord contains an added second, three of the four notes will remain when the harmony changes to the dominant with an added sixth:



[9]Measure 57 is a more logical place for arrival of [3] but the D-sharp is missing.

Example 4-15 Harmonic plan of subordinate theme



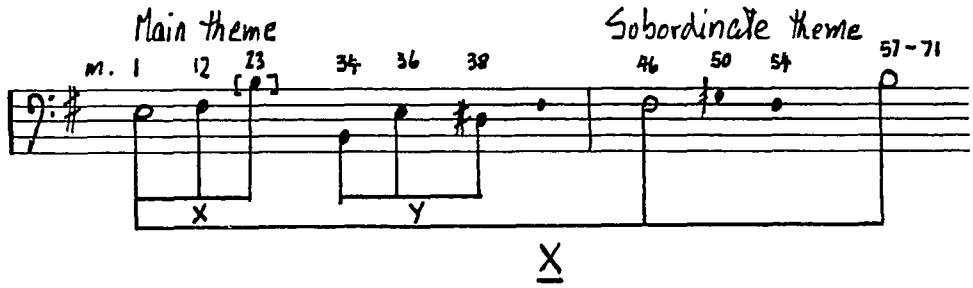
The cadential activity in measures 55-56 has important implications. The 6/4 harmony in measures 46-49 is ambiguous; it could be interpreted either as a tonic or as a dominant. It is preceded in measure 45 by its own dominant to suggest that it functions as a tonic, but the dominant is surprisingly brief and the F-sharp persists in the bass. The harmonic motion of measures 55-56 provides a clarification, since in retrospect we hear the entire section (measures 46-56) as a prolongation of the dominant. Harmony [2] is thus only a neighbor to a prolonged [1], not on par with [1] and [3] as it was in measures 1-33. Yet, when it arrives in measure 50, the parallel with measure 12 is unmistakable. An absolute parallel to measures 1-33 would omit measures 54-56 and move directly from [2] to [3]. Janáček apparently felt the need to better establish the dominant key area and hence incorporated more conventional harmonic activity in measures 54-56.

Part 2 of the subordinate theme begins with only motive x (measures 57ff). Harmony [3] appears as motive y in the viola's melodic figure in measures 59-61 (varied in measure 61). Measure 62 marks the reversal of the [1][2][3] harmonic sequence: [2] appears in measures 62-64 (cf. violoncello part here and in measures 50-51), and [1] appears in measures 65-67 (cf. violin 1 here and viola in measures 46-49).

Like the harmonic activity, the bass motion of the subordinate theme is motivic. We just saw that F-sharp is the prolonged bass note in part 1 of the subordinate theme. In the same way, part 2 sustains and prolongs the bass note B. Taking into account the opening tonic of the movement we once again see an

expansion of the x motive, this time at an even deeper structural level (Example 4-16).

Example 4-16 Expansion of motive x through mm. 1-71



This type of structural design--simultaneous appearances of a motive at different structural levels--is sometimes described as "motivic nesting." In Chapter 3 we saw that Janáček himself used the term "bedding" for a similar phenomenon: passages where an ostinato is constructed from the same motives as the melody that the ostinato accompanies.

In conjunction with the structural elements I have just discussed, part 2 of the subordinate theme displays internal logic based on the fifths series. In measure 57 motive x constains three members of the cycle: B, F-sharp, C-sharp. The viola figure in measure 59 adds two more fifths: G-sharp, D-sharp. The variation of that fragment in measure 61 adds A-sharp, the next fifth in the cycle. Hence measure 60 contains six members of a diatonic collection, only the E or E-sharp is missing for its completion.

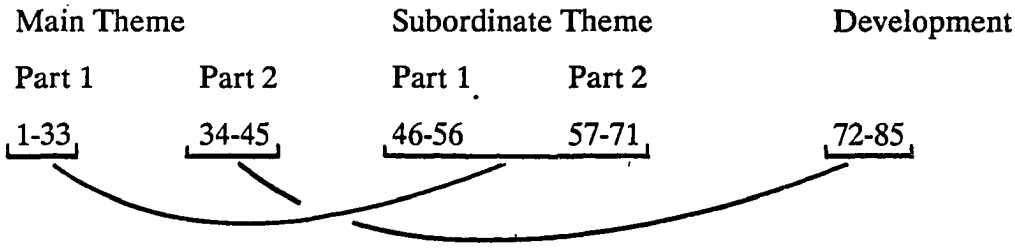
In measure 61 the melodic figure moves to the cello part, the B disappears, and the A-sharp, which was only a sixteenth note in measure 61, becomes the new primary bass tone. The disappearance of the B makes measure 62 once again pentatonic. The variation of the figure in measure 64 brings about the pitch E, the next fifth in the cycle. This fifth is diminished, since,

as discussed earlier, Janáček tends to work with diatonic fifth cycles. The E is the final pitch necessary to complete the diatonic collection within measures 57-64. However when the E does arrive, there is no B, hence again only six members of the diatonic collection. Measures 65-70 bring back the B, but now the E disappears. Thus despite the gradual additive process, the collection never appears together in one measure. That moment Janáček reserves for the Recapitulation.

Development, measures 72-85

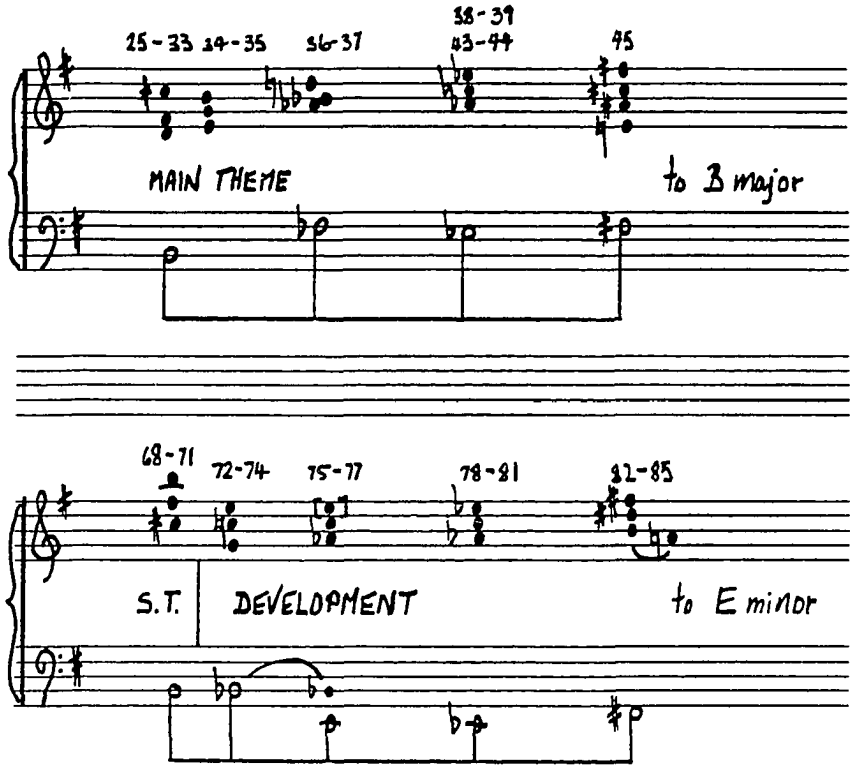
The Development is relatively brief; it mostly restates the melodic material of the subordinate theme, part 1. Although not in a strictly whole-tone idiom, it does periodically exhibit a whole-tone character. The dominant chord that immediately precedes the Development foreshadows the characteristic: it does not contain the fifth (F-sharp), but does contain the lowered sixth (thirteenth), making it a subset of the whole-tone collection. In the Development whole-tone variants of motives x and y appear at two-measure intervals: violin 2 in measures 75, 77, 79, and 81. The rising line of violin 1 in measures 75-77 and viola in measures 79-81 adds to the whole-tone flavor. In Janáček's terminology these lines along with the rising motives in violin 2 would be examples of *selection*, the focus on one motivic idea which rises toward a climactic point. Rhythmically the line is set to a variant of entimelet 1 (the two sixteenths are joined into an eighth note). The measure groupings of measures 72-77; it is both 3 times 2 and 2 times 3.

Harmonically, the Development retraces the structure of measures 36-45. Just as the subordinate theme imitated the harmonic motion of measures 1-33 (outlining motive x), the Development follows measures 34-45, the remainder of the main theme.



Example 4-17 illustrates the parallelism of the sections in musical notation.

Example 4-17 Structural parallels of main theme and subordinate theme/development

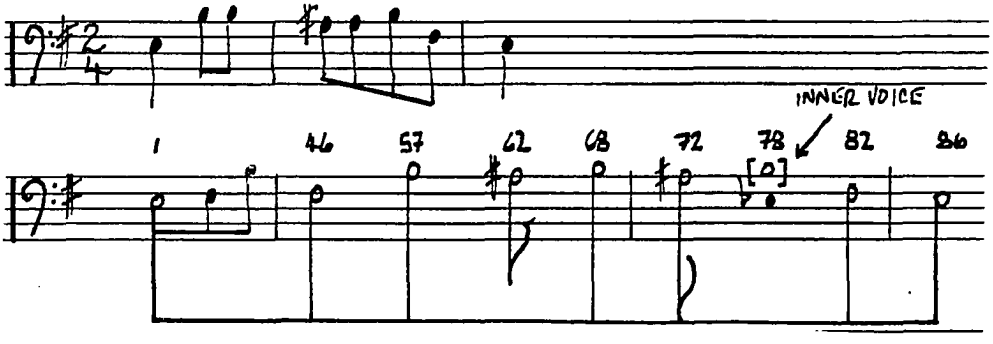


Measures 72-77 parallel measures 34-37; the whole-tone nature of measures 75 and 77 is related to the whole-tone structure of measures 36-37. The A-flat major 6/4 harmony of measure 78 parallels the A-flat minor 6/4 of measures 38-39 and 43-44, and the dominant of E minor (measures 82-85) parallels the dominant of B

major (measure 45). The dominant of measures 82-85 is in a 6/4 inversion, thereby providing the same bass note (F-sharp) as did the dominant in measure 45.

The bass motion of the Development is simple; it is a variant of motive x (Bb-Eb-F#). Taken together with the the Exposition the bass also imitates the opening cello melody (only the E-flat of measures 78-81 is out of place; Example 4-18).

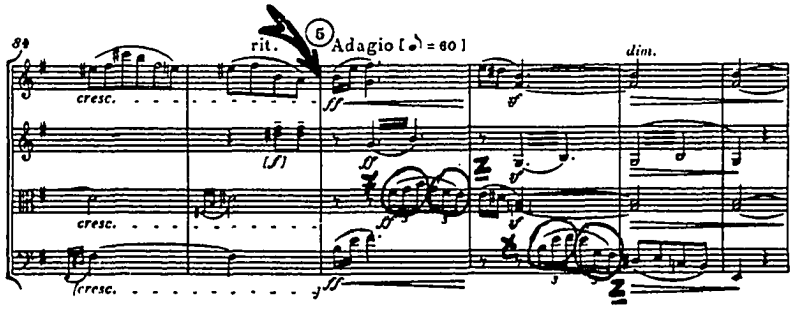
Example 4-18 Similarity of opening cello melody and large-scale bass motion



Recapitulation and Codetta, measures 86-164

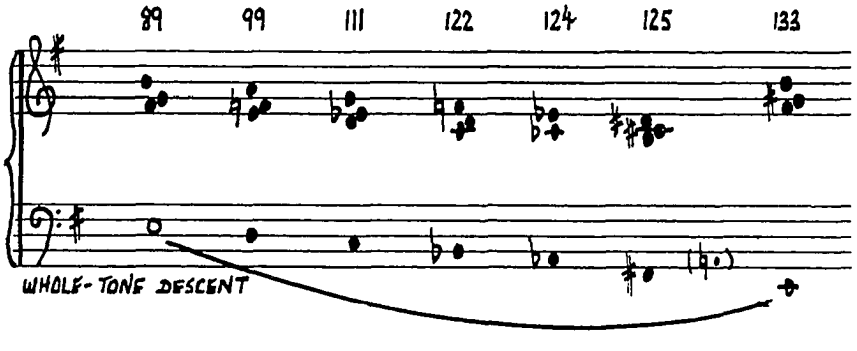
These sections of *return recognition* are relatively straightforward; I shall simply point out several noteworthy features. Measures 86-87 are a repetition of measures 1-2, with the addition of a melodic fragment in the viola (measure 86) and cello (measure 87; Example 4-19). The two fragments begin as literal statements of motives y and x respectively and continue as motive z--the motive which takes on an important role in the second movement.

Example 4-19 Beginning of the Recapitulation



The main theme structure in the Recapitulation does not outline any of the main motives; instead, the E minor tonic is prolonged by a descending whole-tone scale. This is the most striking whole-tone element in the movement, prepared by the earlier whole-tone tendencies (measures 36-37 where the cello motive and the sustained trichord are whole-tone variants of motive x, as well as measures 72-81 of the Development). Example 4-20 shows a harmonic reduction of whole-tone passage in the Recapitulation.

Example 4-20 Whole-tone organization of main theme in the Recapitulation



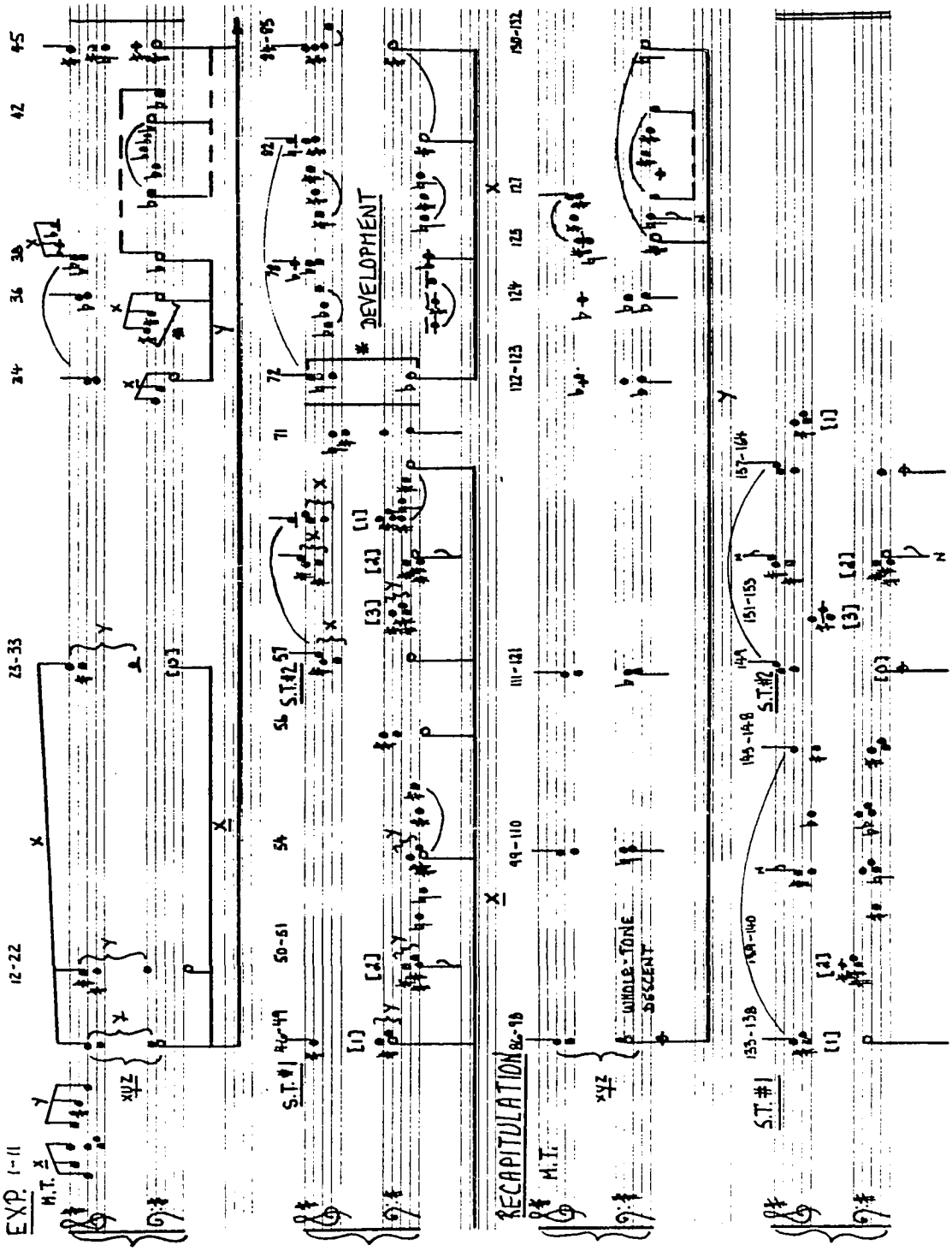
Conventionally, the subordinate theme now appears in the tonic major. In an ingenious sleight of hand Janáček retains the statements of motive y2 (F#-G#-B) at the same transpositional level as in the Exposition (cf. measures 46-51, viola and violoncello, and measures 133-40, violin 2 and viola). This is possible because of the chameleon property of the added-note chords mentioned earlier. In

measures 46-49 G-sharp is the extra note, an added sixth, whereas in measures 133-38 the extra note is the F-sharp, an added second. However, these should not be only considered "added" notes; they are an integral part of the harmony/motive y.

Part 2 of the subordinate theme begins in measure 149. A point of interest is measure 159 where the entire diatonic collection finally appears within one measure. The movement ends with an unresolved F-sharp hanging above the final chord, the result of a final pt statement of motive x.

As a summary of the preceding analysis, Example 4-21 shows graphically the structural features of the entire movement. I have made an effort to align similar events within the four systems to emphasize the structural parallels among the disparate sections of the movement (this is why several blank areas appear, for example, between measures 33 and 34). Some of the original octave placements have been restored in order to make the correspondence with the score clearer. Of particular interest is the parallel in the bass of the main and subordinate themes. As we saw earlier both outline the omnipresent theme of life and death, motive x.

Example 4-21 Graphic summary of the first movement



CHAPTER 5

First String Quartet: Second Movement

Janáček's choice of the *Kreutzer Sonata* as the underlying program of the *First Quartet* may seem puzzling: Tolstoy attacks the institution of marriage, speaks critically of human sexual instincts, and portrays music as a seditious force that encourages adultery in the society. Janáček's perspective was quite incongruous with these views; he was, after all, the composer of *The Diary of One Who Vanished* and the *"Intimate Letters" Quartet*, works with obvious erotic overtones. He was also a man infatuated by a married woman less than half his age during the last eleven years of his life.[1] Obviously, Janáček interpreted Tolstoy's story in his own way: according to Josef Suk, one of violinists involved in the premiere, "Janáček meant the work to be a kind of moral protest against men's despotic attitude to women."[2]

As in the opera *Káťa Kabanová*, and the intended opera *Anna Karenina*, the plot centers around an unhappily married woman who throws herself into the arms of an unworthy lover and dies tragically.[3] In this story, the woman is an amateur pianist, the lover a semi-professional violinist. From the husband's point

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[1]The non-physical relationship with Kamila Stösslová (née Neumannová, 1892-1935) was one of the main reasons for Janáček's extraordinary burst of creative energy in last decade of his life (see Vogel, *A Biography*, pp. 254ff).

[2]Quoted in Vogel, *A Biography*, p. 294.

[3]Ibid., p. 292.

of view, his wife's ultimate decision to commit adultery emerges during their performance of Beethoven's famous violin sonata.[4]

Of the *First Quartet's* four movements, the second is the most evocative, most closely allied to the underlying program. The program manifests not only in traditional text-painting gestures, but also in its melodic and formal design. I shall describe the structure of the movement in terms of the principal motives, as well as the programmatic associations that affect their function and progress.

Form

The formal design of the movement is relatively innovative. It consists of two similar halves (here labeled I and II), plus a Coda. The innovation lies in the inclusion of sonata form elements which add dramatic intensity. The following chart shows the corresponding measures of the two halves.

			I	II
				113-114 -- D
1st Theme	-	Part 1	1-47	115-128 -- e
	-	Part 2	48-61	129-143 -- v
		Part 1 - frag.	163-67	144-148 -- t.
2nd Theme		a	68-83	149-164
		b	84-97	165-183
		c	98-112	183-218
Coda				219-236

As in many sonata forms, there are two themes, contrasted melodically and harmonically. The material of the part I returns in part II (the first theme at the same pitch level, the second transposed) and part I ends on the dominant

[4]Evidently Tolstoy considered the work particularly corrupt. Janáček's own attitude towards Beethoven was variable; at times he described it as "heavenly," at other times he claimed it left him "cold." It is possible that Beethoven's greatness and his German origin created a conflict for the nationalistic composer.

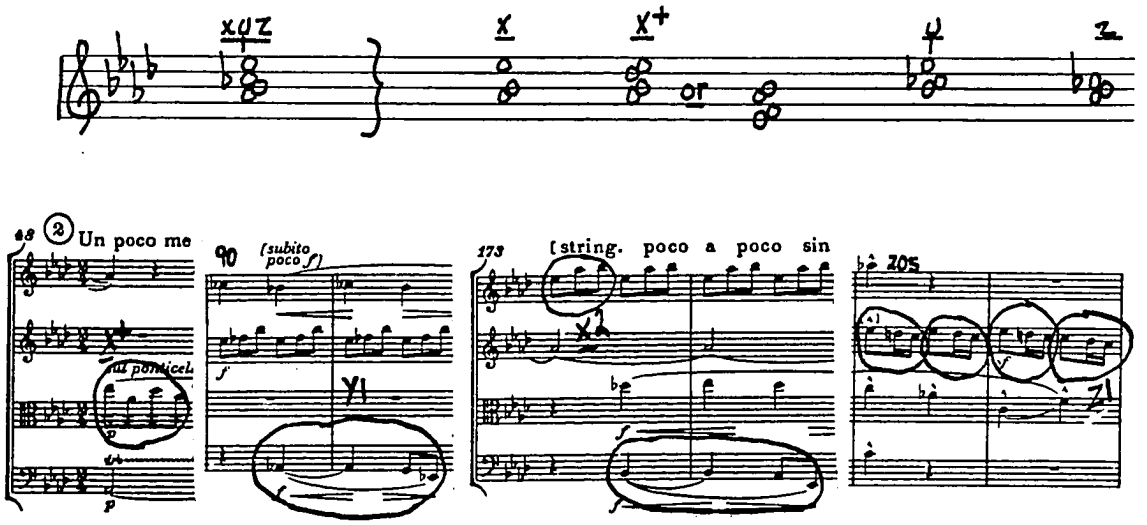
(measures 109-112; it is open to discussion whether this dominant has more than local significance). Greater formal complexity and motion to more distant harmonic regions toward the center of the movement (measures 115-143) evokes a developmental quality. But some aspects of sonata form are telescoped, since measures 113-143 have features associated with Development and Recapitulation. The most critical feature of conventional sonata forms--the harmonic tension set up in the Exposition and resolved in the Recapitulation--is missing. The sonata form vestiges of this movement are far removed from the relative formal clarity of the first movement. In this respect the formal design corroborates the argument that the second movement was a later composition than the first.

Motives

The themes and structural details of the second movement evolve from the same motivic complex introduced in the first movement. The main difference is motive z: in the second movement it is an important structural element, often presented in pt form, whereas in the first movement its presence is only incidental. The primary tonal center has changed: pt forms are now in A-flat minor. Example 5-1 shows the motivic complex at its new pitch level, along with the constituent motives and examples of their use in the movement. Example labels include the entimelet numbers where appropriate. Motive x+ is a logical outgrowth of motive x, the logic being continuation of the fifths series. Since motive x is a segment of the series, it expands organically by the addition of other fifths. The most frequent expansion is to four members, either F/B-flat/E-flat/A-flat or B-flat/E-flat/A-flat/D-flat. Motive x+ has an important role in the movement, more so than its simpler counterpart. Motive y is less prominent here than in the first movement. It mainly appears in the [0,4,5] arrangement, as in the

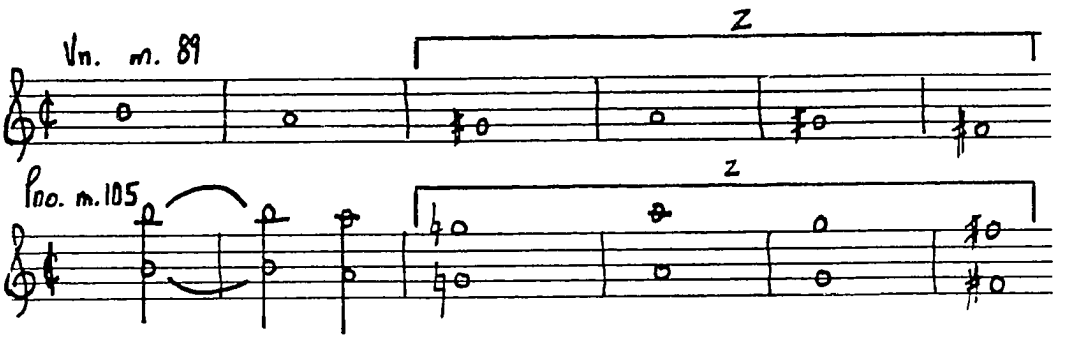
above example, never in the pt form. It is significant that in the present form it outlines a tonic/dominant motion.

Example 5-1 The motivic complex and its motives



Motive z has frequently been cited as a quotation from Beethoven's *"Kreutzer" Sonata* (though always in connection with the third movement). The passage in the Beethoven is the second theme of the first movement (measures 89-94 and 107-10, Example 5-2).

Example 5-2 Beethoven's *"Kreutzer" Sonata*/I, Op. 47

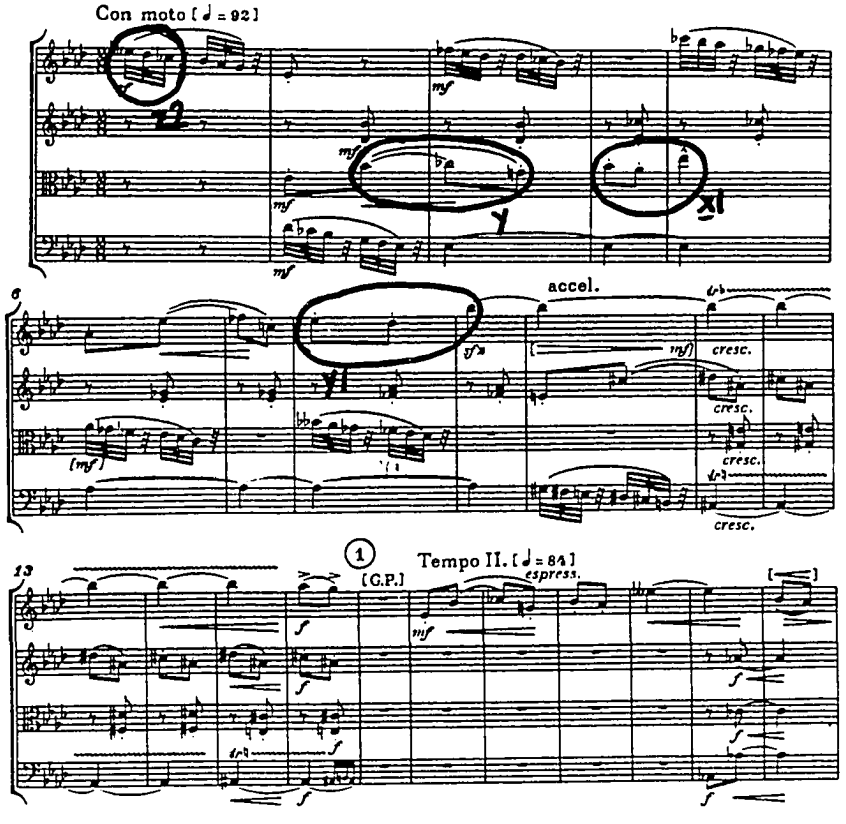


As in the first movement, the entire structure of the second movement hinges on the basic motives and their interaction with more traditionally tonal elements. Motives x, y, and z account for practically all melodic, accompanimental, and bass elements.

I: First Thematic Area, Part 1 (measures 1-47)

The opening of the second movement greets the listener with familiar motives in a new setting:

Example 5-3 *First String Quartet*/II, mm. 1-23



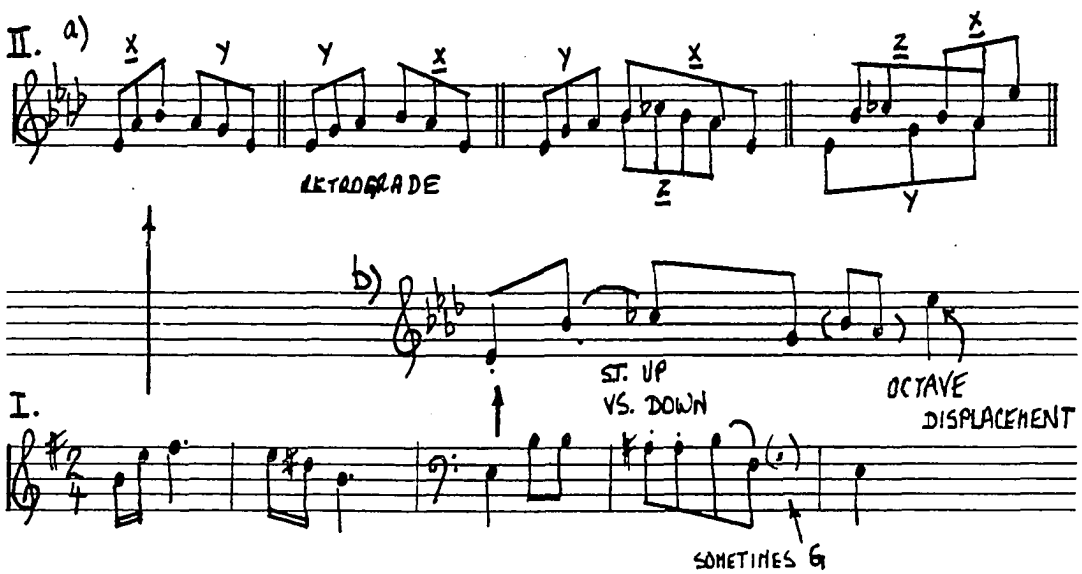
Vogel, who as we saw passionately relates the character of the music to Tolstoy's story, describes the passage as follows:

> The seducer is portrayed by [the] foppish viola variant [of the Quartet's opening melody, Example 3-1] which, at the opening of the second, scherzo movement, seems to express the short-lived satisfaction of the heroine's desire.[5]

Vogel does not explain in what sense the "foppish" melody is a variant of the one from the first movement, nor does he suggest how or why it expresses the heroine's "short-lived satisfaction." The latter is easier to interpret: it is probably the striking dissolution of the melody in measures 10-16 and the sudden full-measure rest that follows. It may also be the vacillation between E-flat and E double-flat as the fifth scale degree (compare the melody in measures 5 and 21-22).

Vogel likely felt a relationship of the two themes based on the general rising and falling contour, and the initial rising leap/rising step intervallic pattern. Though he does not imply it, he may also have been aware of the melody's kinship with the first movement's opening cello melody. Example 5-4 demonstrates the relationships.

Example 5-4 Relationship of opening melodies of movements I and II

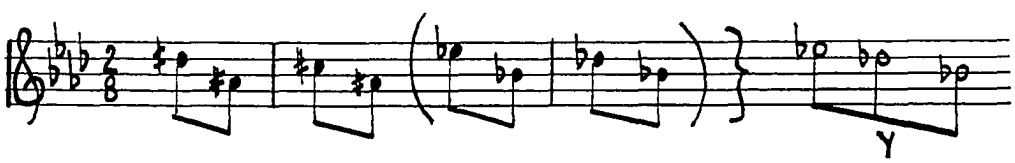


[5]Vogel, *A Biography*, p. 292.

Example 5-4a shows that the second movement melody is a retrograde elaboration of measures 1-2 from the first movement. The elaboration is motive z, a motive which until now had little significance. We could say that the melody of the second movement represents growth of the earlier one. Example 5-4b shows the intervallic and contour similarity to the cello melody.

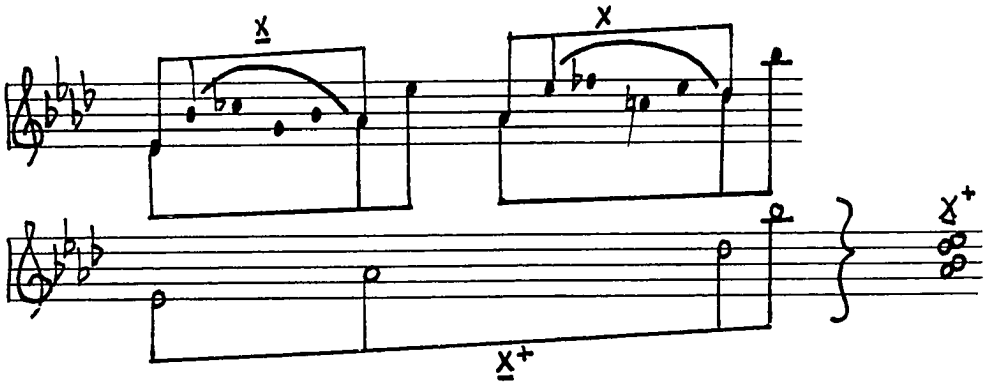
In addition to the motivic melody, the opening measures contain several other motivic features (see again Example 5-3). As in the opening of the first movement, motive x appears with entimelet 1 (). The playful sixteenth notes *subposed* around the theme are motive z in various transpositions (pt form on the downbeat of measure 5). Motive z appears with entimelet 2 (). The brief ostinato of the second violin in measures 11-16 is a variant of motive y; it represents a brief moment of *selection* (Example 5-5).

Example 5-5 Motive y in mm. 11-16

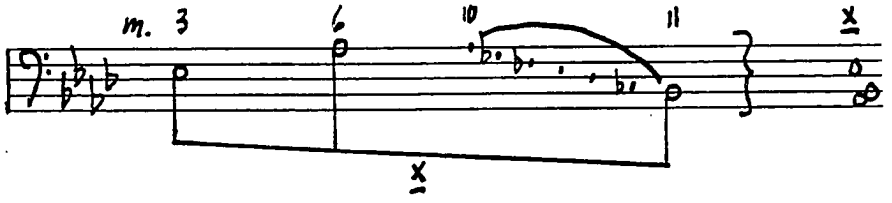


The larger organization of the first thematic area revolves primarily around motives x/x+. After one statement the melody is transposed up a fourth. The transposition unfolds motive x+ at a deeper structural level (Example 5-6). Both statements express V-i harmonic motions (see the viola and violin 2 in measures 2-5 and Violins 1 and 2 in measures 6-9). The bass does not follow; both times it remains on the dominant and creates six-four harmonies in the second half of each phrase. The reason is a bass elongation of motive x in measures 3-16 (prolongation in measure 10; Example 5-7).

Example 5-6 Motive x+ in mm. 2-15



Example 5-7 Motive x as bass of mm. 3-16

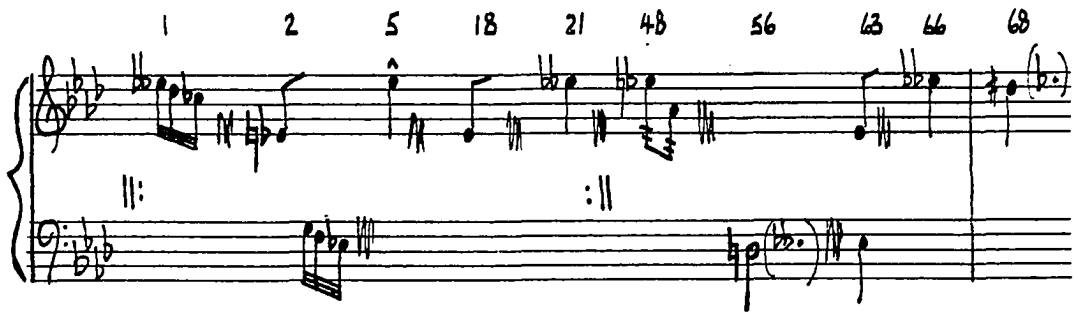


Thus motive x plays several roles simultaneously: it is part of the surface melody, the bass, and in its expanded form (x+) the deeper-level melodic structure.

The programmatic aspect of the work echoes in the chromatic alteration of motive x. Without a doubt the most striking element in first thematic area is the flexion of the fifth scale degree: E double-flat frequently replaces the expected E-flat. Tolstoy's heroine fights indecision whether to remain loyal to her husband or whether to find momentary joy in the arms of the visiting violinist. Correspondingly, the fifth scale degree vacillates. E-flat belongs to the key of the movement; it is the proper (moral?) note. The E double-flat which periodically replaces it creates a sense of incompletion, or doubt in the woman's mind. Its powerful tendency to resolve up to the E-flat produces palpable tension and

thereby motivation for the ensuing music. The tension between the two forms of $\hat{5}$ will be labelled "conflict 1." Example 5-8 summarizes the fluctuations.

Example 5-8 Conflict 1 in mm. 1-68



After the opening E double-flat of the first violin, E-flat is firmly established, both in the bass and in the main melody. Melodically, the most prominent E-flat is in measure 5 in the viola; it is the highest note of the melody up to that point, reached from below by a leap of a fifth. Janáček has singled out this arrival with an accent. It marks the completion of motive x.

The next appearance of the melody at the original transpositional level is in measures 18-22. The highest note is now E double-flat. The contrast is all the more striking as the melody appears unaccompanied. The other instruments enter in measure 22 on the pitches A-flat and C-flat. What would have been a tonic A-flat minor chord with E-flat is now a diminished triad. The triad is not in one of its usual roles though; it functions as a minor triad with an altered fifth--a "diminished tonic."

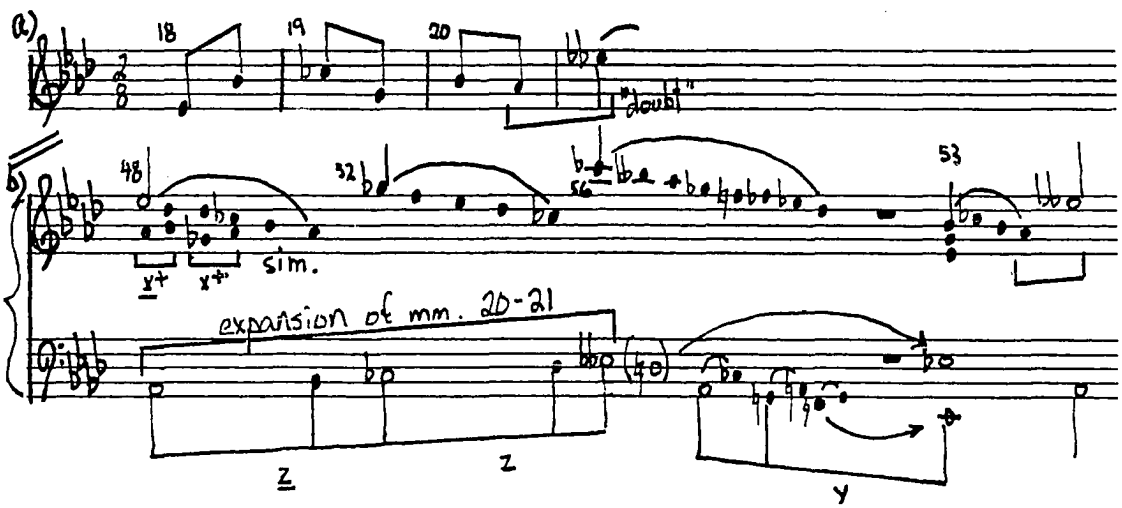
The E double-flat of measures 21-22 is picked up in measure 24, the beginning of a repetition of measures 1-23. The notes that support the E double-flat in measures 45-46 are A-flat, B-flat, and C-flat, that is, motive z. With the melodic E double-flat they form an altered form of the motivic complex. This E double-flat is quickly contrasted by the first melodic note of measure 48, the

beginning of part 2 of the first thematic area.

I: First Thematic Area, Part 2 (measures 48-67)

In part 1 the woman's doubt was expressed by the leap within motive x, from A-flat to E double-flat (Example 5-9a). In part 2 her crisis intensifies. The same questioning gesture becomes the bass of measures 48-58, now moving stepwise from A-flat to E double-flat (spelled D-natural, Example 5-9b). Thus the diminished tonic foreshadowed in measure 1 becomes a fifth leap (measures 20-21, 44-45), a vertical sonority (measures 22, 45-46), and ultimately a middleground structure. The bass expansion of $\hat{1}$-$\hat{3}$-$\hat{b5}$ is followed by a relatively traditional $\hat{8}$-$\hat{7}$-$\hat{6}$-$\hat{5}$-$\hat{1}$ (measures 59-67), ending on another diminished tonic.

Example 5-9 Expansion of "doubt" in part 2



The rising bass of measures 48-58 is also a double statement of motive z, the first in pt form. The upper three instruments play numerous statements of motive x+ with an eerie *tremolo/sul ponticello* sound that expresses the high level of the woman's anguish in more traditional tone painting. The specific pitches of

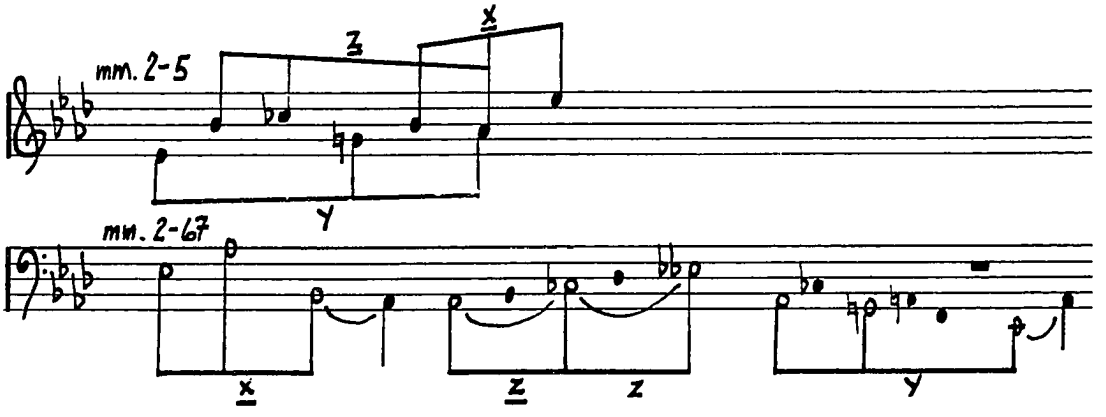
the x+ motives do not arise from the traditional major/minor system; they display the variety of Janáček's flexible modality.

The tension of conflict 1 is at its fullest during the $\hat{8}$-$\hat{7}$-$\hat{6}$-$\hat{5}$-$\hat{1}$ bass motion of measures 59-67. The bass D of measures 56-58 pushes toward E-flat; the descending bass also needs E-flat (the dominant) for its completion (the line is also a filled-in statement of motive y). Measure 62, which is completely silent, delays the resolution of both parts and hence is filled with overwhelming tension. The E-flat arrives in measure 63 along with the return of the main melody of part 1 (*return recognition*). The woman's decision seems finalized. Nevertheless, lingering doubt appears: the satisfaction of the resolution to E-flat is diminished (pun intended) by another E double-flat in the melody, making the music once again incomplete. The second theme--which in its lyricism can be considered the love theme--appropriately begins with E-flat (spelled D-sharp). With one exception, after this point conflict 1 disappears; E-flat remains the note of choice for the remainder of the movement. It is as if the appearance of another theme which utilizes E-flat discouraged the E double-flat from attempting to assert itself. Programmatically, the decision has been made. The opening melody returns three more times in the movement. Measures 115-122 repeat measures 1-9 (with E-flat) and measures 144-148 repeat measures 63-67 (with E double-flat). The Coda contains one last remembrance of the first theme; as might be expected toward the end of the movement, the diatonic E-flat remains in firm control. It is sustained even after the melodic fragment ends and stands as the highest note of the movement's final chord.

The bass line of the first thematic area is constructed entirely from the three primary motives and thus echoes the structure of the main melody (Example 5-10). Motive y is perhaps least obvious but in context of the whole movement and in relation to the main melody its presence is undeniable. Motive z

appears at two transpositional levels; the second brings the note of doubt, E double-flat.

Example 5-10 Relationship of main melody and long-range bass line



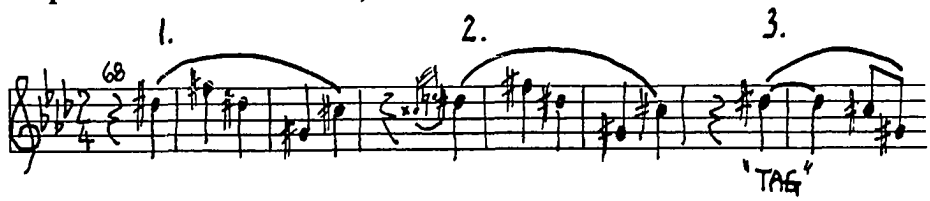
I: Second Thematic Area (measures 68-112)

The second thematic area displays a three-leveled texture favored by Janáček: melody, ostinato, and sustained pedals. All three elements arise from the basic motives. The section is in five phrases, the fifth somewhat distinct from the others:

Phrase 1	mm. 68-75
Phrase 2	mm. 76-83
Phrase 3	mm. 84-91
Phrase 4	mm. 90-97
Phrase 5	mm. 98-112

Each phrase consists of three parts: the first three measures of each phrase are repeated with the addition of two grace notes and are then followed by a two measure tag. The tag is a reiteration of the last three notes of the first two parts of the phrase. Example 5-11 shows the melody of the first phrase.

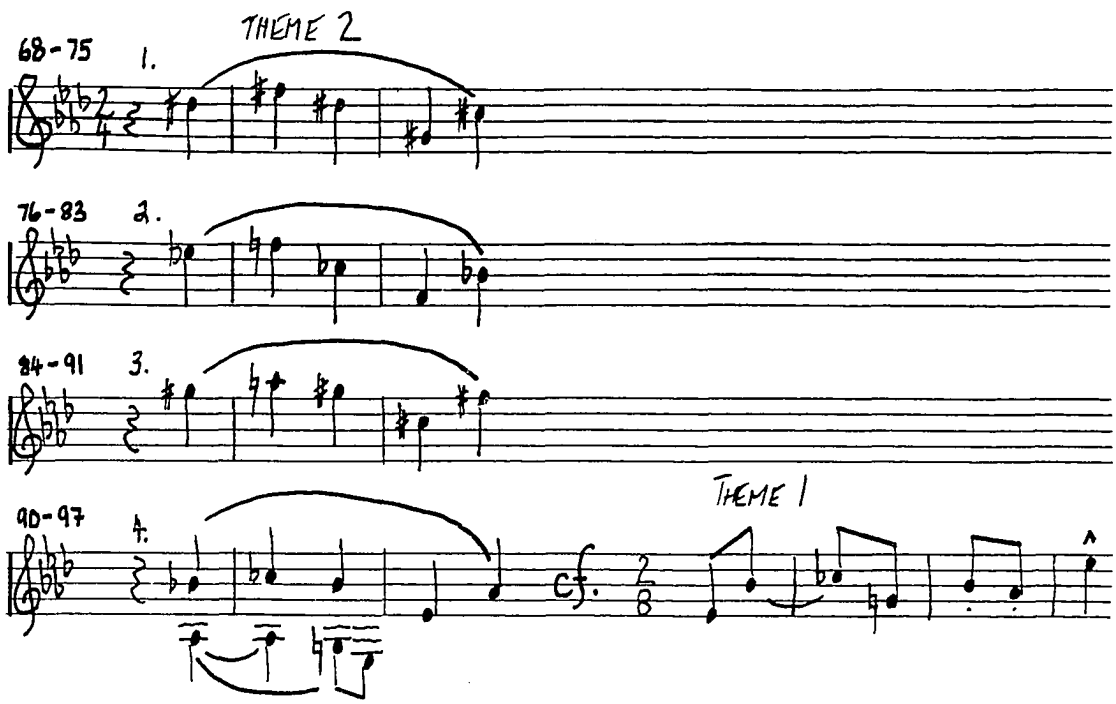
Example 5-11 Second theme, mm. 68-75



The total pitch content of the phrase without the grace notes is motive x+, a perfect fourth higher than its appearance in measure 48. The tag is motive x1, entimelet 1 in retrograde.

The first four phrases show a remarkable transformation, as the love theme--an apparently new melody--evolves into a variant the first theme (the violinist's theme). The gradual transformation gives the sense of the violinist's increasing domination of the situation (Example 5-12).

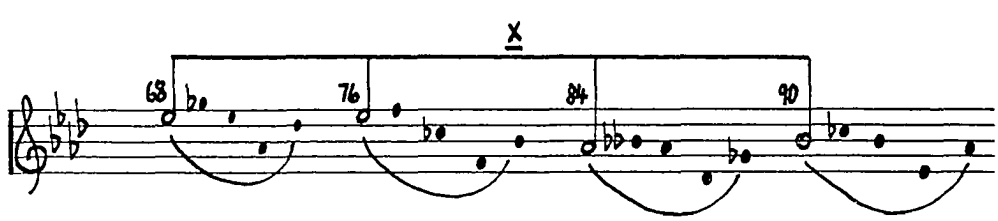
Example 5-12 Comparison of Theme 1 and a transformed Theme 2



The second phrase is similar to the first, but the opening interval contracts to a major second from a minor third in the first phrase. The tag is again motive x1. In the third phrase the first interval shrinks further to a minor second. The melody of the fourth phrase is intervallically identical to that of the third phrase, but it is transposed to A-flat minor, the tonic key of the movement. Suddenly, as motives x, y, and z return to their original pitch level, the relationship to the opening theme becomes clear.The third phrase contains an apparent inconsistency: the tag is motive y1 instead of x1. The last two notes are G, E-flat instead of the expected F-sharp, C-sharp (an expectation based on the nature of the preceding statements). The change results from an overlap of the third and fourth phrases (compare violoncello and violin 1). The tonal orientation at the end of the third phrase is made to conform to that of the fourth phrase. The overlap of the phrases gives the transformational process greater urgency near its completion, and at the same time it helps to heighten the similarity to the first theme. The transformed version of the melody separates motives x and z from motive y. Without the overlap motive y would enter only as the last three notes of the fourth phrase (measures 90-92). However, by adjusting the last two pitches of the third phrase and then overlapping the two phrases, Janáček presents the three motives almost simultaneously, as he did in Theme 1.

In addition to its local functions, motive x organizes the four phrases at a deeper level. The motive emerges as a combination of the first notes of the four phrases, an example of pitch association (Example 5-13).

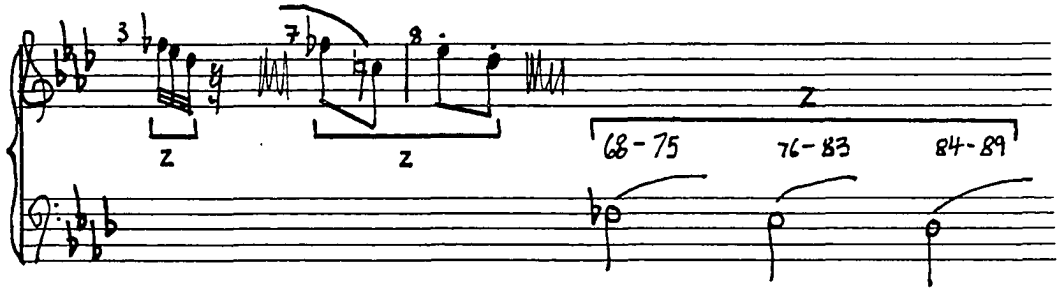
Example 5-13 Motive x at a deeper structural level



The ostinato of the first three phrases consists of simple triadic arpeggios set to entimelet 2. The fourth phrase--the phrase that clarifies the thematic transformation--alters the triads into variants of motives x and y. This suggests that the triadic arpeggios could be seen as alterations of the main motives. (Later in the movement, measures 172ff, the arpeggios in fact do appear as exact statements of all three primary motives, leaving little doubt as to their meaning or origin.) The two forms of the ostinato figure in the fourth phrase (measures 90-97) emanate from the same harmonic entity: an A-flat minor chord (the tonic chord of the movement) with an added second and an added sixth. The two notes that the arpeggios of measures 91-96 stress are F-flat and B-flat, the added notes.

The pedal tones of measures 68-89 outline motive z. The sustained notes of the violoncello (measures 68-83) and viola (measures 84-89) state the motive in a D-flat transposition (compare violin 1, measure 3, as well as measures 7-8, Example 5-14).

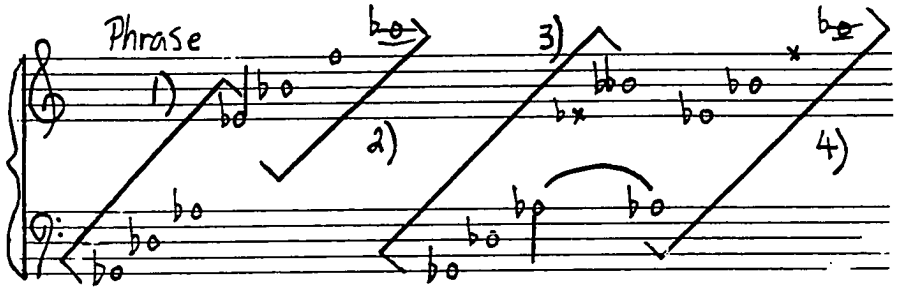
Example 5-14 Motivic pedal of mm. 68-89



The pc content of the melodies within the first two phrases relates directly to motive x+, as it follows the additive process within the fifths series (as described in Chapter 3). The first phrase contains the pitches E-flat, A-flat, D-flat, G-flat (enharmonically respelled). The second phrase contains C-flat, F, B-flat, E-flat and hence completes a diatonic collection. E-flat (the movement's dominant and

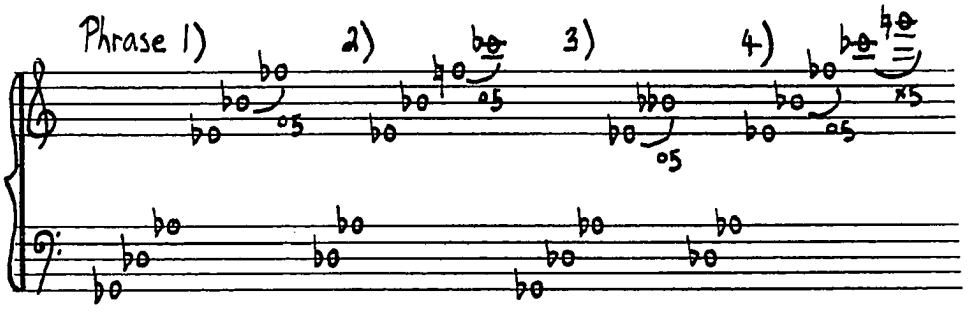
the programmatic pitch of certainty) is common to both phrases. Although linearly the seven notes form the G-flat major or A-flat Dorian scale this seems of minor significance. The pc content of the melodies within phrases 3 and 4 is derived from similar gapped segments of the series (Example 5-15). They share the pitch A-flat, the movement's tonic.

Example 5-15 Pc content of the phrase melodies 1-4



The total pc content of the first phrase consists of six members of the series, with one tritone (Example 5-16). C-flat--the seventh member--begins the second phrase. Two of the melodic notes appear in the harmony; the two other notes are the added second and added sixth--Janáček's *thickening* agents. The total pc content of the second phrase is that of the first at T7. Again, the melody duplicates two of the harmonic notes and adds the second and the sixth. Thus the total pc content of the two phrases is the diatonic collection (with flexion on F), but it is not presented together as a unit. That is reserved for phrase 4, which deploys the complete A-flat harmonic minor collection.

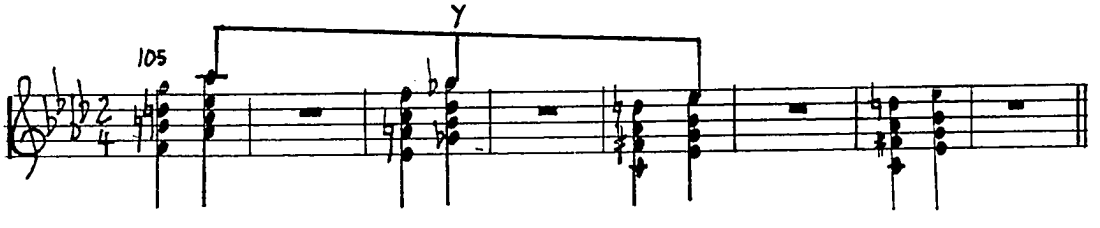
Example 5-16 Total pc contents of phrases 1-4



Thus far I have not mentioned the fifth phrase of the section (measures 98-112). The function of this phrase is threefold: 1) it contains a written-out *rallentando* to close the first half of the movement (measures 105-112), 2) it introduces a new texture and thereby a new idea that leads to further development (*addition of something*), and 3) it introduces conflict 2 to add further harmonic interest.

The new texture is four-part homophony. The melody (which resembles the retrograde of the first phrase) appears in the bass; the upper parts harmonize it with parallel six-three chords. The *rallentando* results from an eight-measure expansion of the phrase tag (motive y, Example 5-17). Each of the members of motive y is a major triad that is preceded by a dominant-functioning seventh chord. This sonority actually arises from the parallel six-three chords of the first two parts of the phrase.

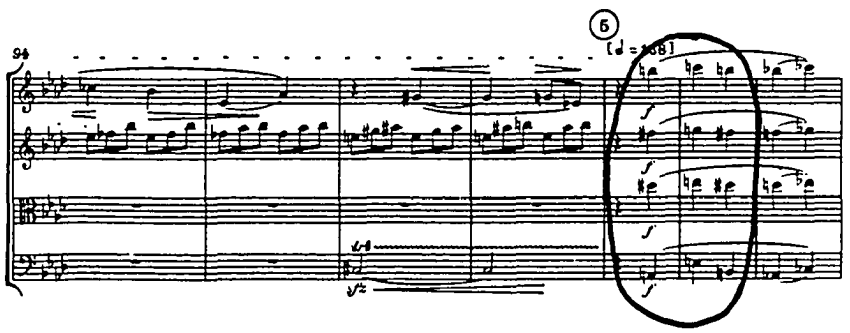
Example 5-17 Expansion of motive y in mm. 105-111



Conflict 2 is between A-flat/A-natural. The programmatic significance is

difficult to ascertain; it could involve regret or possibly the other man--the husband. The first three notes of phrase 5 in violin 1 appear to be the beginning of the transformed melody, but a semitone above its pt level (Example 5-18). The bass melody on those same beats (motive x) is also a semitone higher than we would expect in A-flat minor. In the next two beats both parts slip back to the A-flat world. For three beats the music shifts a semitone above its home position and the natural world is introduced (measures 98-99 and 101-102) before the flat world returns. This could be interpreted as the woman's momentary escape to a freer world, away from her suffocating existence. As the first half of the movement closes, A-flat and its dominant are firmly stated. Nevertheless, the seeds of A-natural have been planted.

Example 5-18 First evidence of conflict 2, mm. 98-100

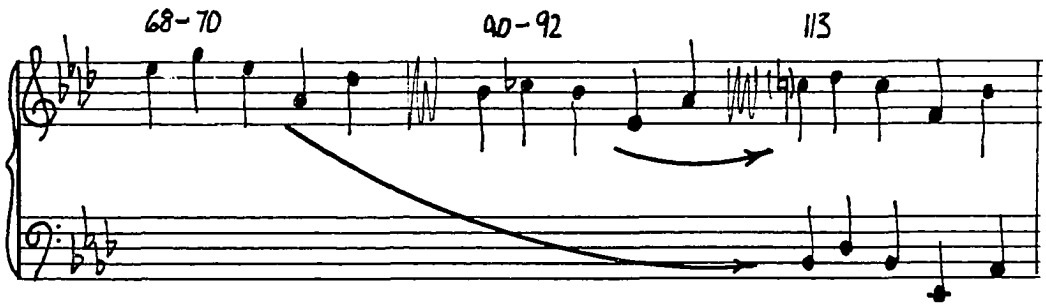


II: First Thematic Area, Part 1/Development (measures 115-28)

The second half of the movement begins with an idea introduced at the end of the first half: homophonic harmonization of the second theme. This structural concept can be found in more conventional compositions: a motive or a texture that initiates a section (for example, the Development of a sonata form) may be foreshadowed at the end of the preceding section (in this analogy the Exposition). The technique of sectional overlapping was especially dear to

Janáček; it has been labelled formal "sectional percolation."[6] The statement of measures 113-114 reveals the true motivation for the homohonic texture: the two forms of the second theme (original and transformed) appear simultaneously. The original version (motive x+, measures 68-70, violin 1) is the bass of measures 113-114, while the transformed version (motives x and z, measures 90-92, violin 1) is the melody (violin 2; Example 5-19). The programmatic possibilities are intriguing.

Example 5-19 Juxtaposition of the two forms of Theme 2

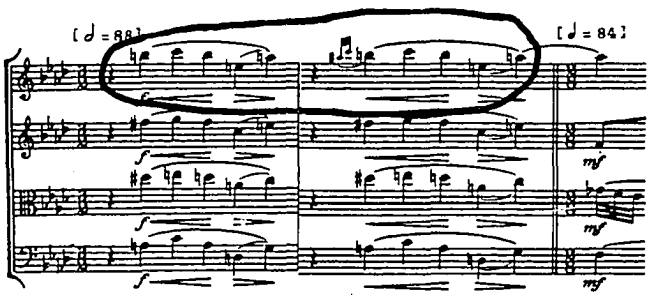


The sectional percolation adds to the feeling of greater tension at this central part of the movement. It is complemented by the gradual rise of the transpositional level of the primary motives. At the end of the first half the first homophonic statement of the theme 2 is partly a semitone higher than expected (part of conflict 2). In measures 113-114 the melody in violin 2 is a whole-tone above the original. The same rising process is repeated in measures 115-128: original pitch level in measures 115-117, semitone higher in measures 123-124, whole-tone higher in measures 125-128.

[6]The term is used by Jarmil Burghauser in "Janáček's chamber and symphonic works," *Musikologie* 3 (Prague: Státní nakladatelství krásné literatury, hudby a umění), pp. 211-305. "Percolation" (in Czech *prolínání*) was actually one of Janáček's favorite terms, used primarily for the harmonic phenomenon of interpenetration of separate chords (for more see Beckerman, "Janáček's Theoretical Works," pp. 122-25).

The rising process incorporates conflict 2. The A-natural world returns in measures 123-124, immediately following the A-flat recall of theme 1. As Example 5-20 shows, the entire melody of violin 1 is a semitone above the home pitch level. This is a more complete appearance of A-natural than that of measures 98-99 since here the entire melody shifts, not only the first three notes.

Example 5-20 Larger statement of A-natural, mm. 123-25



II: First Thematic Area, Part 2/Development (measures 129-48)

This section parallels measures 48-61 in its placement, design, as well as the *sul ponticello* figuration of the violin parts, but differs in several respects. The tonal focus is G-flat. This is the result of a large statement of motive y: A-flat is the tonic, controlling the entire first thematic area, E-flat is the point of arrival at the end of the second thematic area (measure 111), the G-flat completes the motive (compare measures 105-11). All non-melodic bass pitches within measures 129-48 also spell motive y. Focus on G-flat--the lowered seventh--relates to the "Moravian modulation" so adored by Janáček.

Measures 129-43 are primarily whole-tone oriented; this contributes to their unstable, developmental character. Chapter 3 suggested that in Janáček's music whole-tone passages are in fact chromatically altered forms of diatonic paradigms. In this respect it is instructive to compare the *sul ponticello* figuration

with its earlier parallel.[7] The figuration accompanies three varied statements of the transformed version of the *second* theme, producing developmental thematic mix. The three statements are furthest removed from the home key; the first and third (measures 132-135 and 140-143) are strictly whole-tone. The whole-tone character of the section, the pinched sound quality of the violins, as well as the gradual rise of pitch in the preceding section make these measures the most tense of the entire movement.

II: Second Thematic Area (measures 149-218)

The section once again displays a transformation of the love theme, though not into one that recalls the first theme but rather into one that reveals the theme's underlying structure--its embryonic form as a fifths series. This transformation is more sudden than the earlier one.

Seven phrases comprise the second thematic area:

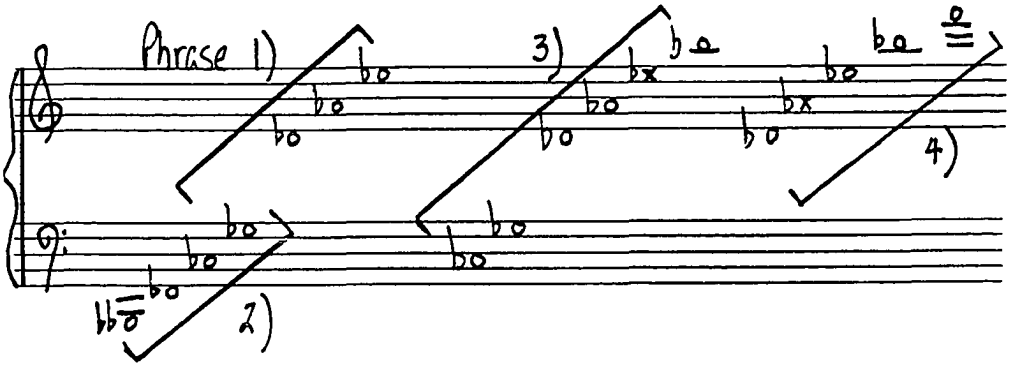
Phrase 1	mm. 149-156
Phrase 2	mm. 157-164
Phrase 3	mm. 165-172
Phrase 4	mm. 173-183
Phrase 5	mm. 185-194
Phrase 6	mm. 195-206
Phrase 7	mm. 207-218

The first phrase is almost identical to its earlier counterpart in design and pitch content. It only differs in measure 153 where the melody is varied with the notes G-sharp and F-sharp in place of the expected F-sharp, D-sharp. Significantly, the variation does not introduce any new pcs--the overall pitch content is still motive x+--but the new notes introduce a variant of motive y, something the original did not have. In addition, now the second part of the phrase begins with a rising fourth and in this way foreshadows the transformation of the theme.

[7]The instability of the whole-tone idiom also seems to echo the composed-out diminished triad in the bass of the earlier section.

Phrase 2 is intervalically identical to phrase 1, but is transposed down a major sixth. The transposition creates an ingenious relationship with the parallel passage of the first half. The pitches once again complement the first phrase to complete the diatonic collection, but this time from the opposite side of the fifths series (Example 5-21, pitches enharmonically respelled for consistency). The principle of complementary pc sets also holds between phrases 3 and 4.

Example 5-21 Complementing pc sets in phrases 1-4



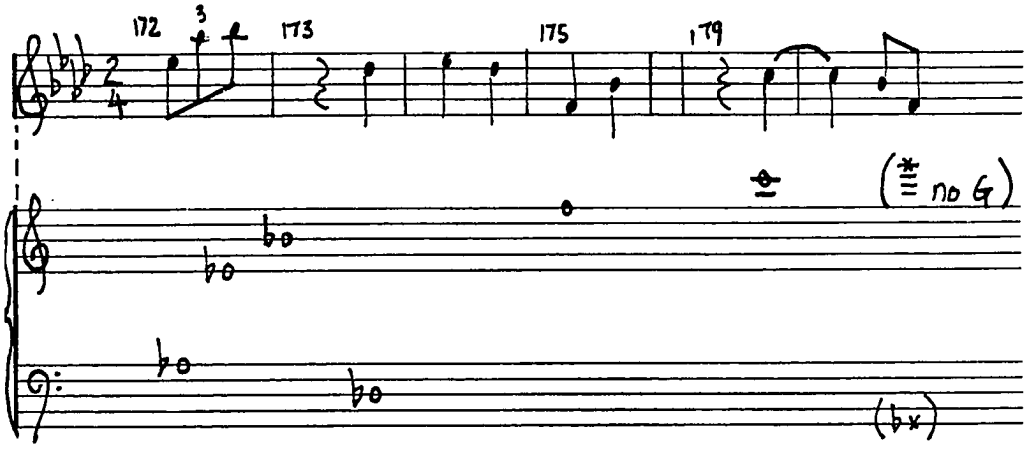
Phrase 3 contains a revealing detail which suggests the relationship is not coincidental. All phrases are in three parts, the second part a slightly varied repetition of the first. In the first two phrases the variation does not add any new pcs. In the third phrase it does--it adds B-natural (measure 169). That pc would be missing from the diatonic collection had Janáček not added it in the third phrase.

Phrase 3 contracts the opening interval to a minor third. The phrase tag (B-flat, A-flat, E-flat) again overlaps the fourth phrase (as it did in the first half), not because the fourth phrase arrives too soon, but because those three notes become a bass ostinato under the fourth phrase's melody (beginning in measure 173). This is a clear instance of a motive that is *subposed* to the more prominent melody in the viola. The tag is emphasized since it represents the

return of motive x1--pt form, entimelet 1 in retrograde (compare measure 1 of the first movement). For the entirety of the fourth phrase the motive also functions as an ostinato in the first violin, again in pt form, but employing entimelet 2. Thus the two important entimelets surround the theme. The violin ostinato motive grows out of the arpeggiated triads that formed the ostinato in the preceding measures, giving the illusion that those triads were an alteration of the basic motive. At the beginning of the fifth phrase (measure 183) the ostinato of violin 1 migrates to violin 2 and rhythmically alters to the retrograde of entimelet 1. The relationship of the ostinato figure to the opening of the first movement is undeniable.

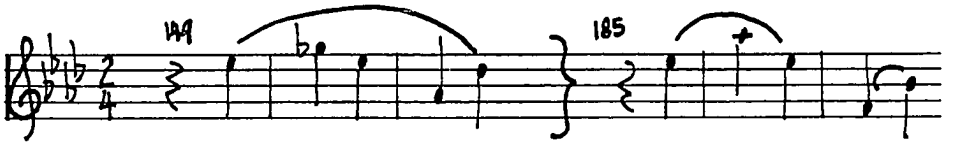
The fourth phrase has further interest in that it follows the additive process of Janáček's fifths cycles (Example 5-22). Measure 172 (the end of the third phrase) begins ostinatos in the outer parts, both repeating the pitches B-flat, E-flat, A-flat, a segment of the cycle. The second violin sustains an A-flat, the movement's tonic. To this collection of three pcs the melody adds F and D-flat making the collection a pentatonic one. In a fifths arrangement the two new pcs surround the other three. In measure 179 the viola plays the note C, extending the cycle further on the natural side. Nevertheless, by the time the C appears the D-flat is no longer present, leaving only another pentatonic collection, this one a fifth away from the other. An almost imperceptible harmonic shift has occurred.

Example 5-22 Addition of fifths in phrase 4



Phrase 5 (*Energico ed appassionato*) contains the "revelation" moment of the movement, as the second theme emerges for the first time in the form of a series of perfect fourths (Example 5-23).

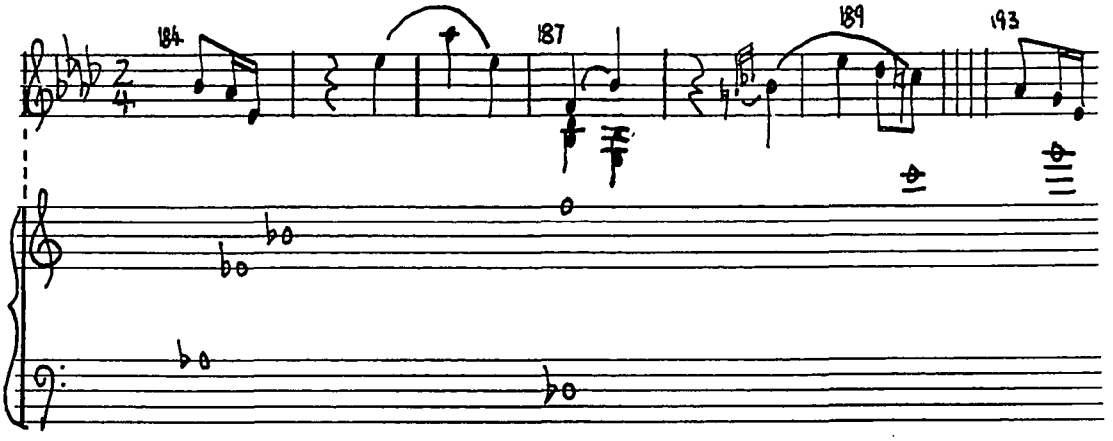
Example 5-23 Second transformation of the second theme



Phrase 5 repeats the process of expanding fifths just seen in phrase 4, but this time the diatonic collection is completed. In measure 184 motive x1 appears unaccompanied (Example 5-24). In measures 185-187 violin 1 plays the transformed second theme, which now includes the pitch F--another step in the cycle. On the same beat that brings F the viola part has the pitch D-flat, the fifth member of the cycle. The D-flat balances F on the opposite side of the cycle. As before, the three original pitches have been augmented by fifths on both sides to form the pentatonic collection. In measure 189 C-natural appears in the first violin to expand the cycle to six members. The diatonic collection can be completed by either G-natural or G-flat. G-natural finally appears in the second violin in

measures 193-94. It is significant that G could (or should) arrive in measures 187-89 as the third of the suggested dominant (matching C-natural--the third of the tonic). Instead, it is saved for the end of the phrase.

Example 5-24 Addition of fifths in phrase 5



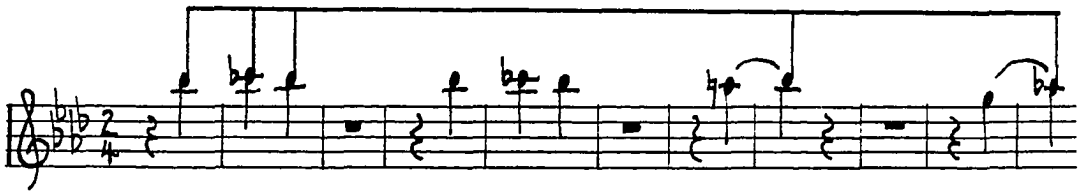
Since the structure revolves around fifths it is not surprising that Janáček incorporates traditional harmonic motion. Measure 187 suggests the harmonic motion ii - V in the key of A-flat major; measure 189 continues V - I. The process is then repeated, as measure 192 clearly spells a ii6/5 chord, and measure 195 V - I.

To summarize, phrases 4 and 5 perform several functions: 1) they return to the home key (A-flat diatonic collection), 2) they gradually build up the diatonic collection by the addition of fifths, 3) they bring back motive x in pt form and emphasize its importance by repeating it incessantly as an ostinato pattern, 4) they reveal the underlying structure of the second subject by presenting it as a series of fourths, and 5) they foreshadow the approaching conclusion of the movement by twice stating the ii - V - I progression in the tonic major key.

Phrase 6 gives a sense of a written out *Rallentando*, paralleling measures 107-12. The earlier passage expanded motive y; this one expands motive z

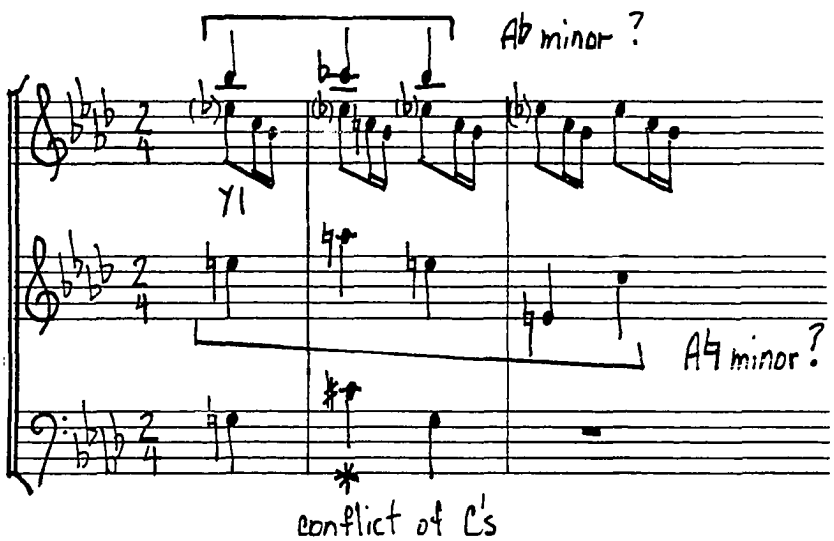
(Example 5-25, compare Example 5-17). Since the motive is in pt form, in isolation it implies the key of A-flat minor.

Example 5-25 Expansion of motive z in mm. 195-205



The phrase gives a sense of unrest and contrasts the two phrases that surround it. It contains the last and most dramatic statement of conflict 2 in the movement (Example 5-26).

Example 5-26 Conflict 2 in phrase 6



Violin 1 suggests A-flat minor--other parts do not conform. Violin 2 (measures 195-200) and viola (measures 201-06) present a modified version of the second theme, arpeggiating A-natural minor (compare the statement in measures 221-24). The bass does not appear to support an A-flat tonality, though it does not

contradict it (respelling the C-sharp as D-flat).[8] The dissonance of conflict 2 represents the final complexity in the movement before the resolution within the Coda. The conflict has progressed from a brief appearance (measures 98-103), to a more extended one (measures 123-124), to one that one that disrupts the relatively consonant nature of the music (measures 195-200). In programmatic terms the foreign man's presence becomes increasingly serious within the woman's life. The final juxtaposition appears to bring the situation to a crisis; it clashes her world against his. Measures 196 and 199 are almost symbolic: the third clashes the flat, natural, and sharp forms of C.

Phrase 7 (measures 207-212) brings back the transformed second theme and returns to the character of phrase 5. The melody receives extra emphasis from a similar harmonizing part in the viola. With the movement's conclusion imminent, the tonic A-flat settles in the bass. Like phrase 5, phrase 7 completes the diatonic collection--but only as it ends: measures 207-10 contain six members, the seventh (C-natural) arrives in measure 211.

Coda (measures 219-36)

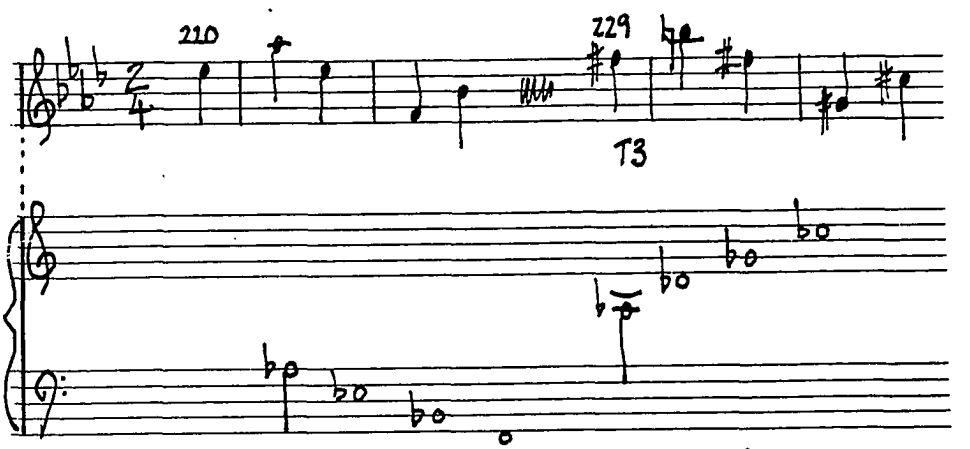
The Coda consists of three parts: measures 219-24, 225-28, and 229-36. The first part presents the fundamental form of the second theme in the first violin; the three lower instruments sustain an A-flat major triad. The second part brings back four measures of the first theme. The harmony shifts into the minor mode and the melody recalls the original form of motives x, y, and z. The third part retains the E-flat and C-flat of the second part and once again presents the fourths arrangement of the second theme, first in violin 1, then in the cello. Relative to its appearance in measures 221-24 the entire fourths collection is

[8] The section recalls the end of the first half (measures 105-112) where the bass motion was similarly unorthodox.

transposed up a minor third. The transposition prepares the ending: in measure 222 A-flat--the movement's tonic--stood as the highest note of the fourths collection; the transposition makes A-flat the **lowest** note and thus gracefully leads into the final tonic chord.

The transposition of a third also leads to complementary pc sets like those of phrases 1/2 and 3/4. Motive x+ in measures 221-24 provides four members of the fifths cycle; the transposition in measures 229-34 the other three. A-flat, the movement's tonic, is common to both--it stands at the center (Example 5-27).

Example 5-27 Pc balance in the Coda



The closing eight measures contain a III to i harmonic shift brought about in a very subtle way, exploiting only register and chameleon-like character of added-note harmonies. In measures 229-31 the sustained notes of violin 2/viola and the relatively high register of x+ suggest C-flat major with an added second and an added sixth. The repetition of x+ in the cello shifts the focus to the motive's lowest note and hence an A-flat minor harmony.

Like the first movement, the second movement is structured primarily with the motives of motivic complex xyz, an entity traceable to the opening of the

entire Quartet. The specific forms of the motives appear to reflect the underlying program of the work. Since the motives often lie at deeper structural levels it could be said the program affects the work's structure.

One major problem in analysis of Janáček's music is determining to what extent the structure relies on traditional gestures. The movement utilizes diatonic collections as much as works written in a more traditional idiom, but often in novel ways. The novel ideas arise from traditional ones and preserves many of their characteristics. Scalar formations are secondary to pc balance and additive progression that a cyclic arrangement provides. At any given point it is questionable whether a familiar pattern should be interpreted in a traditional way. The diatonic collections relate directly to the motivic basis: motive x is a segment of the fifths-series and hence leads organically to the diatonic collections. In this sense the motive represents more than the primary melodic and harmonic gestures--it initiates the very processes that organize these gestures. It is indeed the "theme of life and death," to a greater degree than Vogel realized.

CHAPTER 6

Mládí: First Movement

Mládí--the Czech word for "youth"--dates from July of 1924. Janáček was celebrating his seventieth birthday and sorting some reminiscences of his youth for a forthcoming biography by Max Brod.[1] His thoughts went back to the days at the old Brno monastery where he received his early education. He had been one of the "blueboys"--boys dressed in blue uniforms studying at the monastery, well known to the residents of Brno. These recollections seem to be reflected in the musical content of *Mládí*, from the youthful exuberance of the first movement, the monastic solemnity of the second, to the "March of the Blueboys" of the third. The fourth movement returns to the optimism of the first. The nature of the work's instrumentation was apparently the consequence of Janáček's enchantment with the Parisian ensemble *Societé moderne des instruments à vent*, which he had recently heard in Salzburg.[2]

Like the *Quartet* movements I have examined, the first and third movements of *Mládí* share certain surface motivic characteristics. However, they also display a notable difference: the most important motivic interval of the first movement is the major third; in the third movement it is the perfect fourth. This ultimately echoes in their contrasting larger structures. The present chapter focuses on the motivic/structural life of the first movement. Chapter 7 illustrates the contrast by exploring the third movement.

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[1]Vogel, *Biography*, p. 299.

[2]Ibid., p. 298.

Form

The form of *Mládí's* first movement is typical of Janáček's later instrumental works: it has an overall ABA design, a "small rondo" in the composer's terminology, and it also displays moments of sectional overlapping, similar to that we encountered in the second movement of the Quartet. The rondo was Janáček's preferred form; Burghauser suggests that the nature of Janáček's style is the likely cause:

> We may say that it is just the rondo form in all its variants to which Janáček leans in his later works: rondo as a construction which through its relatively free arrangement of parts, a certain structural lightening and freeing from the requirement of more thorough "development" of ideas (which was always foreign to Janáček anyway) best suits Janáček's musical instinct. The rondo principle is also appropriate for the percolation of parts, which we noticed in the *First Quartet* and whose roots can be found even earlier.[3]

The formal layout of the first movement may be summarized in the following way:

Section	Subdivision	Measures[4]
A	a Theme 1	1 - 15
	b Transition	16 - 33
	c Theme 2	34 - 42
	a' Theme 1/Trans.	43 - 58
B	d Theme 3a	59 - 73
	e Theme 3b	74 - 85
	f Theme 4	86 - 110
A'	c Theme 2	111 - 114
	g Transition	115 - 120
	a" Theme 1 A-flat	121 - 126
	g Transition	127 - 132
	a" Theme 1 C-flat	133 - 139
Coda		140 - 167

[3]Burghauser, "Janáček's Chamber Music," p. 241.

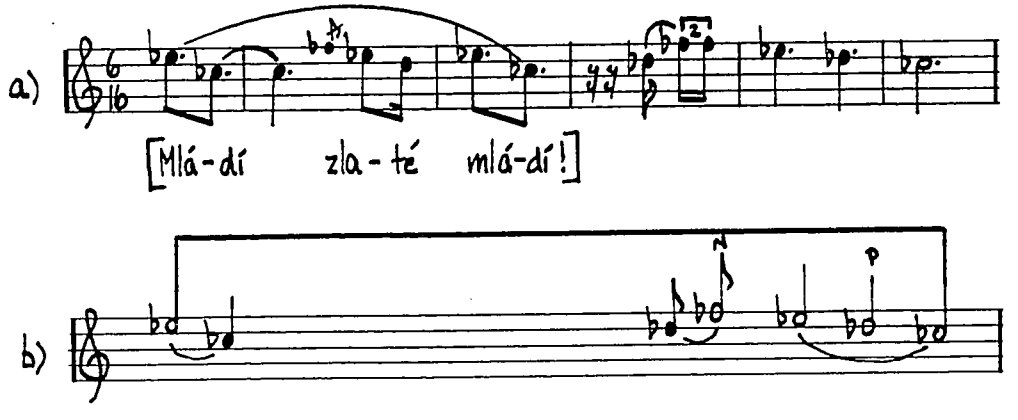
[4]The measure numbers are those of the edition published by the International Music Company. Second endings are counted separately.

The motivic relationships between the subsections are close; a different labeling is possible. It is in fact the overlapping of ideas that adds unity to a form this sectionalized. It is nearly impossible to show such relationships in a table format. As an example, note in the score that the main melody of "a" appears twice in "b" and the characteristic motive of "b" serves as the ostinato and melodic fragment of "c." My divisions are based on the overall design, as well as the primary melodic ideas. These details aside, the overall "small rondo" form is unmistakable. In the forthcoming analysis I shall be mainly concerned with these large divisions.

Motives

Example 6-1a shows the principal melody of the movement. It is said to have been developed from the speech tunelet of the sigh *Mládí, zlaté mládí!* ("Youth, golden youth!").[5] The sincere, folk-like simplicity of the phrase is perhaps best characterized as a children's tune, appropriate for a composition celebrating the youthful years. Its brevity and simple harmonic orientation are striking.

Example 6-1 Principal melody of *Mládí*, mm. 8-13



[5]Ibid.

The triple statement of the descending third E-flat/C-flat establishes a motivic idea that is readily recognized even on casual listening.[6] It indeed turns out to be the primary motivic gesture of the movement, appearing on the surface as well as deeper structural levels. It also functions as the source that spawns several motivic variants. (Already in the last two measures of the example the descending third is elaborated with the passing tone D-flat.) From here on I refer to the major third (04) as motive p, in its pt form E-flat/C-flat. Most characteristically it appears as a descending interval, though it will also rise and may be stated harmonically. Despite the third's commonplace character within tonal music, the interval retains its motivic status even under transposition (for example in the melody of measures 1-6). The primary tonic designation p is used only for the unornamented E-flat/C-flat third.

Motive p is elaborated in three distinct ways (Example 6-2). More often than not the melodic version contains the passing tone between its members (set 024, see in Example 6-1a). The second elaboration is a neighboring motion. In measure 9 the primary tone E-flat is embellished with upper and lower neighbors; in measure 11 the F-flat neighbors E-flat. The F-flat participates in the deeper structure of the main melody (Example 6-1b).

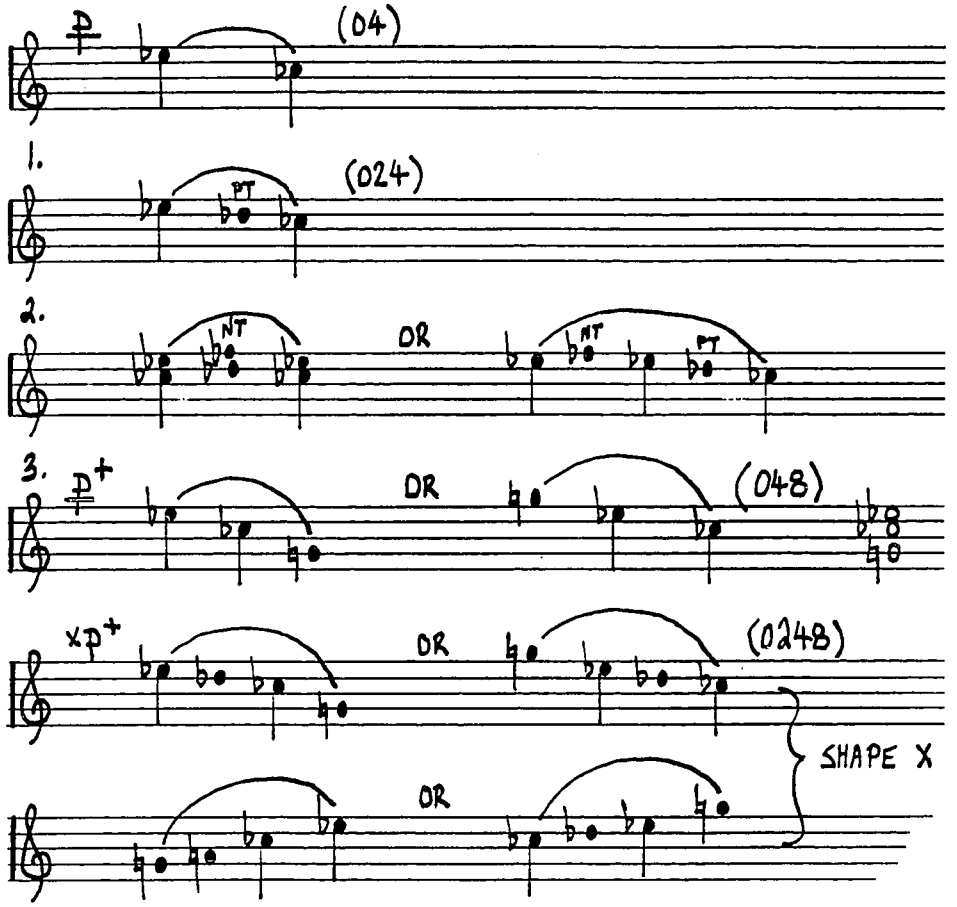
The third elaboration is a self-replication: another major third appears above or below the original one. In either case the new pc is the same and the resulting motive an augmented triad (048). I shall refer to this as motive p+.[7] If it includes the pcs E-flat and C-flat it will be p+. P+ may again be ascending,

[6]It is interesting to note that it is just this third that corresponds to the word *Mládí* (assuming there is some authenticity to this particular speech tunelet history).

[7]This parallels the *Quartet*, where where motive x (a segment of the fifths cycle) became motive x+ through the addition of other fifths.

descending, or harmonic, and also may contain (and often does) a passing tone between two of its members (set 0248, see measures 26-27).

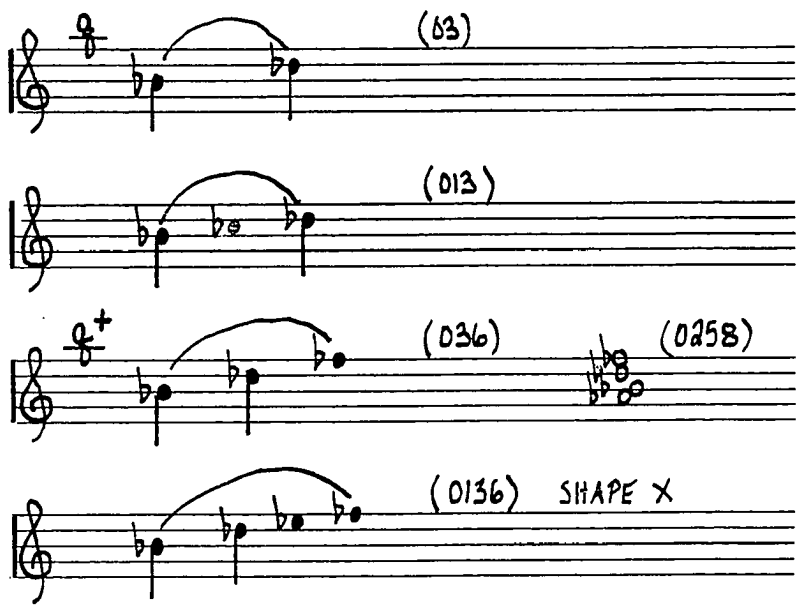
Example 6-2 Elaboration of motive p



The combination of motive p+ and a passing tone elaboration creates a distinctive melodic shape (a hook shape) that characterizes the movement (Example 6-2). Although this shape is an outgrowth of motive p, it appears in conjunction with other intervals as well. It is preferable therefore to designate it with the more general label "shape x." When shape x involves the notes of motive p+ (0248) the label will be xp+.

The neighboring elaboration of motive p seen in Example 6-1 generates another motivic idea: the contrasting yet related minor third (set 03). This is motive q, in its pt form B-flat/D-flat (Example 6-3).[8] Motive q also replicates; here the operation procreates the diminished triad (036)--motive q+. The pt form (q+) is B-flat/D-flat/F-flat. This diminished triad is practically always joined by A-flat to form a half-diminished sonority. As before, q members may be joined by a passing tone (013). Motive q+ therefore also appears as shape x (xq+ is set 0136).

Example 6-3 Elaboration of motive q

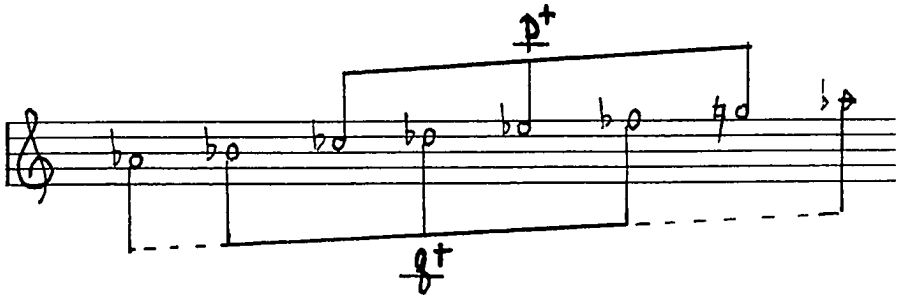


The first statement of an elaborated q may be seen in the flute part from the second beat of measure 11 to the second ending. This motion is immediately echoed in retrograde in measure 20 of the same part. It is now in its most typical form. Motive q+ (with the A-flat) also appears as the harmony of measures 17-19.

[8]Strictly speaking, either B-flat/D-flat or D-flat/F-flat could be considered the pt form.

The similarity of p and q is obvious, especially if a motive is in shape x (compare xq+ of measure 20 and xp+ of measure 27). It is impractical to show this relationship in the labeling since an unnecessarily complex system results. Technically, treating one as a variant of the other would not satisfy my criteria for variation: although p and q are only a semitone apart (semitone shift), there is no interval in common between the two. Most importantly, p and q do lead separate lives. Most characteristically q serves as harmonic contrast to p. The contrasting nature of q is striking at the arrival of measures 17 and 26. Viewing p+ and q+ against an A-flat harmonic minor scale graphically illustrates their contrasting nature (A-flat minor is one of the two primary keys of the movement). The members of p+ and q+ are exclusive of each other (Example 6-4).

Example 6-4 Relationship of motives p+ and q+.



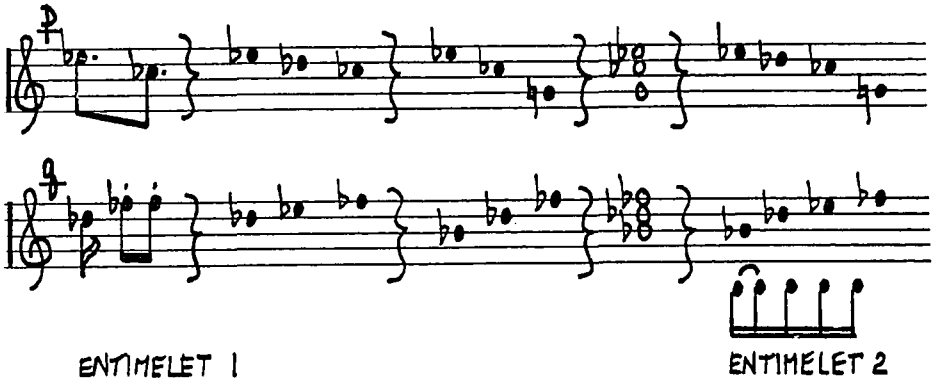
Measures 11-13 contain two important entimelets. Entimelet 1 is--for lack of a better term--the "hiccup" figure of measure 11 (first introduced in measure 4). The slurred motion upward followed by a repetition of the higher tone turns out to be a recurring feature in the entire movement. Though here it uses the notes of motive q, Janáček employs it with almost any interval.

Entimelet 2 originates as the overall rhythmic pattern of the upper instruments from the end of measure 11 to measure 13. The short, short, short, long pattern quickly returns in measure 20 in diminution and retrograde (the

duplet of the F-flat merges into a single value). It exactly corresponds to the pitches of motive xq+ which, as we saw above, also returns in retrograde. Entimelet 2 and shape x work together; they are almost inseparable.

Example 6-5 summarizes the above discussion to clarify the nature of the motivic relationships.

Example 6-5 Motives of the first movement summarized



I have described the movement's primary melody in terms of the motives from which it is constructed. This corresponds to the atomism characteristic of Janáček's own philosophical/analytical perspective (see Chapter 2). His (somewhat misleading) terminology describes this as *differentiation* of motives. It is equally correct to say that the melody may be broken down into the motives. The latter statement suggests the primacy of the larger melodic unit, the notion that the melody is the original source from which motives are derived. The support for this view is Janáček's immense collection of speech tunelets.

Phrasing

In the same way that the melody gave birth to the primary motives, the melody also establishes the basic phrasing character of the movement. In a departure from convention, three-measure groups are the norm according to which

deviations are felt.[9] Two- and four-measure groups do appear, but contrary to conventional practice they are exceptions to the prevailing three-measure groupings. The four-measure groups are mostly felt as lengthening/relaxing of the more intense three-measure groups (compare for example measures 1-3 and 35-38).

The main melody of the movement is only six measures long, divided into two three-measure phrases (see measures 1-6). The design of the first phrase suggests rhythmic symmetry, an impression confirmed by the dynamic markings. The first phrase thus appears as one self-contained block, with no apparent need for continuation or development. Janáček compensates by implying a large-scale hemiola by the return of the  opening rhythmic figure at two-measure intervals. So despite the self-containment of the first three measures, there is the sense of one six-measure gesture.

Tonality/Harmony

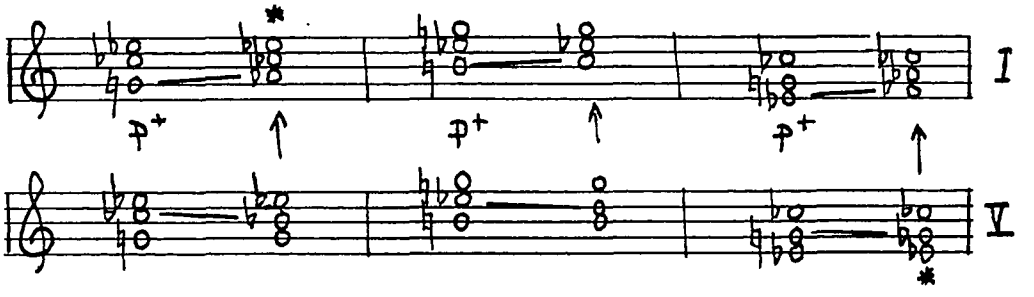
The movement as a whole establishes the related tonalities of A-flat minor and C-flat major. Both are first touched on in measures 8-10; A-flat minor then returns more strongly in measures 35-9 and 111-114. A-flat minor appears again in measures 121-126 (albeit disturbed by a B-flat/F ostinato in the bass clarinet). C-flat major is established in measure 123 and remains until the end of the movement (measure 168). The tonal ambivalence is directly related to the main motive: motive p is the point of intersection between the two keys and is therefore at home in either one.

Equally important is the role of motive p+. Being a symmetrical structure, the augmented triad may resolve six common ways (assuming

[9]Chapter 1 showed that Janáček would have been comfortable with three-measure phrasing from Czech folk dances (compare Example 1-20).

enharmonic notation, not counting parallel modes). In three of these it functions as a dominant sonority and in three as a tonic with a neighbor tone temporarily replacing a chord tone. Example 6-6 illustrates.

Example 6-6 Harmonic possibilities of motive p+.



In addition to A-flat minor and C-flat major the other possible harmonies make an appearance as well. Strong arrivals of an E-flat major triad appear in measures 15 and 29 (the latter is directly preceded by the augmented triad). F-flat major (spelled E major) appears in measures 59-64 (preceded by a whole-tone scale that contains p+), and G major arrives in measures 102. This G however is not a pure triad; it includes the seventh (F) and immediately resolves to a bass C in measure 103. Hence the last two possible resolutions appear together as a dominant/tonic pair. It is noteworthy that while the G is a dominant seventh chord, the C chord is incomplete (no third); instead, the E-flat and A-flat of the main keys quickly return (horn and bass clarinet). The measure gives the effect of a chromaticized 5-6 motion. Janáček therefore makes use of the harmonic possibilities of the augmented triad--motive p+--to create the harmonic framework for the piece.[10] Apart from the harmonies just discussed the movement

[10]Chromaticism resulting from different resolutions of the same augmented triad was of course not uncommon in the late nineteenth century, the time of Janáček's musical education. Particularly noteworthy in his use of augmented triads was Liszt; see for example his piano etude "Gnomenreigen," measures 20*ff* and 56*ff*.

features the harmonic form of motive q+ (technically ii^7 in A-flat minor, measures 17-21, 40-52) and passing harmonies generated by prolongation of motives (for example, measures 68-82; this passage is clarified below).

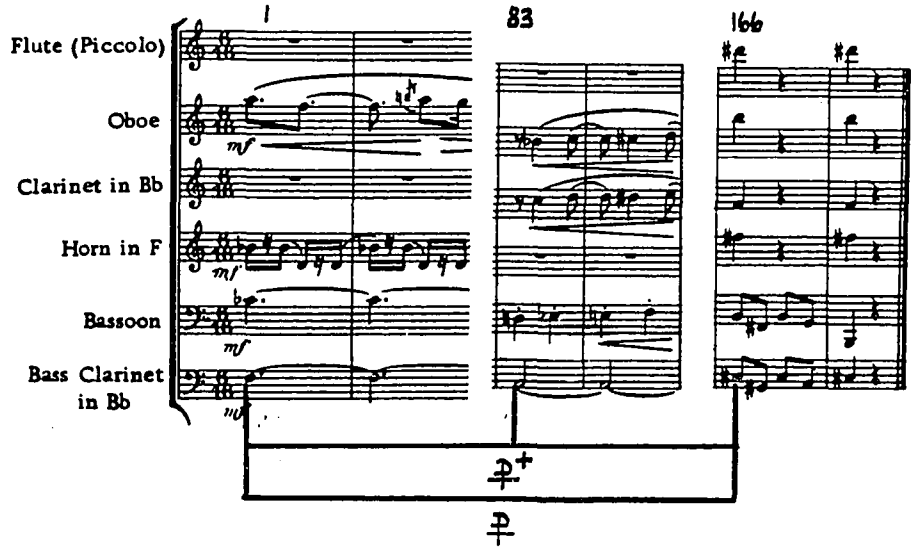
Since many of the movement's harmonic relationships are related to tonal procedures, particularly the dominant/tonic and relative major/minor pairings, the music has a strongly tonal character. And yet, it does not quite function as a conventionally tonal composition. The reason is that, as in the *Quartet*, much of this movement's structure is determined by motives that lie at deeper structural levels. This will become apparent in the following, more detailed analysis of the entire movement.

Large-scale organization

The entire movement is one large expression of motive p. The focal bass tone of the first A section is E-flat; the focal bass tone of the A' section is C-flat. Thus the outer sections present an enormous enlargement of the sigh "Mládí!". The B section focuses on G. It appears three times (measures 83-85, 93-96, 102) and it stands as the base of a large xp+ statement (clarified in Example 6-8).[11] The G makes the background structure of the complete bass line an expression of motive p+. G is not stated as emphatically as the other two pitches and hence motive p stands out as the more important deeper structure. Example 6-7 shows the crucial structural points.

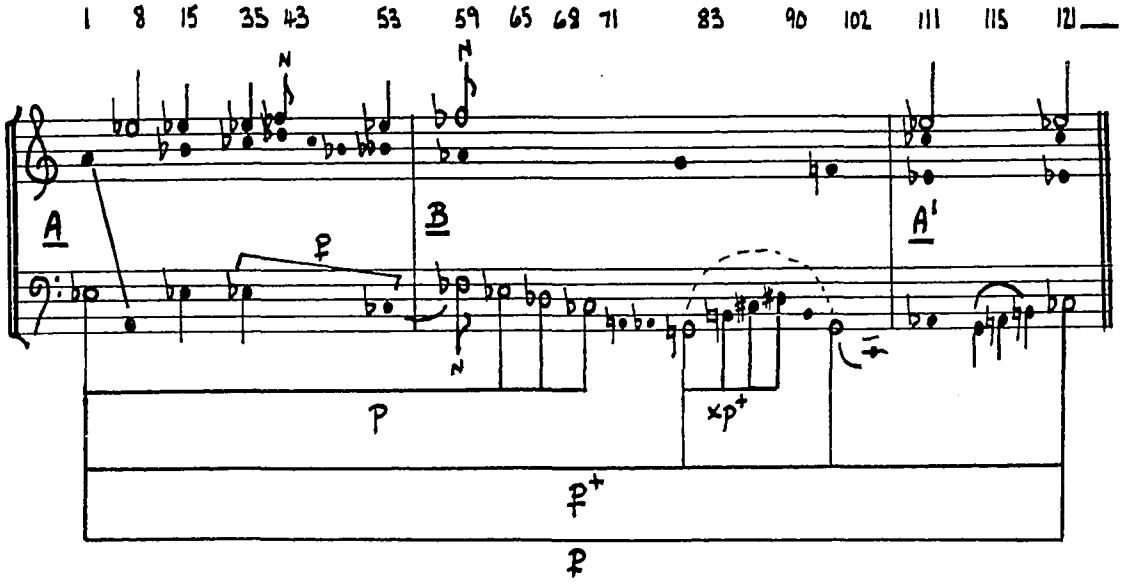
[11]Another candidate for a focal pitch of the B section is the low C in measures 103-106. It however has a purely local function (effect); it is not allied to a larger structural gesture.

Example 6-7 Large-scale expression of motives p and p+.



The central section also contains large scale versions of the other familiar elaborations of motive p: the passing tone D-flat and the upper neighbor F-flat (spelled E-natural). Example 6-8 shows a summary of the entire movement to illustrate the structural function of the basic motivic ideas.

Example 6-8 Summary of the main structural features

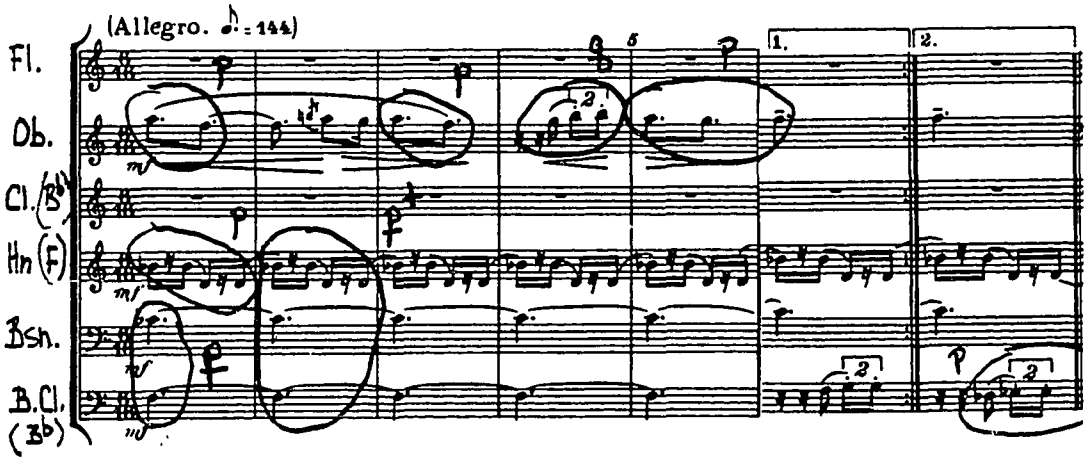


I shall now examine the three sections in greater detail to demonstrate Janáček's elaborations of these structural pitches and to point to the varied presentations of the main motives and entimelets.

Section A: Theme 1 (measures 1-15)

Although the movement introduces the main melody immediately, this first statement is not at the tonic pitch level (motive p is not in pt form). The melody is at T6, stressing pcs A and F (Example 6-9).

Example 6-9 Motives in mm. 1-6



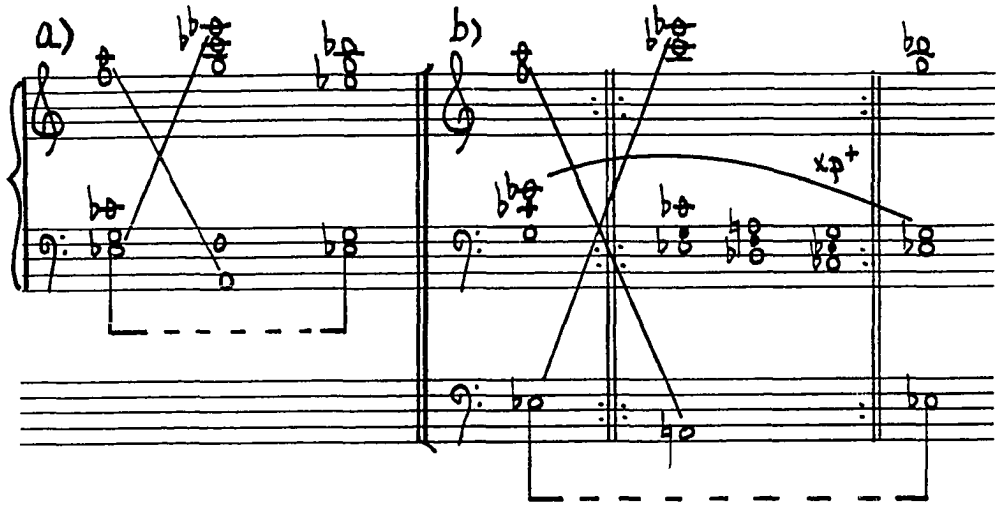
The T6 transposition creates a complementary relationship with the supporting parts, similar to that between the motives p+ and q+ (seen in Example 6-4). The pt form of p+ does appear in the opening measures, but only as the accompaniment in the three lower instruments. The overall texture is a familiar one: melody with a sustained pedal and an ostinato. The bass clarinet and bassoon sustain E-flat and C-flat (p inverted as a sixth), while the horn plays an ostinato using E-flat and G (p at T4, likewise inverted). Thus the three lower instruments combined state the augmented triad, motive p+. The main pitches of the melody

are those that lie between the three members of p+. This combination of p+ and p at T6 produces five of the six members of the odd whole-tone scale. The only missing pc--D-flat--appears in the second ending (measure 7).The passage actually reverses the traditional roles of consonance and dissonance: the primary melodic tones are dissonant with the supporting harmony, while the neighbors and passing tones are consonant. The functions appear to normalize in measures 8-10, but the dissonant (partly whole-tone) flavor returns in measures 11-13. How are we to interpret this opening section? How are we to understand a harmony such as the misspelled A-major chord in measure 13? As in other Janáček works, the answers lie in the ingenious relationship of harmony and motives.

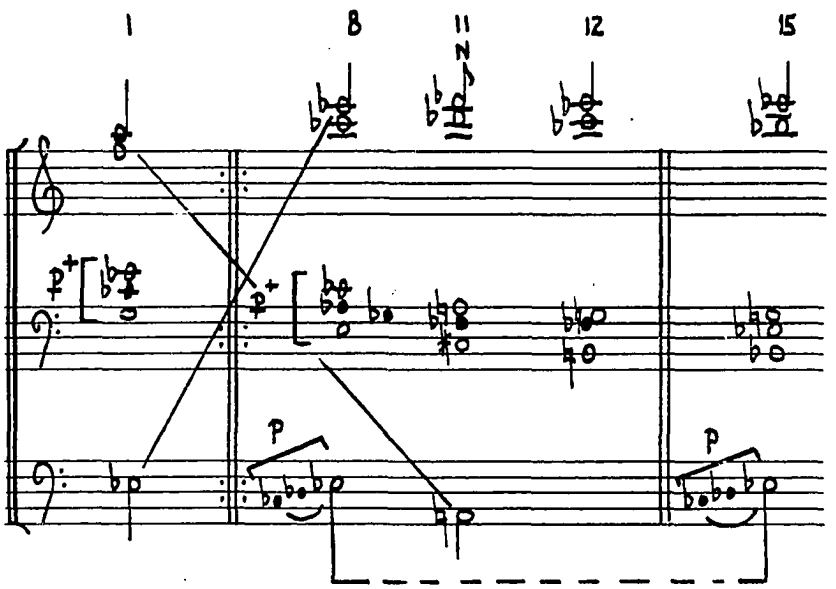
Measures 1-13 should be understood to prolong one single harmonic entity: motive p+ juxtaposed with motive p at T6. As already noted, E-flat is the primary bass tone of the passage. In measures 11-13 this E-flat disappears from the bass but is understood to be present at a deeper structural level as a result of a large-scale voice-exchange with the opening measures. It returns to the bass in measures 15-16. To clarify the design of the passage I illustrate in Example 6-10 with a prototype of these same measures, a clearer, hypothetical version against which to compare Janáček's actual music. Example 6-10a is a simple version; Example 6-10b includes the elaboration of inner parts, elongations of motive xp+. Each of the motivic members is also a vertical statement of p+.

A reduction of measures 1-13 shows that much of the prototype is unaltered in Janáček's score: the upper notes of the voice-exchange appear in the oboe (measure 1) and flute (measure 8); the bass notes appear in the bass clarinet (measure 1 and measure 11; Example 6-11). The elongation of p+ is in the horn part (white notes of the middle staff in the example).

Example 6-10 Prototype of mm. 1-13

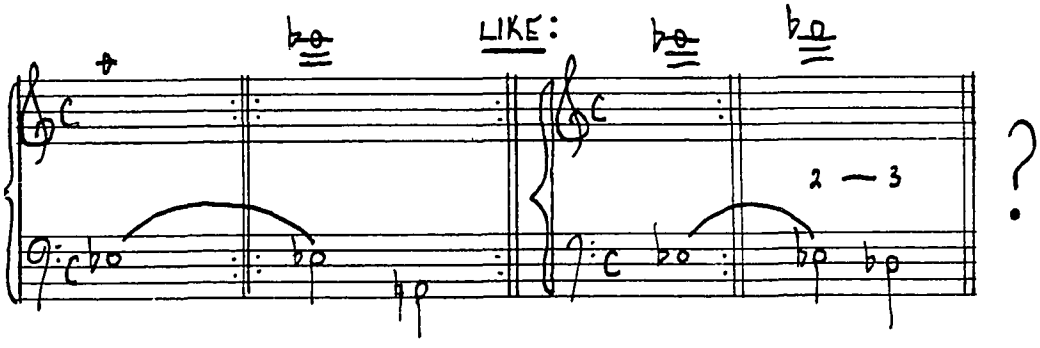


Example 6-11 Reduction of mm. 1-13



There are three departures from the prototype in the score. The first is the delay of the bass in its movement to A; it arrives only in measure 11, three measures after the melody's upward leap. One could almost view this as a suspension over the barline (Example 6-12).

Example 6-12 Delay of lower voice in mm. 1-13



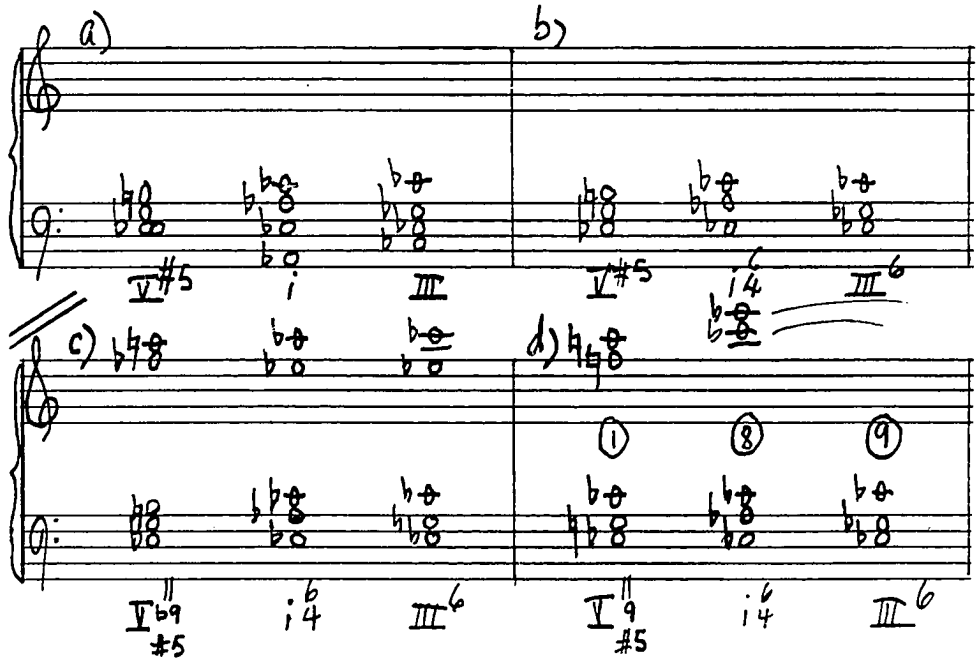
The second departure is the path of the bassoon line (compare the black notes in Examples 6-10 and 6-11). It is a hybrid between xp+ and xq+; it contains three whole steps, like xp+, but a minor third, like xq+. Overall it follows the horn's sixths in outlining shape x, but beginning in measure 8 it is a semitone higher. Misspelled minor and major triads replace the parallel augmented triads of the prototype. In measure 8 the modified bassoon line creates an A-flat minor harmony, one of the two tonics.

The third departure is the accelerated motion of the bassoon line in measures 9-12. Beginning in measure 9 it moves downward ahead of the horn sixths, forming a C-flat major triad in measure 9 (the other tonic), and a misspelled A-major triad in measure 11. The latter coincides with the delayed arrival of the bass A-natural, the second half of the voice exchange. It also coincides with the neighboring motion in the melody.

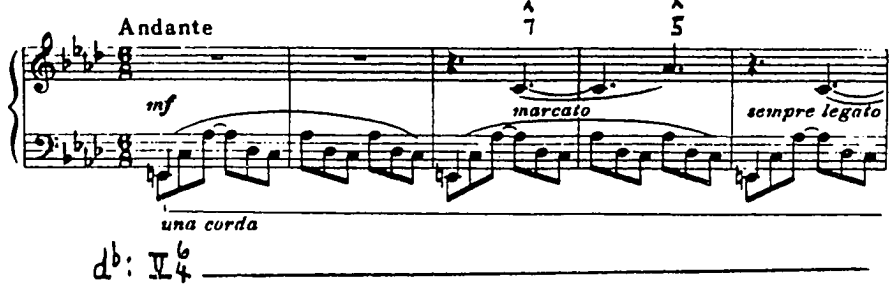
From a more conventional view the bassoon's modification in measure 8 makes perfect harmonic sense: it creates a V#5 - i progression in A-flat minor (Example 6-13, compare Example 6-6). The leading-tone G-natural resolves up to

the tonic A-flat.[12] As in all Janáček's music there is constant interaction between the motivic and harmonic approaches to the structure. Traditional interpretations are tempting but fall short of satisfactorily explaining the music. How would one explain measures 11-13 from a traditional point of view?

Example 6-13 Conventional harmonic analysis of mm. 1-10



[12]It is an interesting fact that in the V#5 - i progression two of the notes are in common (one respelled), while the third voice moves up a semitone. Franz Liszt explores this relationship in the relatively late piano piece *La Lagubre Gondola*. (The D-flat minor tonic chord is well hidden within the altered dominant; the tonic in fact never appears.)



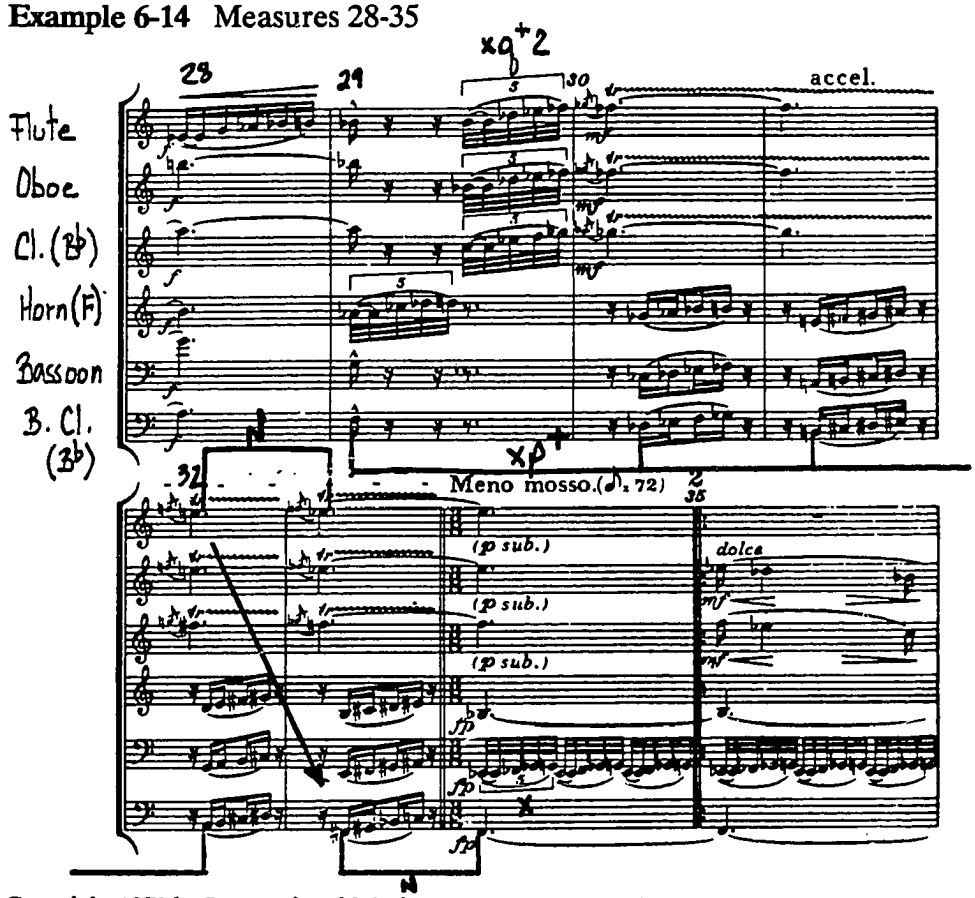
The voice-exchange displacement of the bass E-flat into the upper voice is corrected in measures 15-16, thereby creating the sense of prolongation of the pitch through measures 10-14. Thus this passage both elongates and prolongs the primary bass tone E-flat. The pitch receives similar emphasis in the remainder of the A section. Elongation again occurs in measures 34-39, prolongation in measures 17-33, and 40-58.

Section A: Transition (measures 16-34)

The transitional character of these measures results from changing harmonies, incomplete thematic statements, and irregular measure groupings. It emphasizes entimelet 2. Tonally, the bass E-flat is still in effect, prolonged through the arpeggiation of an E-flat major triad: the E-flat of measures 15-16 moves to B-flat in measures 17-21 (harmonized with q+), to G in measures 26-28 (harmonized with p+), and back to E-flat in measure 29 (harmonized with an E-flat seventh chord; Example 6-14). Measure 29 marks the return of the E-flat that disappeared in measure 17. The E-flat seventh harmony points toward the A-flat minor of Theme 2.[13] The E-flat of measure 29 is transferred down an octave to the elongated E-flat of measures 34-39. The octave transfer is via a statement of xp+. The note that precedes the low E-flat of measure 34 is not F--the whole-tone descent ended with the completion of xp+ on the G in measure 32--but rather E (F-flat) to match the E/E-flat motion in the treble parts of measures 32-33. This recalls the F-flat/E-flat neighboring motion of the main melody (seen in Example 6-1).

[13]Measure 29 also introduces a diminution of entimelet 2.

Example 6-14 Measures 28-35



The transition section contains two statements of the main tunelet: measures 16-18 (emphasizing motive q), and measures 22-24 (emphasizing motive p). Neither statement continues with the answering phrase heard earlier. Entimelet 1, which used to follow the first three-measure phrase now appears in the course of that phrase in another part (see the bass clarinet in measure 17 and the oboe in measure 24).

Measures 16-34 contain notable deviations from the established three-measure groupings. The first deviation is measure 16, which is an added or solitary measure. The dynamic markings complement its symmetrical rhythmic pattern.

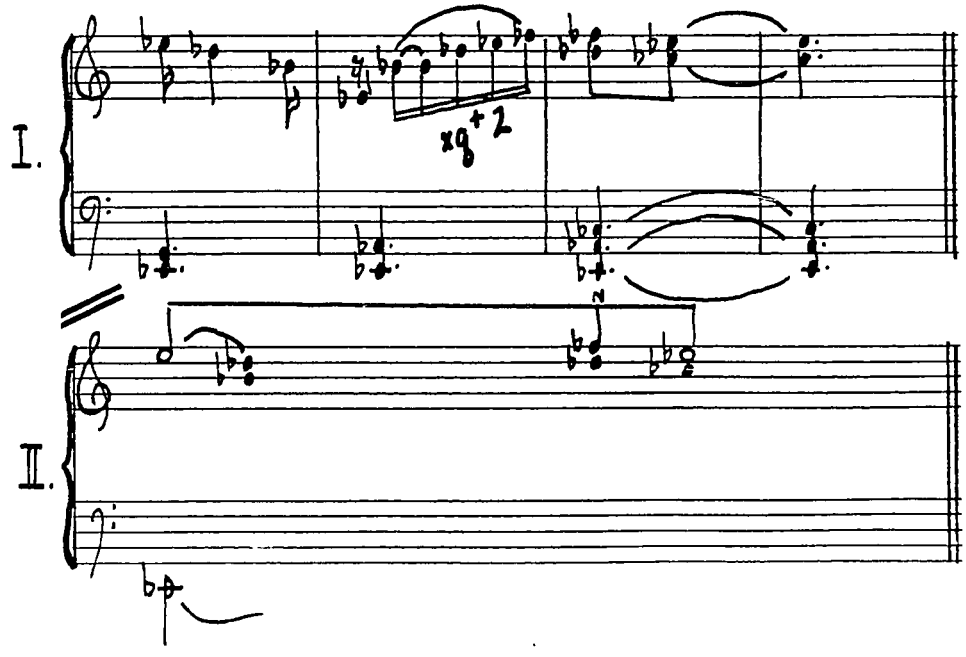
The measure itself has a transitional function (transition to the transition section); the first two pitches express motive p, the third belongs to q. The measure leads to a harmonic statement of q+.

Measures 17-25 are divided into groups of three, two, and three measures. The two-measure group is the oddity here (measures 20-21). Measure 25 is an extension of the preceding standard three-measure group. Measure 26 marks an arrival point harmonically (back to the whole-tone idiom, with xp+ statements and G-natural in the bass) and begins another three-measure group that brings the E-flat of measure 29. Measure 29 is the beginning of a five-measure unit that leads into the anacrusis measure of Theme 2.

Section A: Theme 2 (measures 34-38)

In its overall design Theme 2 is a combination of motive p (with the passing D-flat) and the F-flat neighbor first heard prominently in measure 11 (Example 6-15).

Example 6-15 Structure of Theme 2



The F-flat arrives here through a statement of xp+, recalling measure 20 of the Transition. The first measure of Theme 2 (measure 35) is a variation of measure 16: same rhythm and framing pitches, but the central note changes from C-flat to D-flat to complement the implied E-flat seventh harmony. The change substitutes motive q for the earlier p.

Theme 2 is accompanied by an E-flat pedal in the bass clarinet and an ostinato in the bassoon, once again creating Janáček's favored texture. The ostinato begins in measure 34 as a chromatic line set to entimelet 2, but expands in measures 36 and 37 to form shape x. In measure 37 shape x outlines an A-flat minor triad; the outside pitches are an inversion of motive p.

Rhythmically Theme 2 is a repeated four-measure group that contrasts the three-measure groupings of Theme 1. As we saw, the three-measure groups are destabilized in the Transition, possibly to prepare the relaxed four-measure groups of Theme 2.

Theme 2 is varied in the horn solo of measures 40-42 (a three-measure group). These measures are once again in a whole-tone idiom, now featuring the even whole-tone collection. The collection supports a top voice E-natural (F-flat), the recurring neighbor.

Section A: Theme 1/Transition (measures 43-58)

The oboe melody that enters in measure 43 is experienced as a return of Theme 1, but on the whole the section has the character of a development or transition. This results primarily from the sequential treatment of the melody (downward in major 3rds--along motive p+) and the unstable harmonic support. The movement's initial texture returns (note the leaping ostinato pattern and sustained notes), but harmonically it relates to the opening of the first Transition (measures 17-21)--it is based on motive q+. Motive q+ is heard clearly in

measures 43-45 (the oboe D-natural of measure 41 resolves to D-flat in measure 45), and it also determines the pitches of the trilled bassoon part.

The phrasing is unstable: the three-measure groups that correspond to the melodic sequence contract to two-measures groups (measures 49-50, 50-51, 52-53) and lead into the rubato horn solo. The scoring of the sequential three-measure groups is interesting. The leaping ostinato moves between the bass clarinet and horn in a way that emphasizes the symmetrical rhythmic design of the principal melodic fragment. As before, the dynamic markings of the melodic line reinforce the symmetry.

The horn solo that closes the A section of the movement is the odd whole-tone collection on which the work began. The solo opens with a statement of motive p and descends two octaves to low E-flat. The upper E-flat is a return to the primary top tone from the neighboring E-natural/F-flat of measures 40-45. The low E-flat is the primary bass tone of the A section. It disappears after measure 39, returns weakly in measures 43-48, and 51-52, but is firmly reestablished in measure 53. Measure 53 also contains another important pitch familiar from the opening measures: B-double flat/A-natural. The rising figures in the bassoon and clarinet outline a dominant harmony (with a lowered fifth): C-flat, E-flat, F, B-double flat. This subset of the original whole-tone collection functions here as the dominant of F-flat major. It leads into the central part of the movement, which begins in E major (F-flat respelled).

Section B (measures 59-110)

The central section of the movement strongly contrasts the opening: the tempo and time signature are different, the surface melodic structures appear unrelated to what came before, and we begin in a new key--E major. In contrast to the falling tendency of the opening motives, the motives of the B section mostly

rise (compare measure 1 - oboe and horn, and measure 59 - treble instruments and bass instruments). Although best labeled as Theme 3, measures 59-85 contain no distinctive melody to parallel the "Mládí, zlaté mládí" tunelet.

A surface relationship to the opening section may be seen in two rhythmic features: three-measure phrasing and entimelet 1. Measures 59-64 parallel measures 1-6 in that in that they form a repeated six-measure unit, divided into 3+3. The subsequent three-measure groups are articulated by shifts in harmony (see for example measures 65 and 68) and changes in design (see for example measure 74). They are emphasized by the returns of entimelet 1 at the end of each group (see measure 61 - treble instruments, measure 64 - bass clarinet, and so on).[14] The appearance of entimelet 1 in the third measure of each group gives these phrases 2+1 organization, in contrast to the earlier symmetry.

The three-measure groups are undisturbed until the entry of Theme 4 in measure 86. They then alternate irregularly with four-measure groups: measures 86-89 (4), 90-92 (3), 93-96 (4), 97-99 (3), 100-102 (3), 103-106 (4), 107-110 (4). The fours are more relaxed versions of the threes: a transitional measure follows the basic three (see for example the bassoon in measure 89, or the oboe in measure 96). Theme 4 is more melodic than Theme 3; it begins with a descending third, alternately motive p and motive q.

The harmonic/bass activity of the B section cannot be explained satisfactorily with conventional theoretical principles. The shift to E major in measures 59-64 and the subsequent harmonic changes result from the enlargement technique we have already encountered in the *First Quartet*. As in the earlier work, the large-scale bass line mimics the primary melodic ideas.

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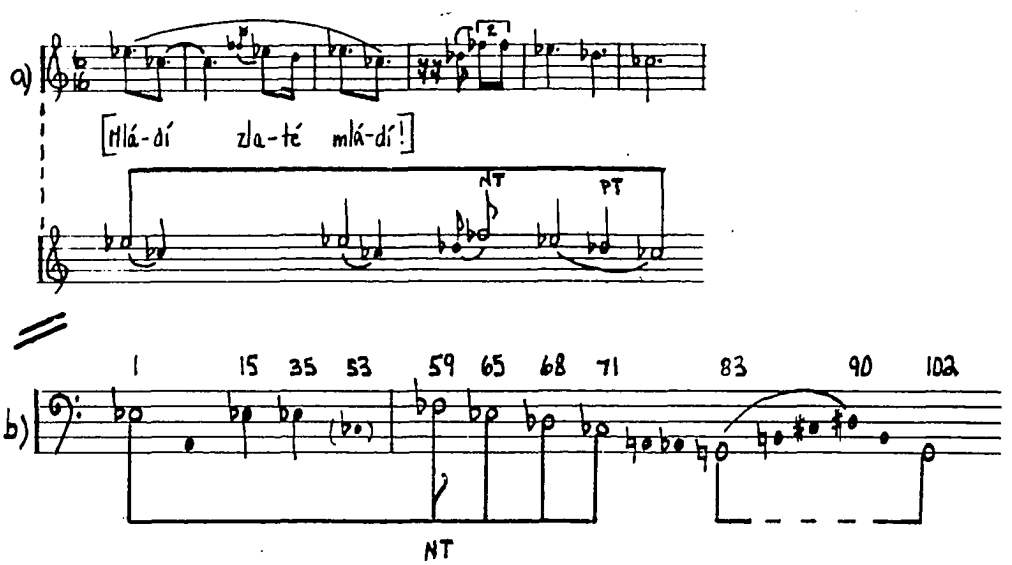
[14]The groupings are also underscored by Janáček's phrasing indications.

In Example 6-1 I demonstrated that the movement's main melody is an elaboration of motive p. E-flat is the primary top tone; it is elaborated with an upper neighbor F-flat and connects to C-flat--the other member of p--through the passing tone D-flat. Subsequently I showed that the focal bass tone of the entire A section is E-flat. The shift to E in measures 59-64 is an enlargement of the melodic F-flat neighbor (respelled for convenience; see Example 6-16). In measures 65-67 the entire module shifts back to E-flat to complete the neighboring motion. It continues moving downward to D-flat (measures 68-70), and C-flat (measures 71-73). Each three-measure group is a harmonic block that shifts along a familiar path: an elaboration of motive p. In measure 74 the design of the music changes to mark the end of this motivic idea. It is interesting--perhaps even too neat--that the E major section is repeated, just as the F-flat neighbor was repeated in measure 11 (entimelet 1). Another interesting detail that contributes to the parallelism between the melody and the large-scale design is the brief appearance of the bassoon's low C-flat in measure 53, shortly before the arrival of E major. The low C-flat parallels the melodic C-flat that precedes the F-flat neighbor.

Example 6-16 Enlargement of main melody



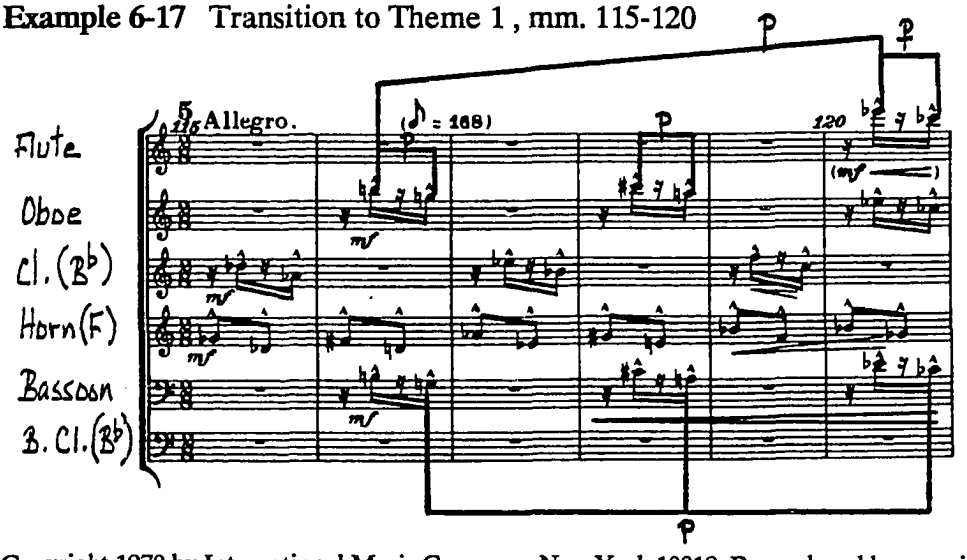
Example 6-16 also shows that after the design change in measure 74 the bass continues downward toward G--the focal bass tone of the B section. Measure 83 is an important arrival point because of change in the melodic profile as well as the change of direction in the bass. Once the bass G arrives it is prolonged through the arpeggiation of motive p+: G (measure 83), C-flat (measure 86), E-flat (measure 90), G (measure 93), C-flat (measure 97), G (measure 102). The various members of p+ also appear in parts above the bass to sustain the p+ sonority (see especially the bassoon part). Measures 103-110 are transitional to the return of the themes from the A section.

Section A': Theme 2 (measures 111-139)

The themes return in reverse order: Theme 2 in measures 111-114, Theme 1 in measures 121-126 and 133-139. Theme 2 is melodically unaltered but it does end on a root position harmony; the sustained bass E-flat is gone. Measure 112 presents the last statement of motive xq+ and entimelet 2.

Measures 115-120 are a quick transition to Theme 1. Example 6-17 shows that they contain motive p in various transformations. Rhythmically these six measures present an interesting (though hardly unexpected) variation: for the first time the six-measure unit is divided into three groups of two. This large-scale hemiola connects the four-measure group of Theme 2 to the three-measure groups of Theme 1.

Example 6-17 Transition to Theme 1 , mm. 115-120



Section A': Theme 1 (measures 121-139)

Theme 1 returns in an expanded form. The expansion is vertical; the second half of the theme is a 3rd lower and the entire theme spans the A-flat/E-flat 5th. It sounds more complete, more tonally focused than the earlier versions. It outlines A-flat minor, one of the two tonics of the movement.

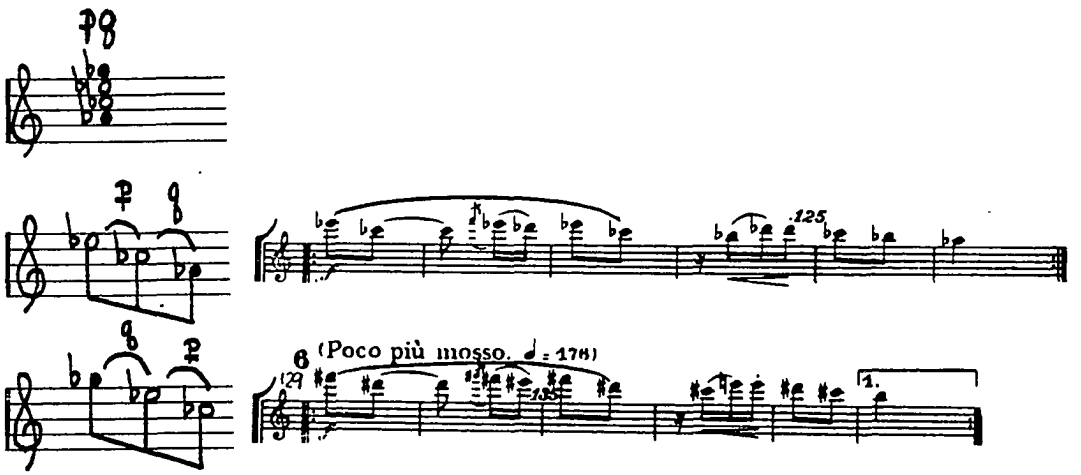
This variation of Theme 1 is a unification of motives p and q into the motivic complex pq (Example 6-18). Motive p appears in the flute in measures 121-123, motive q in measure 124, elaborated motive q in measures 125-126. The bassoon plays a trill that includes an element of p and q (C-flat/D-flat). The bass clarinet disturbs the overall A-flat minor tonality with a B-flat/F ostinato, members of q+ (the F-flat is chromatically altered to F-natural).

The altered form of Theme 1 appears again in measures 133-138. It is now in B major (C-flat major), the other tonic of the movement.[15] In the major

[15]The repetition in the relative major key once again recalls the minor/major shifting of Czech folk music (earlier seen in the last movement of the *Second Quartet*).

mode the placement of motives p and q within the theme is reversed. The first half of the melody contains motive q; the last two measures bring motive p. The overall frame is still motivic complex pq (Example 6-18).

Example 6-18 Alteration of Theme 1, mm. 121-126 and mm. 133-138



The bass is firmly planted on C-flat/B-natural. In measures 136 and 138 it arpeggiates down to the fifth of C-flat major (a common tonal procedure); in measure 137 it instead arpeggiates down a major third. The variation may be interpreted as dominant substitute. More importantly, it is again motive p. Janáček is careful to spell it as a major third, not the more consistent looking C-flat/G diminished fourth. With the C-sharp in the melody the downbeat contains motive p+. The resulting G-flat/G-natural/G-flat motion in the lowest voice of measures 136-38 recalls the important neighboring motion, one of the elaborations of p.

The C-flat statement of the main melody ends section A'. The melody sounds most stable, p has been shown within C-flat and A-flat minor, the triadic relationship of p and q has been revealed, and the bass C-flat completes the movement-long statement of p. Technically, the structural closure should be the

second ending at measure 139. Janáček however delays the arrival of the expected B in the melody to move smoothly into the Coda.

Coda (measures 140-167)

The function of the Coda is to confirm and emphasize the C-flat tonic. It needs to balance its large-scale p partner--the E-flat--which dominated the entire A section. C-flat was only heard for six (repeated) measures in the A' section. It is indeed elongated/prolonged throughout the Coda.

The opening of the Coda completes the closing motion abandoned in measure 139. Janáček repeats the melodic descent D-sharp/C-sharp, but this time continues to the expected B. There is an important change in this melodic descent at measure 140: the accompanying bass is not motive p as it was in measure 137, but rather the tonic arpeggiation C-flat/G-flat. The reason is that Janáček now turns to the two-measure groupings latent in the original melody and treats measure 140 as a strong measure. Two-measure groups then continue to the end of measure 147, and implicitly up to the horn solo at measure 156. Measures 140-147 give a sense of large-scale syncopation: the strong measures 142, 144, and 146 have no melodic activity; the weak measures contain statements of entimelet 1 in the oboe. The four statements outline shape xp+ in the upper notes.

Measures 156 to the end are an altered and expanded version of measures 133-38. The horn solo is a return of measures 133-35, that is, the q version of the main melody. Measure 161 is entimelet 1 of measure 136. It functions here as a dominant chord to bring the final tonic. The dominant is not a simple triad, nor is it the traditional seventh chord; it is a vertical statement of shape xp+. Measures 164 to the end are a return of measures 137-38. Motive p appears vertically as a major third instead of the earlier descending line. The bass again incorporates the F-sharp/G-natural/F-sharp neighboring motion. Of course, in light of this analysis

it is no surprise that the final chord of the movement is not a full triad, but rather the third B/D-sharp--motive p.

The ending of the first movement never fails to leave its listeners smiling. The energy and humor are infectious, well suited to the work's title. Nevertheless, as I have attempted to show, the ingenious, economical construction that carries the youthful enthusiasm reveals the experienced hand of the mature master.

CHAPTER 7

Mládí: Third Movement

This final, relatively brief chapter reaffirms the significance of *opening* motives on the structure of a Janáček work. I stress the word "opening" since I assume the general connection between motive and structure has been amply demonstrated. The intention is not to thoroughly analyze *Mládí's* third movement, but rather to compare significant aspects of its structure to a related passage from the first movement. I shall discuss the first section of the third movement in some detail, then make more general comments regarding other passages.

Form

Mládí's third movement actually slightly predates the first; it is based on the independent composition *March of the Blueboys*, written a few weeks earlier. The earlier work is scored for "piccolo, tambourine, bells, tambourine or piano" and dedicated to Václav Sedláček, Brno opera flautist and Janáček's frequent copyist.[1] *Mládí's* third movement is a lively Scherzo that uses the rhythm and slightly modified versions of the two main melodies from the *March*. The form is relatively simple:

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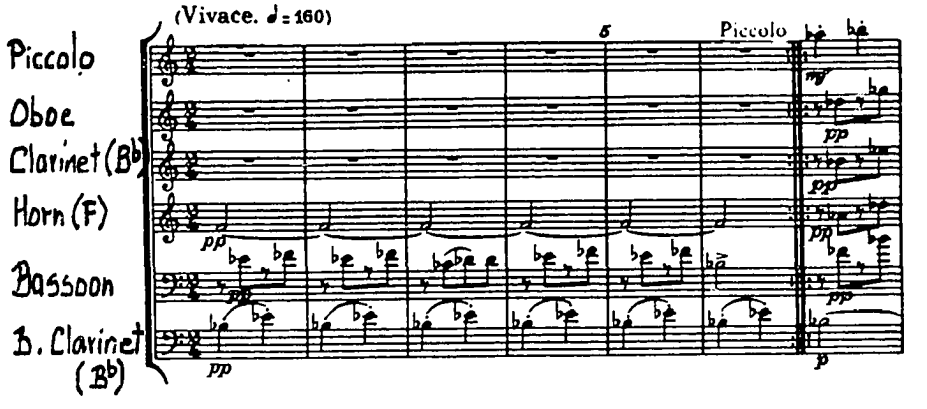
[1]Jarmil Burghauser, "Janáček's Chamber and Symphonic Works," pp. 237-38. Burghauser remarks that it is not clear what Janáček meant by "bells, tambourine or piano," but the two-stave layout corresponds best to the latter option.

Section	Measures
Scherzo	1 - 57
Trio	59 - 81
Scherzo (abbreviated)	82 - 102
Trio (altered)	103 - 126
Scherzo (developmental)	127 - 180

Harmony

The movement is in the key of A-flat minor; much of its harmonic activity revolves around the tonic and supertonic chords. The two were also important elements in the first movement, the latter designated motive q+. I shall continue to use that label here. As it did earlier, it normally includes the tonic note to form the half-diminished sonority, typically with the A-flat in the bass. The opening measures introduce the two harmonies (Example 7-1). The first beat presents the tonic fifth; the third is delayed until the first beat of the third measure. The supertonic harmony (motive q+) appears in the second half of each measure.

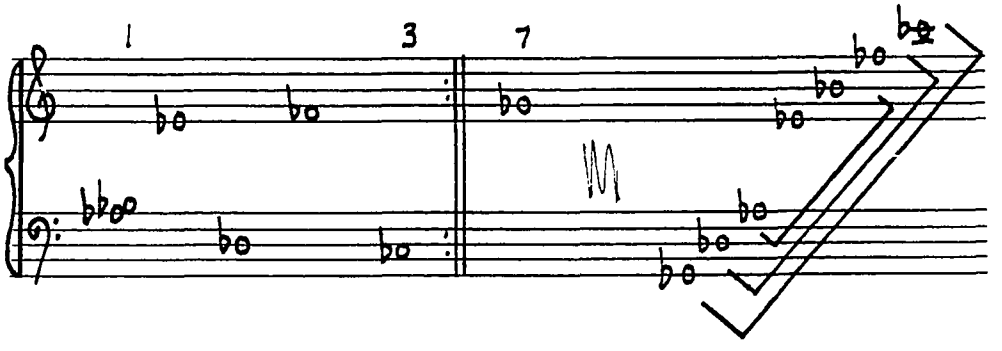
Example 7-1 *Mládí*/III, mm. 1-6



One reason for the delay of the third of the tonic harmony is the order of pc entries (Example 7-2). Janáček once again follows the fifth cycle: the first beat

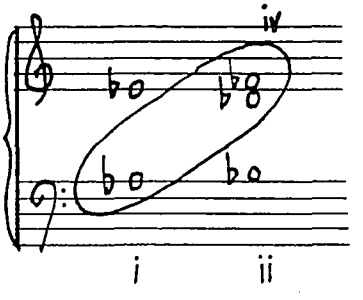
introduces three members, the second beat surrounds the first three with two more (the F-flat a diatonic diminished fifth above B-flat), C-flat is the sixth member. G-flat, the last member of the diatonic collection, enters in measure 7, and hence bridges the introduction and the first thematic statement.

Example 7-2 Order of pc entries in mm. 1-7



The design of the opening measures is intriguing in that Janáček separates the root of the supertonic harmony from the other parts and sustains it as a pedal. The resulting effect is a i-iv-i-iv alteration in the moving parts and one long "wrong" note (Example 7-3). The reason for the separation is that Janáček does want to stress the subdominant. The subdominant is an important feature of the movement (see measures 127-138 where the opening pattern returns on the subdominant). As might be expected, the motivation for its prominent role is motivic.

Example 7-3 The subdominant extracted from i and ii

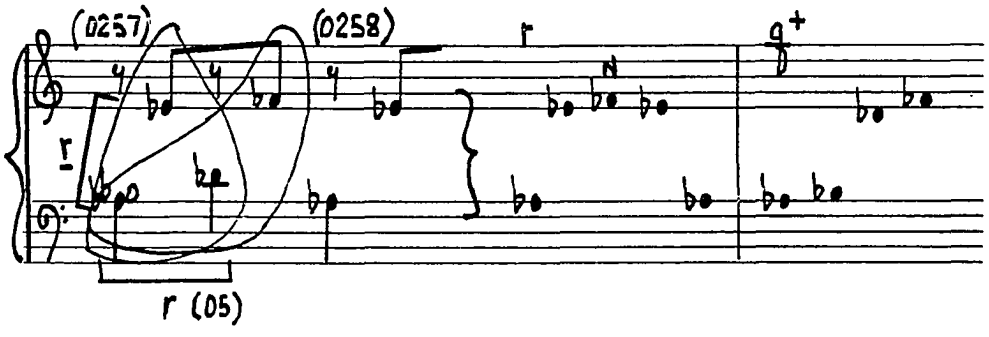


Motives

A listener is struck by the similarity between this movement's opening measures and the B section of the first movement. Does it therefore exhibit similar structural logic? And if so, is the structure based on the same motives?

The answer to the first question is yes. The surface motives are once again reflected in the deeper structures. As far as the specific motives are concerned, we have to remember that the structural logic of the first movement is based on ideas from the opening measures, the "Mládí, zlaté mládí" tunelet. The descending third that opens the tunelet directs the entire movement, including the contrasting B section. The structural organization of those measures follows the same motivic third (see Chapter 6 - "Section B"). As we saw, the opening of the third movement introduces motive q+, but in place of the major third (motive p) it emphasizes the perfect fourth (motive r, heard in the bass clarinet). Accordingly, the primary structural features of the movement involve the fourth and its inversion, the fifth, not the third so prominent in the first movement. There are some reminiscences of motive p, but they are incidental to the pivotal r statements.

Example 7-4 Motives of the third movement



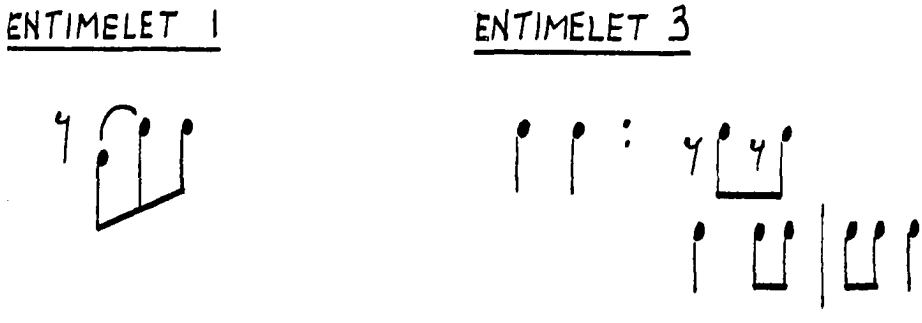
Example 7-4 clarifies the introductory pattern of the third movement in terms of its essential constituent parts. Motive r is set (05), expressed immediately in both its forms: a perfect fourth (A-flat/D-flat), and a perfect fifth (A-flat/E-

flat). Since the tonic of this movement is A-flat, the A-flat/E-flat fifth, or E-flat/A-flat fourth, is the pt form (motive r). In measure 1 it appears between the bass clarinet and bassoon. The bass clarinet by itself begins with r at T5.

As in the first movement, motive r may be elaborated with an upper neighbor. The two movements thus share the E-flat/F-flat/E-flat neighboring motion (see the bassoon part of the opening measures).

The predominant entimelet in the movement consists of two quarter notes; it will be labelled entimelet 3 (hence the bass clarinet begins with r3 at T5). The entimelet sometimes combines with its variant, the syncopated eighths (variation through abbreviation of the members). A second variant is a quarter and two eighths (variation through division of one of the quarters). It usually appears in two consecutive measures as one symmetrical pattern (Example 7-5). Entimelet 1 from the first movement makes an occasional appearance (see for example measure 3).

Example 7-5 Entimelets of the third movement



Phrasing

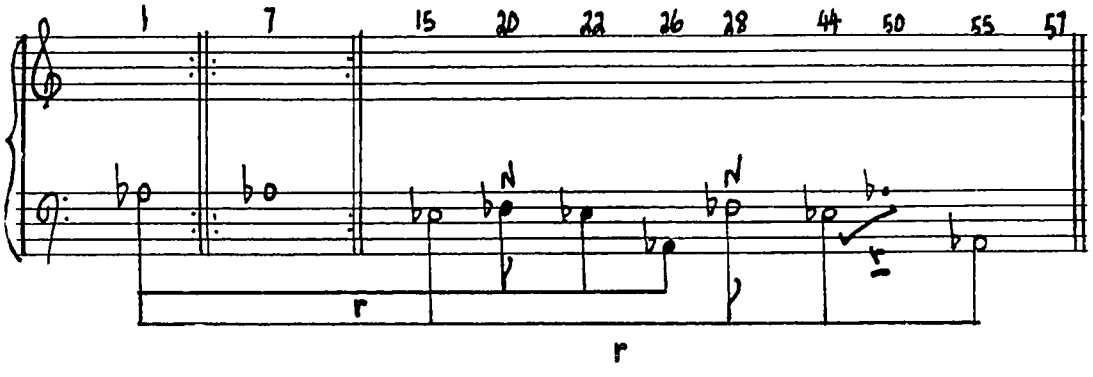
The phrasing is a movement-long struggle between three- and four-measure groups. The conflict, which is never resolved, adds vitality to the potentially tiresome march rhythm. The two antagonists appear almost

immediately: measures 1-6 are two groups of three (the first group delineated by entimelet 1), measures 7-14 are two groups of four (each group ending with the symmetrical pattern noted above). Throughout the movement one has the sense that the melodic material is suited for four-measure groups, while the accompaniment attempts to assert the threes. This is most apparent in measures 130-132, where the melodic phrase of measures 11-14 is abbreviated to fit the underlying three-measure accompaniment. At measure 136 the two begin together so that measure 140 is an overlap: the melodic phrase is ending, while a new accompanimental phrase begins.

First Scherzo Section (measures 1-77)

The central interest of this section is its overall bass motion. In a relatively simple manner it is a huge enlargement of motive r, along with its neighboring elaboration. The enlargement occurs on two levels (Example 7-6, compare Example 7-4).

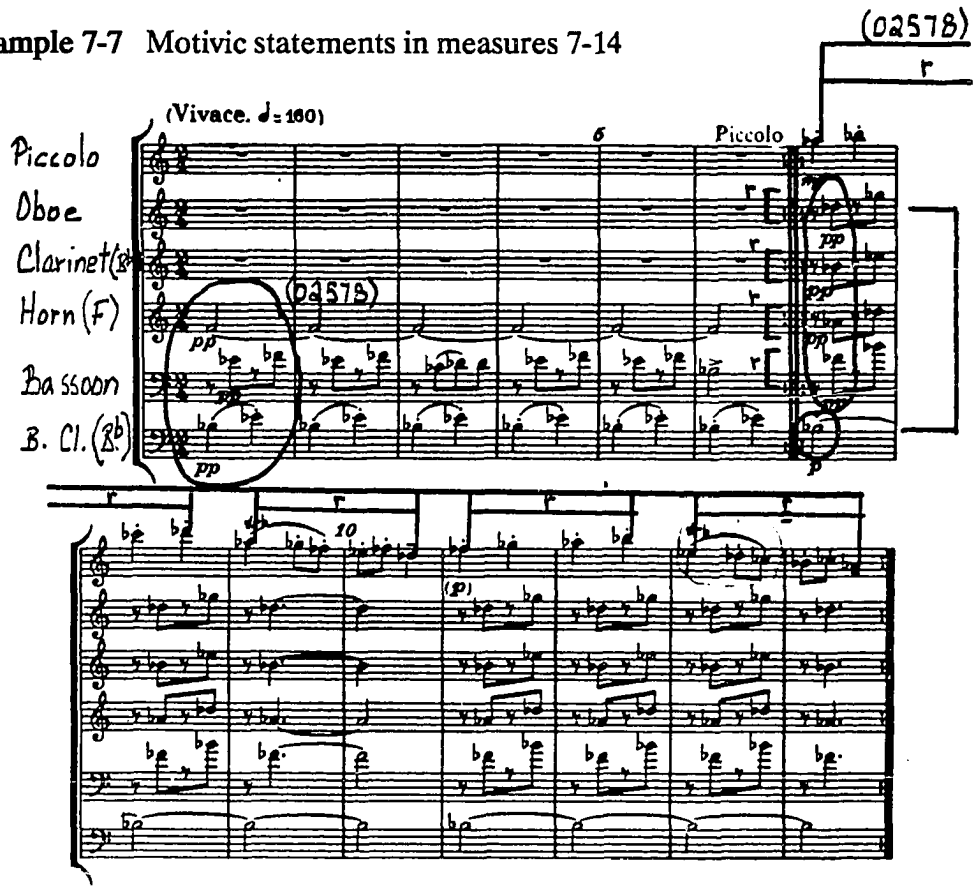
Example 7-6 Overall bass motion of mm. 1-57



Measures 7-14 betray Janáček's folk influence and motivic preoccupation. They are hamonically static, with a melody-ostinato-pedal texture. The prolonged harmony is a six-four chord that does not function in any traditional manner

(Example 7-7). Motive r echoes in three different ways: 1) it appears repeatedly in the four inner parts, 2) it represents the relationship between the bass and the prolonged harmony (A-flat below D-flat minor chords), and 3) it reflects the framing notes of the two melodic phrases (the last statement is in the tonic form). The framing notes of the four statements combined provide the same five pcs that appeared in measure 1, r and q+ combined, set (02578).[2] Motive p appears in measure 9 at T5 and in measure 13 at T0. The appearance of p might be easily overlooked but it is confirmed at the beginning of the next section. Significantly, despite the insistence of A-flat in the bass, no A-flat harmony appears.

Example 7-7 Motivic statements in measures 7-14



[2]The same set appeared in measures 45 and 112 of the first movement.

The bass shifts to E-flat in measure 15, F-flat in measure 20, back to E-flat in measure 22, and through a partly chromatic descent returns to A-flat in measure 26. It thus outlines r and its the upper neighbor. The flute, bass clarinet, oboe and bassoon emphasize the neighbor through the repetition of r3 at T7, T8, and T7.

The passage contains a two-part canon between the bassoon and oboe (measures 15-21), and bass clarinet and horn (measures 22-27). The canonic phrases begin by repeating and expanding measure 13, that is motive p. Since the phrases are six measures long and the imitating parts begin at one-measure intervals, two seven-measure phrases result (measures 15-21 and 22-27). The trilled clarinet part plays a segment of the fifths cycle, set (0268), the first four pcs of measure 1.

In measure 28 the bass shifts again to F-flat to produce a second large statement of the F-flat neighbor. This one is even more prominent, being elongated until measure 44 where E-flat returns. The harmony that accompanies the F-flat in measures 28-35 is motive q+. In measure 36 the horn and bassoon parts descend a whole tone to form motive p at T5 (F-flat, G-flat, A-flat) in the three lower parts.

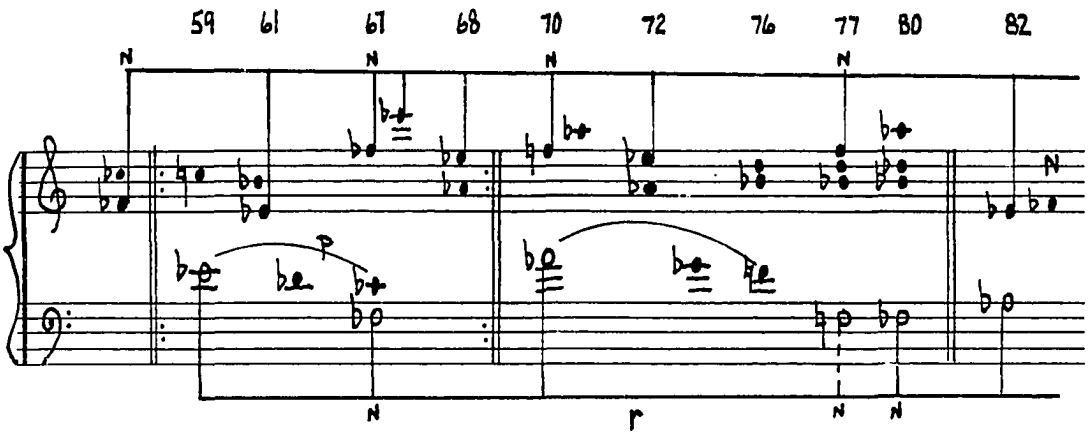
Measures 28-43, which contain the large-scale F-flat neighbor in the bass, present the main melody twice in its entirety. Despite the seemingly different harmonic context, much of the melody remains at the original pitch level (minor alterations occur in measures 31, 34, 42, and 43). Throughout the section the flute and clarinet continually repeat motive r3. The motive appears at four transpositional levels: T5 (measures 28-31), T7 (measures 32-35), T10 (measures 36-39), and T8 (inverted as a fifth, measures 40-43). The notes that fall on the strong beats present a large horizontal statement of motive q+. Thus all parts of the melody-ostinato-pedal texture have a motivic origin. The motives are expressed both melodically and harmonically.

Measures 44-57 are a slightly altered repetition of measures 15-27. The bass returns to E-flat in measures 44-49 and moves to A-flat in measure 50. Although this last motion looks very much like V-I, the harmony contradicts this interpretation. The gesture must be explained as statement of motive r. The bass continues by outlining r in a descending fashion and reaches a more convincing tonic in measures 55-56. However, even here Janáček avoids complete closure by the neighboring r3 statements which do not fit the tonic harmony (see the flute and clarinet). The r3's lead smoothly into the first Trio: F-flat/C-flat is the anacrusis (measure 58), and E-flat/B-flat return in measure 61.

The Two Trios (measures 59-81 and 103-126)

Example 7-8 shows that the structure of the first Trio continues to explore the E-flat/F-flat neighbor. The bass E-flat at the beginning of the Trio connects to the F-flat (E-natural) in measure 67, which in turn connects to the F-flat in measures 80-81. A-flat and E-flat return in the second Scherzo.

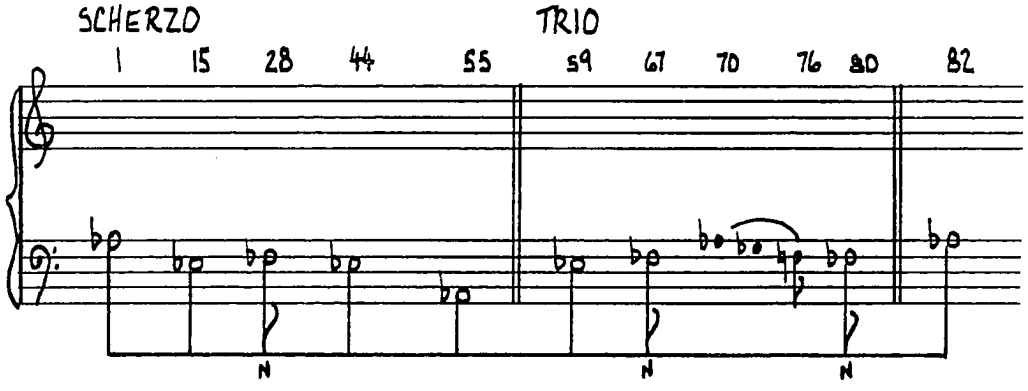
Example 7-8 Structure of the first Trio



Note the Trio's familiar texture as well as the tonic six-four harmony (measures 59-63). The sustained E-flat results from another large-scale statement

of r: the Scherzo elongates and prolongs A-flat, while the Trio elongates and prolongs E-flat and F-flat (Example 7-9).

Example 7-9 Relationship of Scherzo and first Trio

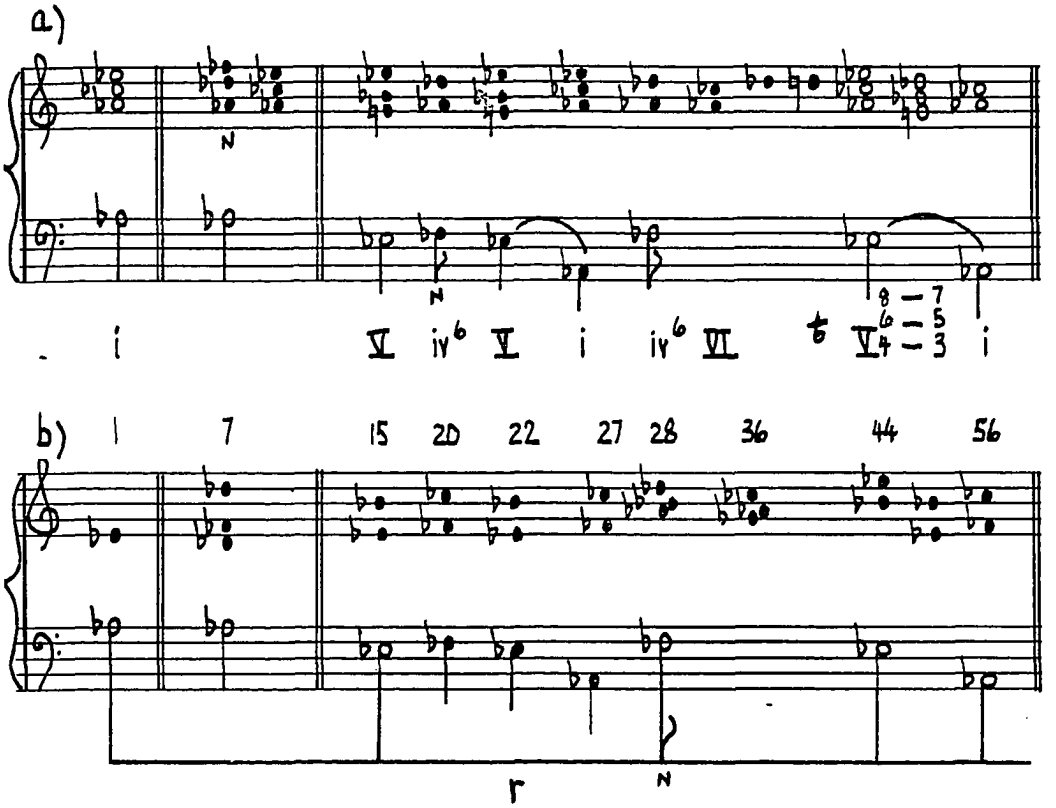


The second Trio begins with a large-scale semitone shift: although preceded by the same music as the first Trio, it begins in G major, a semitone lower. It then continues to explore more foreign key areas and leads into the last, most developmental Scherzo.

Conclusion

The overall bass motion of the more harmonically stable sections duplicates a relatively common tonal paradigm: motion from I to V, neighboring VI, V, I (Example 7-10a shows the first Scherzo). This impression however arises by viewing the bass out of context. In context, the music is far from conventional. Example 7-10b shows the same bass line, but now with Janáček's harmonization. The music is only vaguely traditional; a distorted version of the more common harmonic progression. To a large degree the distortion results from motives that progress somewhat independently of established harmonic practice.

Example 7-10 Two views of the Scherzo bass line



As in the first movement, Janáček works with specific motivic shapes which materialize not only on the musical surface, but also in the deeper structure. It is significant that even though the middle section of first movement and the opening of the third movement use the same surface material, that material is not handled the same way: the fourths and fifths of the third movement replace the major thirds of the first movement. In each case they reflect the surface motives established in the critical opening measures.

It is equally interesting that in both cases the central motivic ideas mimic standard tonal motions: the common upper-voice line $\hat{3}$-$\hat{4}$-$\hat{3}$-$\hat{2}$-$\hat{1}$ in the first movement, the I/V/VI/V/I bass pattern in the third. That is one of the charms of Janáček's music. Teasingly familiar events appear in untraditional ways. Older

frames hold more contemporary pictures. An analyst who follows only the older, familiar cues quickly encounters frustration. Although Janáček did begin with the common-practice musical language, his lifetime involvement with folk music and life's motives led to an evolution of a personal idiom that cannot be properly understood through common-practice theory.

Conclusion

> But whence should music take the possibility of associating ideas, since it is not given by nature? Indeed, it took a host of experiments and the toil of many centuries to create this possibility. Finally it was discovered. It was the motive.
>
> The motive, and the motive alone, creates the possibility of associating ideas, the only one of which music is capable. The motive is a primordial and intrinsic association of ideas. The motive thus substitutes for the ageless and powerful associations of ideas from patterns in nature, on which the other arts are thriving.[1]

When Heinrich Schenker wrote these words in 1906 he was not referring to the music of Janáček; it is doubtful he was even aware of it or interested in it. Rather, he was thinking of the vast repertoire of traditionally tonal music, primarily the works from the common-practice period. Nonetheless, as this study has shown, the paragraph is so pertinent to Janáček's music much of it could have been written by the composer himself. He certainly would have endorsed the prominence Schenker accords to the motive. The reason for the affinity is the universal nature of motives. The motive is such a basic compositional element it could be argued that it is part of *every* composer's technique. It crosses stylistic boundaries, tonal limits, historical periods and--to paraphrase Arnold Schoenberg--could be seen as the lowest common denominator among countless musical types. The value of the motive as an analytical tool depends therefore not on its presence, but rather on its importance in relation to other musical elements.

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[1]Heinrich Schenker, *Harmony*, edited and annotated by Oswald Jonas, translated by E.M. Borgese (Chicago: The University of Chicago Press, 1954), p. 4.

This is where one finds notable differences among compositional styles: certain styles and historical periods focus on the motive more than others. In some it is simply an adjunct to other phenomena; in others it takes on a more structural role. From an analytical point of view motives are most important and interesting in the latter cases.

In traditionally tonal styles motives are dependent upon the harmonic/contrapuntal context; they adapt to and express the tonal forces that direct the work. In non-tonal styles the motives are not bound to an established framework and thus are more free in their design and function. Beethoven is composer well known for his skill in motivic development. His unparalleled variation and development techniques rely to a large extent on motivic manipulation. Apart from the numerous surface statements many of his works employ motives at deeper structural levels, less obvious to the ear but vital for large-scale coherence. The third movement of his C-sharp minor *Piano Sonata*, Op. 27, No. 2 ("Moonlight"), exploits the motive G-sharp, C-sharp, E. The motive appears several times on the musical surface in the opening two measures, but it is also enlarged at various deeper structural levels over the course of the entire piece.[2] The first movement of Beethoven's E major *Piano Sonata*, Op. 14/1, features the ascending fourth B-E as the primary motive. It first appears in measure 1; it is elaborated with passing tones in measure 4. Like G, C-sharp, E in the "Moonlight" Sonata, this motive permeates the entire movement, both as a foreground melody and expanded over several measures.[3] But the motive also

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[2]For a detailed analysis see Ernst Oster's fascinating study "The *Fantaisie-Impromptu*: A Tribute to Beethoven" in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), pp. 189-207.

[3]See Carl Schachter, "Beethoven's Sketches for the First Movement of Op. 14, no. 1: A Study in Design," *Journal of Music Theory* 26/1 (Spring 1982), 1-21.

reflects the background tonal structure: the bass B (the dominant) at the end of the development connects with the E (the tonic) of the recapitulation. In both movements Beethoven has taken a basic tonal element--the tonic triad and the V - I motion (which of course some theorists consider a derivation of the tonic triad)--and tied it inextricably to the motivic life of the piece. Tonality and the motive are represented by the same gesture. The piece's motivic life is a natural outgrowth of its underlying organizational elements and principles. In a recent study of motivic relationships in tonal music Allen Cadwallader comments on this very phenomenon:

> ...some [melodic] patterns are more general than others; ...such deep patterns are the "basic motives" of the tonal system. [fn] At some point, motives--in the sense of compositional premises--begin to resemble and coincide with the general intrinsic linear constraints of the tonal system.[4]

One of the more common tonal motives is the melodic motion $\hat{5}$-$\hat{6}$-$\hat{5}$-$\hat{4}$-$\hat{3}$-$\hat{2}$-$\hat{1}$. It is central in Cadwallader's analysis of Beethoven's *Bagatelle* Op. 119, No. 1, presented in the above-quoted study, but it is also revealed by Charles Burkhart in Mozart's *Piano Sonata* K. 330,[5] Janet Schmalfeldt in Beethoven's *Bagatelles* Op. 126, Nos. 2 and 5,[6] and David Beach in Beethoven's *Piano Sonata* Op. 110.[7] It is plentiful in the music of Brahms, for example in the songs "Vergebliches Ständchen" Op. 84/4 and "Immer leiser wird mein Schlummer" Op. 105/2, as well

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[4]Allen Cadwallader, "Prolegomena to a General Description of Motivic Relationships in Tonal Music," *Intégral* 2 (1988), p. 5.

[5]Charles Burkhart, "Schenker's Motivic Parallelisms," *Journal of Music Theory* 22/2 (1978), 161-67.

[6]Janet Schmalfeldt, "On the Relation of Analysis to Performance: Beethoven's Bagatelles Op. 126, Nos. 2 and 5," *Journal of Music Theory* 29/1 (1985), 1-31.

[7]David Beach, "Motivic Repetitions in Beethoven's Piano Sonata Op. 110," Part 1 in *Intégral* 1 (1987), 1-29; Part 2 in *Integral* 2 (1988), 75-97.

as the *Clarinet Sonata* Op. 120, No. 1 (first movement).[8] The motives that unify these tonal compositions are therefore not distinctive melodic and rhythmic constructs, unique to a particular work, but rather basic elements of the tonal system. The fascinating aspect of tonal music is not the motives themselves but the seemingly infinite variety of their presentation.

The freer treatment of tonality in the late 19th- and early 20th-century reduced the motive's dependence upon harmonic context. Examples can be seen in the works of Mahler and Debussy. While their music is still tonally oriented, their motives do not always adapt to the prevailing harmonic context, and at times function as structural determinants. In Debussy's *Prélude à "L'après-midi d'un faune"* the opening flute motive returns several times with different harmonizations, none of which seem implied by its design. The C-sharp/G framing interval also serves as the bass of the central D-flat section. Thus the motive is a more of a fixed point around which other events occur; it is no longer in service of other events.[9] In Debussy's piano prelude *La Cathédrale engloutie* the initial D-E-B motive is elongated in a high register over the first fifteen measures. The supporting harmonies are ambiguous and unpredictable: the B is primarily harmonized with a C major triad.

The "Adagietto" of Mahler's *Symphony No. 5* features a rising fourth motive that appears in various contexts. While it usually conforms to the

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[8]Burkhart points to Heinrich Schenker's growing awareness of motives in his ten *Tonville* and three *Meisterwerk* volumes. Specifically, he mentions the analysis of the Prelude to Handel's D minor suite for clavier, where Schenker opts for a reading of the middleground melodic structure that reflects the subsurface motive of the opening seven measures. The motive is once again the 5-6-5-4-3-2-1 melodic motion. (Burkhart, "Parallelisms," 170-71.)

[9]See Arthur Wenk, *Claude Debussy and Twentieth-Century Music* (Boston: Twayne Publishers, 1983), pp. 57-61.

functional harmony, in the central part of the movement it contradicts it: the climactic note D coincides with the return of the tonic F major. The return to that tonic is not from the more traditional V; instead, the bass follows a motivic descent.[10]

The motive is especially important as a structural/organizational tool in the post-tonal repertoire. As composers such as Schoenberg, Stravinsky, Bartók and others began turning away from traditional tonality they were also turning away from a powerful structure-unifying force. Motives became more significant as elements that could compensate and contribute to the coherence of their works. Most notable in this respect are the atonal works of Schoenberg, Berg, and Webern, where at times the motive appears to be the *only* unifying element. The music has even been labeled as "motivic music."[11] In *Serial Composition and Atonality* George Perle describes that repertoire's properties and the motivic function as follows:

> The integrative element [of "free" atonality] is often a minute intervallic cell, which may be expanded through the permutation of its components, or through the free combination of its various transpositions, or through association with independent details. It may operate as a kind of microcosmic set of fixed intervallic content, statable either as a chord or as a melodic figure or as a combination of both.[12]

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[10]For a detailed discussion of the movement see Allen Forte's "Middleground Motives in the Adagietto of Mahler's Fifth Symphony," *19th-Century Music* 8 (1984), 153-63.

[11]William E. Benjamin, "Ideas of Order in Motivic Music," *Music Theory Spectrum* 1 (1979), 23-34.

[12]George Perle, *Serial Composition and Atonality*, 5th ed. (Berkeley: University of California Press, 1981), pp. 9-10. Like many writers Perle uses the terms "cell" and "motive" alternately, both referring to the basic structural elements we have been discussing. Following the quoted description Perle's next paragraph begins: "In example 6 (from *Fünf Klavierstücke*, No. 1, by Schoenberg) the initial three-note motive in the middle voice (A-flat, G, B-flat) is followed...."

As in the earlier styles, motives function both melodically and harmonically, though the harmonies are no longer triadic. Since motivic ideas are no longer associated with a clearly defined system, they are substantially more varied. Most importantly, the motives are more than elements within a predetermined structure; they are in fact the elements that determine the structure.

Janáček was a composer living at the crossroads of the tonal and atonal styles who successfully forged a personal solution to the structural problem of his non-traditional compositions. Motives have the structural importance of motives of the atonal repertoire, yet they exist within a relatively tonal context. He is not the only composer to explore the duality, but as this study has aimed to show his use of motives is special.[13] His style is unique for several reasons. The primary distinction is its folk orientation. Chapter 1 demonstrates Janáček's determined dedication to the folk culture of his origins. He immersed himself in all its aspects throughout his career. He adopted numerous folk characteristics, often replacing more conventional harmonic and contrapuntal procedures. His motives are less constrained by tradition and thus more free to assume varied structure-determining roles.

Chapter 2 shows that the origin of the motives is unusual. Inspired by much of the folk music he studied, Janáček used speech and other everyday sounds as models for motivic ideas. Though other composers have on occasion adopted similar procedures, there has never been such consistent imitation of living sounds. In Janáček it forms the basis of the style. Chapter 3 outlines the significant effect of folk and motivic ideas on the pitch organization of the music. It could be

[13]In a very broad sense Janáček's approach resembles that of Mahler and Debussy, his contemporaries.

argued here that the motives' origins do not necessarily affect the resulting composition. If a work explores the motive C, D, F-sharp, it is ultimately irrelevant whether these three pitches are thought of as a bird song, a person's utterance, an incomplete D 4/2 chord, a major second and a major third, set (026), or set 3-8. But Janáček's consistent focus on the natural sounds appears to have established a set of idiosyncratic paradigms and compositional procedures significantly removed from the mainstream musical practice.

Janáček's style is also unique in its powerful dramatic, extramusical associations. His works are not tone-poems with underlying imagery, nor are they examples of mere story-telling. Chapters 4-7 have shown that motivic/structural ideas arise from real events and sounds, as well as literary representations of real life. Motivic transformations are the infinite variations of daily existence. They represent the active as well as the dramatic sides of this existence. Since the motives are intimately linked to the larger architectures of the works, the variants affect or dictate the overall design. The musical structure and the dramatic substance are one and the same.

Janáček tends to use motives at a greater frequency and with greater insistence than most composers. At times the music is thoroughly saturated by a single motive and its variants. Particularly striking are the motivic ostinati that accompany motive-based melodies. Even the works of Beethoven and Brahms do not exhibit the same kind of concentration. Only in the atonal repertoire is there a parallel to the motivic saturation of Janáček's music.

Janáček's music is not atonal, though, and this brings us to the final and most important difference. As we have seen, the music features clearly defined tonal centers, it uses identifiable scales, it distinguishes between consonance and dissonance, it uses triadic harmony, and it periodically incorporates the V-I

progression. As such it can be organized the way tonal works would be--according to the established patterns of the tonal system. All structural levels, especially those below the surface, can follow traditional tonal paths. Janáček's use of the motive has a powerful effect on these tonal paths. At all levels of structure we find an interplay between familiar, tonal events and events based on the motive. Whether in surface melodic detail or in the deeper-level bass motion, tonal gestures coexist with motive-derived gestures. While the music retains tonal centers, the tonal elements are perceived through a kind of prism--they are modified through the motive. The extent to which this has an impact on the music depends on the structure of the motive. If it duplicates established tonal patterns the effect is minimal; less common motivic shapes affect the music more. This compositional logic can be traced to Janáček's lifelong habit of collecting motives. The constant presence of these melodic cells in the composer's consciousness strongly affected his creative thought. They directly determined the structural "laws" of his music.

The isolation of a limited number of motives within a given work and establishment of their control on various aspects of the composition points to a highly unified and ingenious construction. To return to Schenker's view of motives:

> Music became art in the real sense of this word only with the discovery of the motive and its use. Fortified by the quiet possession of a principle which was subject no longer to change or less, music could now subordinate those extrinsic associations, such as, e.g., of word or dance, from which it had benefited for brief moments in the past. Through the motive, music could finally be art, even without a pattern in nature, without, however, giving up those other inspirations which convey, so to speak, second hand or indirectly, other associations from nature.[14]

[14]Heinrich Schenker, *Harmony*, p. 4.

If one agrees that great musical art involves the presence of overall unity and structural coherence within a diversified and interesting outward appearance, then the presence of many such unifying constructs in Janáček's seemingly spontaneous musical utterances points to his place among the masters.

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ERRATA

The correct copyright line for all examples taken from Janáček's Sinfonietta should read as follows: