

Chapter One

Transcultural Modernism

340

whole-tone scale

E \flat - - - - - C - - - - - A

360

F# - - - - - D# minor - - - - - E> (major)

progressive *finalis* (traditional)

mm. 270-74
275-79

p dolce lusingando

non legato

cut-in cadence

subphrase structures:
[2 + 2 + 1c] x 2
[(2+1c) + (2+1c)] x 2

mm. 280-85
286-91

non legato

cut-in cadence

Example 1.1. (a) Modernism from above: *RH9, finale*, mm. 340–81 (reduction with inserted repeat signs); (b) Modernism from below: *RH9, finale*, mm. 270–91 (repeat signs inserted)

Example 1.2. Stravinsky, *Petrushka*,
 “Danse russe,” mm. 118–27
 (reduction of the solo piano
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Example 1.3. *RH7*, mm. 3–20. The upper staff represents the basic “widely arched” melody, broken down into numerous self-enclosed and highly ornamented phrases.

Example 1.4.
RH7, textural
reduction of
mm. 105–84
(repeats of each
half-phrase
omitted)

The score for Example 1.4 is annotated with tonal analysis. A bracket at the top indicates "open-ended tonality" spanning the first two phrases. The first phrase is labeled "G major: I" and the second "III". A bracket above the second phrase indicates "E: minor / -har/maj (cross-relations: G \sharp and D \sharp)". A bracket below the second phrase indicates "modal clash with repeated E minor". A bracket below the first phrase indicates "chromatic relationship with recapitulated G major phrase". A bracket at the bottom indicates "circular / 'pendular' tonality" spanning the entire passage.

(a) mm. 99–106: *p fantastico*. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment.

(b) mm. 151–58: *(p scherzando)*. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment.

Example 1.5. Two excerpts from the “Wallachian Melody” in *MRh20*: (a) mm. 99–106; (b) mm. 151–58

mm. 2 3 5 6 9 11 13-15 16 19

Modal reading: A = *finalis* of mm. 1-8 B = *finalis* of first period
 Tonal reading: Tonic key? V of E major? V/V of A major?

20 22 24 25 28 30 32 *figura* (codetta) 36 39 40-43 toward third and final period

V/V of A major? ? *finalis* I = A

Example 1.6. Harmonic reduction of the *Csendes magyar* based on Lajtha, *Széki gyűjtés*, 54-65

C major or F major modulating to C major? Prepared or unprepared A minor?

Stable C major (quasi-codetta or "*figura*") *8^{va}*

11 *loco* *8^{va}*

Example 1.7. *Frissen* (1826), *MnVv* No. 70

(a) Tonal Schenkerian reading (b) "Modal reading" (c) Basic structure of (b)

Example 1.8. Three tonal readings of example 1.7

(a) Haydn 'major 9th' chord stable empty 6th
(variant of *verbunkos* 1_4^6)

Piano

Orchestra

(b) Schubert

1^0

2^0

Example 1.9. Dissonances and drone-based harmonization derived from *verbunkos* in: (a) Haydn, Piano Concerto in D minor, Hob. XVIII:11 (1784), third movement, mm. 186–89; (b) Schubert, *Divertissement à la hongroise*, D. 818 (1825), third movement, mm. 41–67 (*primo* and *secondo* parts reduced to single staves);

(c) Liszt

(Mesto)

consonant/stable D₄

11th chord or suspended 9th chord

tense D₄?

consonant ⁶/₄ chord

sempre f e marcato

Ex. 1.9 (continued). (c) Liszt, *RH12* (1851), mm. 7–10

Example 1.10. (a) Association of the *verbunkos* minor chord with the (b) German IV^{6₅} chord and (c) French II^{4₃} chord

(a) (b) (c)

Example 1.11. Keyboard-based polychordal effects in *RH10*: (a) mm. 86–88; (b) mm. 104–7 (m. 108 omitted: repeats m. 107)

(a) (*a capriccio*)

86

pp quasi zimbalo

pp

cresc.

8^{va}

(88)

dim.

(b)

a capriccio

104

p glissando

cre *scen* *do*

8^{va}

(c)

106

molto

f

più cresc.

ff

8^{va}






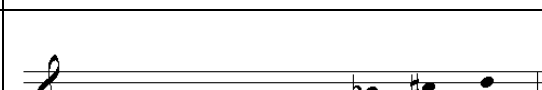
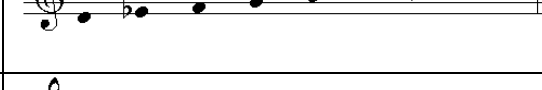






		Scale	Bárdos's terms	Generic terms in this book	Abbreviation
minor	1		Gypsy (Hungarian) minor	<i>verbunkos</i> minor*	(D)- <i>ver</i>
	2		Aeolian with augmented fourth	<i>verbunkos</i> aeolian	<i>ver/aeol</i>
	3		Dorian with augmented fourth	<i>verbunkos</i> dorian*	<i>ver/dor</i>
	4		melodic gypsy minor	melodic <i>verbunkos</i> (minor)	<i>mel/ver</i>
phrygian	5		Phrygian with a major third	aeolian <i>kalindra</i> *	<i>aeol/kal</i>
	6		harmonic Phrygian; Neapolitan minor	harmonic phrygian	<i>har/phryg</i>
	7		<i>Kalindra</i>	same*	<i>kal</i>
	8		Gypsy (Hungarian) Phrygian	<i>verbunkos</i> phrygian	<i>ver/phryg</i>
major	9		harmonic major	same*	<i>har/maj</i>
	10		<i>Kuruc</i> scale; melodic major; Picardy Aeolian	aeolian major	<i>aeol/maj</i>
	11		major with augmented second	same	<i>aug/maj</i>
	12		Indo-Lydian	<i>verbunkos</i> lydian*	<i>ver/lyd</i>
	13		acoustic scale	same	acoustic

Table 1.2. Liszt's "folkloristic [*verbunkos*-related] scales" according to Bárdos, "Die volksmusikalischen Tonleitern." The terms and abbreviations used in this book are presented in the two left columns and scales common in Liszt's oeuvre are marked with an asterisk.