Ornamentation in Atonal Music

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Michael Buchler
Florida State University College of Music
mbuchler@fsu.edu
Schoenberg, Six Small Piano Pieces, op. 19, no. 6, mm. 1-6

(not that I needed to tell you that!)
Schoenberg, “Nacht” from *Pierrot Lunaire*, mm. 10-11
Paul Moravec, Tempest Fantasy, mvt. 4: "Sweet Airs"

**Passing between G & E (mm. 3-5)**

**C as appoggiatura to B♭ (m. 6)**
Henze, *Three Auden Songs*, #2 ("Rimbaud"), mm. 13-15
Lutoslawski, *Partita*, mvt. I, mm. 1-9
Lutoslawski, 
*Partita,*

mvt. I,

mm. 19-27

(section 2)

(lots and lots of three-note chromatic passing gestures)
Lutoslawski, *Partita*, mvt. I, mm. 33-36 (section 3)

*some quarter-tone chromatic passing tones*
Ives, *Three Quarter-Tone Pieces* for two pianos, mvt. III, mm. 1-4
Ives, *Three Quarter-Tone Pieces* for two pianos, mvt. III, mm. 1-4
(renotated on one system using modern 24-tone notation)

**Neighboring and passing motion in the first two phrases (top voice)**
Ives, *Three Quarter-Tone Pieces* for two pianos, mvt. III, mm. 27.4 – 31 (renotated on one system using modern 24-tone notation)

**Neighboring and passing motion...**

and also a scale-step progression from one phrase to the next.
Schoenberg, Six Small Piano Pieces, op. 19, no. 6, mm. 1-6
( encore! )

neighbor tone

appoggiatura

[0,2,4,6]
Fukushima, *Requiem* for solo flute, beginning

Two passing tones: F-F♯-G and B-B♭-A
Fukushima, *Requiem* for solo flute, beginning

**Alternate reading: in three segments**

![Musical notation image]

\[I_1\]
Fukushima, *Requiem* for solo flute, beginning

Third reading (in four segments) in which pitch class is especially important.
Fukushima, *Requiem* for solo flute, beginning

**Two passing tones:** F-F♯-G and B-Bb-A
Fukushima, *Requiem* for solo flute, beginning

**A (slightly) hidden symmetry about D5**
Example 8. Mozart, Sonata for Piano in A Minor, K. 310, I.

(a) Bars 1–10

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Schenker, Beach, Rothstein read phrase ending here

Hepokoski/Darcy, Caplin, Meyer read ending here

Burstein’s Example 8 (Mozart, K. 310) from SMT 2010.
Schubert, Piano Sonata in B♭ Major, D.960, i, beginning
the beginning of a (very) long-range neighbor?

Schubert, Piano Sonata in B♭ Major, D.960, i
ARIEL’S HAIL

Capriccioso, libero, sempre molto espressivo \( \text{\textit{j}} = \text{c.72} \)

Kaija Saariaho

Soprano

Flute

Harp

4

mf\text{energico}

All hail, great master!

vibr.ord.

mf
For Soprano, Flute, and Harp

Analytical Approaches:

Pitch-class set classes
Kaija Saariaho, 
*Ariel’s Hail* (2000)
For Soprano, Flute, and Harp

Analytical Approaches:

Pitch class set classes
Semitones (appoggiaturas? escape tones?)
Kaija Saariaho,  
*Ariel’s Hail* (2000)  
For Soprano, Flute, and Harp  

Analytical Approaches:  

- Pitch class set classes  
- Appoggiaturas, escape tones…  
- highlighting elaborated triads?
For Soprano, Flute, and Harp

Analytical Approaches:

Pitch class set classes
Appoggiaturas, escape tones…
highlighting elaborated triads?
Conclusions

(finally—and a bit abruptly)
1. Ornamentation need not entail longer prolongational structures.

2. Obsessive justification gets in the way of doing and conveying analysis.

3. These sorts of interpretive readings can help us foster the manner of critical dialog that tonal analysts enjoy.

the end
Select bibliography

Buchler, Michael. 2010. “Are There Any Bad (or Good) Transformational Analyses?” SMT meeting.