English Summaries

Martin Zenck
Zu einer kulturwissenschaftlichen Theorie der »Passage«
[On a Theory of »Passage« in the Field of Cultural Studies]

This article systematically reviews the dimensions of »passage« as a concept in music and other arts, cultural studies, historiography, and philosophy in eight sections. After an introductory analysis of Jasper Johns' painting *Passage* from 1962 and a preamble on the fields of discourse on »passage/transition«, the second section differentiates between the philosophical aspects of a passage-movement in time and space (as well as in music) and the third section discusses historiographically orientated aspects of a multiply concentrated timeline on the cusp of an epoch. The fourth section takes a closer look at the formal-syntactic dimension of the passage concept by discussing the »bridge passage« (also labelled »pont« or »transition«) in the first movement of Beethoven's third symphony; the fifth section refers to the »transversal« passage of rationality (Wolfgang Welsch), and the sixth section approaches intercultural passages, focussing on the opposition between the concept of cultural antagonism in Arnold van Genepp's *Rites de passage* [1908] and the politically informed concept of transcultural recognition by composer Klaus Huber (as documented in his opera *Schwarzerde* about Russian poet Ossip Mandelstam, 2001). The seventh section relates the passage-concept to diverse experiences of space and time in new music debating orchestral works by Mauricio Kagel (*Trancisión I* and *II*, 1958–59), Helmut Lachenmann (*Staub*, 1985/87), and Mathias Spahlinger (*passage/paysage,* 1989/90). The final section explores the passage between the flow of images and stills in film focussing on Jean-Luc Godard's »tableaux vivants«.

A dialectic conception of fixation and flow as documented in Hegel's philosophy has been replaced by a continuous »transition in the transitionless« (Wolfgang Welsch) in postmodern philosophy and art. In certain constellations, passages that cross barriers may turn into »transgressions« that intentionally ignore rules and tear down borders in order to break open the restrictions of systematized and totalized thought and aesthetic practice.

Christian Utz
Die Wiederentdeckung der Präsenz. Interkulturelle Passagen
durch die vokalen Räume zwischen Sprechstimme und Gesang
[Rediscovery of Presence. Intercultural Passages through Vocal Spaces between Speech and Song]

In musical environments, the human voice is entangled in a number of structural, conceptual and cultural frameworks that enable it to convey a multiplicity of meanings. In the discussion of musical globalisation, vocal music takes a particularly important role, since this versatility allows for both cultural rapprochement or hybridity as well as the reinforcement of local, regional, and national identities. This article introduces a first approach to an analytical framework for an intercultural history and analytical methodology of vocal music based on comparative studies of both traditional and contemporary works and genres and their construction of musical meaning. The *articulation* of the voice, conceived here as a multifarious passage between speech and song, is discussed in three major sections: »mapping«, »fragmentation and montage«, and »aesthetics of presence«.

First, the plausibility and limitations of classification systems for spoken/sung vocal styles (as developed by George List and Kenji Hirano, among others) and their application as tools for a comparison of culturally and historically diverse »voices« are examined. A closer analysis of the vocal style *gidayū-bushi* reveals a highly »fragmented« vocal microstructure based on a minute theoretical conception of delivery techniques, held together by the unique timbre of the recitor. Connections between Chinese *jingju* (Peking Opera) and Tan Dun's »vocal calligraphy« as well as the controversial discussions on the vocal part in Schoenberg's *Pierrot Lunaire* are reviewed to imply that these vocal styles, too, can be conceived of as multiply fragmented, as microstructural »montages« that (intentionally or not) place much responsibility on the agency of the vocal performer. A comparable influence of the performer can be observed in recent Japanese vocal music that evokes the archaic power of single words or phonems (Hifumi Shimoyama, Yūji Takahashi). The high degree of articulatory differentiation closely connected to unique features of the Japanese language (including specific regional forms) found in these works is finally connected to the theory of recitative around 1600 based on a similar conception of the Italian language (Jacopo Peri, Giulio Caccini) and to its reception in Salvatore Sciarrino's unique form of vocal writing that the composer has termed »sillabazione scivolata« [gliding syllable articulation].

These diverse case studies suggest that intercultural history and analysis of vocal music must take into account the major role of the vocal performer and its complex interaction with musical texts and aural traditions in *both* contem-

porary and traditional contexts. It can be further argued that vocal music generally tends to represent Roland Barthes' concept of »genosong«, a kind of singing that originates from the »materiality of language«. A comprehensive theory of vocal music, finally, can neither be reduced to the discussion of its encoding by notation, nor to its performative act, but rather has to consider cultural memory and reception processes as key contexts of a cultural »codification« that produces meaning. Such a broad perspective has to consider prominently intercultural passages such as those introduced in this essay.

Susanne Kogler
Von der großen Erzählung zur Mikrologie? Musikhistoriographische
Methodik zwischen Moderne und Postmoderne
[From Grand Narrative to Micrology? The Methodology of Music History between Modernity and Postmodernity]

Whereas Walter Benjamin's perception of modernity and its technical progress was predicated on a critical but positive view of human culture and its possibilities, more recent authors seem to advocate more pessimistic positions. Hans Heinrich Eggebrecht, for instance, distanced himself from more recent developments of 20th century music in his voluminous music history *Musik im Abendland* (1991); similarly, the six volumes of Richard Taruskin's *Oxford History of Western Music* (2005) are characterised by the author's conviction of the impossibility of writing a comprehensive history of music in the future: He sees his work as the last effort to describe the history of Western music in its entirety. Both Eggebrecht's and Taruskin's accounts show a teleological conception of history based on chronological time concepts; both authors consider theory and written documents as the crucial components of Western musical culture. Their books, however, reveal fractures and passages and therefore raise the question whether, and in which ways, the historical passage from modernity to postmodernity can provide the necessary tools for a music-historiographical methodology.

In order to provide insight into the paradigm shift from modernity to postmodernity and its relevance for musicology, this article introduces Jean-François Lyotard's conception of historiography. Elaborating on one of Theodor W. Adorno's central thoughts, Lyotard attempts to combine universality and particularity, discontinuity and continuity, coining the term »micrology« as an alternative model that aims to replace the »grand narrative«. Lyotard's aim is to develop a sensitivity for the forgotten, for everything that is lost or cannot be represented. Central to his theory are a non-teleological concept of time that favours *horizontal* passages and an emphasis on aesthetic experience. Taking

Lyotard's theory seriously and applying it to the writing of music history therefore entails considering a more diverse repertoire including musical phenomena that lack written evidence.

Johannes Menke
Historisch-systematische Überlegungen zur Sequenz seit 1600
[Historic-Systematic Considerations on the Sequence since 1600]

This article attempts to establish a systematic categorization of tonal sequences since 1600 based on historical practice and theoretical sources. Canonic sequences and variants of »gemelli« (sequential phrases based on parallel »imperfect consonances«) from the renaissance era are being related to the bass line in the baroque era around 1600. This presupposes a basic outer-voice-setting which is conceived intervallically and provides a framework for diminutions and chromaticized versions. The models emerging from this practice can be systematically categorized according to the movements of the bass, the intervals between the outer voices and the numbers of the thorough-bass. Important sources for such systems can be found in treatises by Spiridionis a Monte Carmelo (1670), Georg Muffat (1699), Fedele Fenaroli (1775) und Luigi Cherubini (1847). The centralist systems of 19th-century »Harmonielehre«, in contrast, are generally ill-suited to explain sequential structures.

Whereas combinatorial thinking plays an important role in the development of sequences in the 17th century, the musical language after 1700 tends to become more idiomatic, which implies a reduction of sequence types. Handel, in his didactic writings, presents only the most commonly used sequence types. In the 19th century, tendencies towards the building of multiple-part-sequences and increasingly chromaticized variants can be observed that, however, usually still elaborate on baroque outer-voice-settings.

Since sequences are omnipresent in tonal music, they acquire semantic meaning and therefore function as *topoi* only in concurrence with their historical and stylistic contexts.

Hans-Ulrich Fuß
Die »Überleitung« im klassischen Stil. Hauptwege und Seitenwege in der Sonatenexposition bei Haydn, Mozart und Beethoven
[The »Transition« in the Classical Style. Main Paths and Bypaths in the Sonata-Exposition in Haydn, Mozart, and Beethoven]

The bridge passage of sonata form has generally been considered less attractive to listeners and analysts than the themes it connects. This applies to general

aesthetic judgements as well as to music analyses where it has been usually neglected. Sequential structures and other conventional materials typical of these transitions for a long time have deterred music theory from acknowledging the fact that many of the most important innovations of the classical sonata were shaped in the multifarious linear processes and harmonic contents of the bridge passage. The movement away from the initial tonic and the introduction of a new tonal area has become a key feature of the sonata form between 1730 and 1780 and thus has provoked many highly original compositional solutions.

After general components of a formal model of the sonata bridge passage are introduced, the main section of this article discusses a broad number of examples from symphonic, chamber and solo works by Haydn, Mozart, and Beethoven in order to demonstrate how they continuously modified this scheme in order to raise attention, expectancy and expressive power. On the basis of James Hepokoski and Warren Darcy's seminal book on sonata form (*Elements of Sonata Theory,* 2006) it can be shown how the compositional function of a bridge passage (exposition and extension of the principle theme, harmonic transformation from the tonic to a new key and its affirmation by a cadence, exposition of contrasting material) is modified through procrastination or hurry, displacement in time, exaggeration and understatement, interrupted processes, interpenetration, and the incongruence of design and function. Such a dialogue between generic norm and individualization can also imply semantic perspectives.

Heinz von Loesch
»Passagenwerk«: Ein blinder Fleck in Analyse und Interpretation.
Einige Bemerkungen zu Felix Mendelssohn Bartholdys Klaviertrio op. 49
[»Passagework«: A Blind Spot in Analysis and Interpretation. Some Remarks on Felix Mendelssohn Bartholdy's Piano Trio op. 49]

The published version of Felix Mendelssohn Bartholdy's Piano Trio No. 1 op. 49 has been repeatedly compared to an older, manuscript version of the piece. These comparisons have documented motivic, harmonic, syntactic, and formal changes, but have not yet discussed the comprehensive changes in the »brilliant« passagework. However, these changes admittedly were the reason for the revision, and they provide the most apparent examples of change between the two versions. They have prominently shaped the aesthetic impression of the work to the present day. This article examines a few selected examples of changes in the passagework between the two versions, in order to deliberate the question why they have not, to date, been the subject of discussion in Mendelssohn studies.

As a result of the revisions of the passagework, the piano part became more »brilliant«. This can be attributed to at least four discernable factors: 1. the »filling out« of the piano part, 2. the priority given to the descant voice, 3. the priority given to figures that »avalanche down from« a peak note, 4. an arrangement of the accompanying parts that makes these features audible. Three further types of compositional changes can be discerned: 1. the addition of accompanying melodic voices, 2. their reinforced integration with the other instruments, 3. passagework that is increasingly expressively charged.

Existing analysis has yet to address such extensive modifications. They do not comply with a concept of structure, in which solely motives, themes, and harmonies appear as substantial and everything else as procedural. A reason for the long-lasting disregard of the passage groups and figurations might thus be found in the fact that they are not thematic, but »melodic«. Since these melodic figures did not immediately attract the attention of analysts, the structural consequences of the melodic peak notes in the piano figurations, now more closely integrated with the string melodies, remained unnoticed. It is also likely that Mendelssohn-analysts have missed the expressivity gained by the revisions of the passagework, at least partly on account of general reservations concerning the category of expression. Expression was, however, one of the primary function-carrying determinants during the end of the 18th and beginning of the 19th centuries.

Mendelssohn performance practice, usually caught in the same substance/procedure-antagonism as musical analysis, suffers equally from a deficit of attention paid to the »brilliant«, expressive, and structural possibilities of the passagework.

Matthew Pritchard
Übergangsharmonien. Die »Kunst des Übergangs« als Erkundung des tonalen Raums im Spätwerk Liszts und Wagners
[Transitional Harmonies. The »Art of Transition« as Exploration of Tonal Space in the Late Works of Liszt and Wagner]

Many of Liszt's early virtuosic works for piano are limited by a rigidified conception of thematic substance: the sonorous and harmonic impressionism in introductions and bridge passages does not disguise the finite and static treatment of themes. This problem found effective solution during the 1850s. With reference in particular to the first book of the *Années de Pélérinage*, it is shown how Liszt, even before Wagner, succeeded in making »his whole art […] an art of transition« by systematic exploration of symmetrical, cyclic (octatonic, hexatonic) tonal spaces. The opening up of space within the thematic substance makes the forms of musical time themselves fluid and infinitely

makes the forms of musical time themselves fluid and infinitely expandable, a potentiality exploited to the full by Wagner in *Tristan und Isolde* and *Parsifal*, and hinted at in the famously enigmatic line from the latter »Zum Raum wird hier die Zeit«. The introduction of »tonal space« as a compositional means can be logically related to an increase in the use of octatonic and hexatonic pitch collections as substitutes for diatonic tonality, a process that occurred around the turn from the 19th to the 20th century and that can be set against modernist historiographical narratives of the »dissolution of tonality« as apologia for the dodecaphonic method. Tonal space is further interpreted here as an expressive and not merely technical resource, carrying particular cultural connotations such as landscape, poetic transcendence, and magic. The importance of such meanings suggests the need to take a more interpretative and less »material« view of music history itself.

Julia Kursell, Armin Schäfer
Passage zur glatten Zeit. Conlon Nancarrow: *Studies for Player Piano*
[A Passage to Smooth Time. Conlon Nancarrow: *Studies for Player Piano*]

In 19th-century piano music, the passage is considered to be a means of transition. Passages do not have a specific function in the »ideal type« schemata of form, which distribute voices according to compositional rules. In contrast, the passage pushes the motoric abilities of the player and the perceptual capacities of the listener into a region of extremes. In his *Studies for Player Piano*, Conlon Nancarrow resorts to the fast figurations of the passage. However, the mechanism of the player piano, the specific sound of Nancarrow's instruments, the polyphonic compositional techniques, and the formal principle of tempo canon transform these fast figurations into new rhythmic phenomena. While in the 19th century a circular relation of music, rhythm, and the human body holds for the organization of musical time, this circle is interrupted in Nancarrow's music. He creates a new kind of music that is not tied back to the body any more. Instead, the formal principle of canon with its specific polyphonic and temporal features creates a modified experience of time. Using an expression that has been coined by Pierre Boulez we call this experience the »smooth time« of music.

Bettina Schlüter
»Raum- und Zeitpassagen« im Film. Claude Lanzmanns *Shoah*
[»Passages of space and time« in Film: Claude Lanzmann's *Shoah*]

The development of cinematography from the beginning has been accompanied by a consideration of temporal and spatial construction principles and the transition between individual cinematic units as fundamentals of film as an art form. The interplay between aesthetic form and theoretical observation has given rise to a complex understanding of the manifold stratifications and interactions between auditory and visual processes which are often penetrated by static and dynamic elements. Henri Bergson puts forward the model of a »flow of matter« that expands in all directions before it »breaks« on awareness. Elaborating on this model, we can understand the principle of the passage as an all-encompassing mechanism from which »momentary images«, »solidifications«, »objects«, or stable conditions might be derived only in a secondary step. Gilles Deleuze, in his two volumes on the cinema, has expanded these positions to a theory of »classic« and »modern film« based on a typology of »movement and temporal image«, the »sensomotoric« and »purely optical and a-coustic symbol« along with considerations on the emancipation of the sound track.

In the second part of this article, a passage concept derived from these theories provides the stimulus for an exemplary discussion of »temporal and spatial passages« in film. Claude Lanzmann's nine-hour documentary *Shoah* is introduced as a cinematic conception that almost programmatically expounds the problems of the representability of events, closely connected with perception thresholds and temporal and spatial distances. In Lanzmann's film, a number of variants of »temporal and spatial« passages are opened up from the present. Their performative power circumvents simple correlations between event and representation. With the help of short analyses it can be shown, how Lanzmann designs these »temporal and spatial passages«, how he thematizes and stages them as part of his cinematic act, how he displaces image and sound track and how he thus generates unique auditory scenarios. Conditions and adjustments are abrogated in favour of a permanent movement between highly fragile and unstable instances.