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CHARLES D. MORRISON

SYNCOPIATION AS MOTIVE IN SCHOENBERG'S OP. 19, NOS 2, 3 AND 4

The emancipation of dissonance . . . in music of the late nineteenth and early twentieth centuries was accompanied by a freeing of regular beat and an unsettling of stable metric organization in music of the same period.¹

In late-nineteenth- and early-twentieth-century music, conventions of rhythmic organization were increasingly disregarded. Perhaps the most radical innovation in rhythm of this time was the suspension or outright avoidance of a clear beat, without which meter cannot exist.²

While these quotations from Bryan Simms' *Music of the Twentieth Century* may be entirely relevant to the music of, say, Stravinsky and Bartók, they are perhaps less reflective of the music of Schoenberg. Apropos of this, Jonathan Dunsby and Arnold Whittall point out that he (Schoenberg) 'never intentionally abandoned periodic metre. He noted in the unpublished *Gedanke* writings his need to write against an implied periodicity'.³ The second, third and fourth pieces of Schoenberg's *Sechs Kleine Klavierstücke*, Op. 19, illustrate this, for each manifests a palpable sense of pulse and metre. These qualities combine to establish a frame of reference against which rhythmic irregularities, which rely precisely on such a referential basis, can be perceived.

Superimposed on the rhythmic-metric grid of each of these three pieces, for example, is a conventional syncopation — a 'metric dissonance', whose resolution consists of motion to a metrically strong beat which, in turn, is followed by silence or, at the very least, does not at the same time initiate another similarly dissonant pattern. Although syncopations remain unresolved in many twentieth-century works, they nonetheless evoke associations with earlier music and, in some instances, can be heard to function in a more conventional capacity, where resolution announces an important point in the phrase structure. And, while it is hard to imagine a foreground syncopation controlling forward motion throughout an entire piece, or a formal section of even moderate scope, the repetition of unresolved

dissonant patterns in the short pieces discussed here means that syncopation affects progression and recession, cadential openness and closure, and overall formal design.⁴

Through consistency of use within each of these three pieces, and across all three, the syncopated patterns are elevated in status to the rank of motive – a unit ‘which contains one or more features of interval and rhythm’⁵ and which ‘generally appears in a characteristic and impressive manner at the beginning of a piece’.⁶ And for Schoenberg, motivic organization was the key to coherence, comprehensibility and, ultimately, perceptibility:

Understanding is based on perception. Perception is based on the capacity to preserve an impression. . . . In music the repetitions of certain smaller parts (motives, shapes, phrases) provide the possibility, most of all, to recognize these small parts as belonging together. Perception is based on cognition and recognition.⁷

Apropos of the particular motivic apparatus employed in the pieces under discussion, and as alluded to above, Schoenberg’s concept of motive was not restricted to the realm of melody:

Rhythm [in the sense of the musical artwork] is not just any arbitrary sequence of accented and unaccented beats per se, rather it is required that this sequence behave like a motive. That means that it forms a permanent shape which, although it can be varied, even entirely reformed and dissolved, is, however, repeated again and again like the motive (whether varied or unvaried, developed or liquidated, etc.).⁸

As the motive of tones is repeated unvaried or slightly varied in primitive forms, so is rhythm. And as the motive develops in higher forms, so a rhythm ought to develop too, even if it were not bound to tones but only to sounds.⁹

As Alexander Goehr has observed, ‘he [Schoenberg] determines that the principal element of a composed rhythm is a feeling of *Unruhe* (imbalance) which generates a *Hohepunkt* in the music in order to reestablish *Ruhe* (balance)’.¹⁰ The syncopation may be considered one such composed rhythm which effectively and systematically introduces imbalance in search of restoration of balance.

Syncopation, and particularly its delayed resolution, then, are the focus of the following analyses; this, however, is not to suggest that the rhythmic-metric domain is the only one in which cadential openness and closure occur, or that each piece is merely one long gesture. On the contrary, these pieces *are* subdivided into phrases whose endings are marked by closural factors other than resolved syncopations. However, in this study such ‘cadences’ are deemed to be less final than those accompanied by resolved

syncopations, and it is precisely this persistent lack of coordination between the combined domains of rhythm and metre (within which syncopation occurs) and other musical parameters that accounts for much of the large-scale dynamism of these pieces. Comprehensive understanding of such music surely relies on acute awareness of the often complex interactions between the many domains in which closure may occur – or may be denied, as the case may be. In the absence of traditional cadential structures, according to which phrase endings could be identified and hierarchised, other factors must be acknowledged as determinants of intermediate closure, playing against the continuous rhythmic-metric dissonance of the unresolved syncopations.

Factors defining intermediate closure include descending stepwise motion, anticipation, *appoggiatura*, *diminuendo*, rhythmic relaxation and *ritardando* — for the most part, factors with conventional associations. But these factors, with the possible exception of the *ritardando*, occur *within* phrases as well and, thus, taken singly are substantially weaker as determinants of closure (than is, for example, the perfect cadence, without consideration of other parameters). Their closural effect is, however, strengthened when heard in combination: for example, a descending step accompanied by a *diminuendo* and a *ritardando*. Although silence, too, is often employed within a phrase, it frequently functions on its own to separate phrase endings and subsequent beginnings, regardless of the degree of closural preparation leading into the silence. Concerning the latter, it must be understood that silence neither shapes a cadence nor creates closure (though it may enhance both) – it merely ends what has gone on before it.¹¹

In addition to the ‘surface’ indicators of closure and phrase ending cited above, processes such as pattern recurrence and completion, and harmonic departure and return, are potential delimiters of phrase boundaries. A restatement of a particular melodic gesture, for example, may be used to announce a phrase beginning and, at the same time, evoke expectations of pattern completion which, when satisfied (perhaps after several thwarted attempts), effect a sense of closure. Harmonic departure and return may function similarly. For instance, once a particular harmonic collection is established as primary – either through an abstract musical construct external to the piece, or through contextual modes of expression internal to the piece – its ultimate, and perhaps eventual, restatement after a digression may signal a degree of closure in that particular domain. Where a particular melodic pattern or harmonic structure is accompanied by a dissonant rhythmic pattern — and this is the case in the second and third pieces of Op. 19 — closure in one domain need not always coincide with closure in another. As noted above, the delay of synchronized closure and/or resolution in the various parameters in such examples is a vital feature of the music.

The fourth piece of Op. 19, however, is more straightforward in terms

of syncopation, as the dissonant rhythmic patterns are, for the most part, articulated by 'through-composed' melodic gestures, with only occasional harmonic punctuation. In this piece, syncopation alone – without special consideration of the specific pitch material that articulates the syncopated patterns – controls pacing, cadential openness and closure, and formal design. Accordingly, these syncopated patterns may be granted motivic status solely on the basis of their rhythmic-metric properties.

As (1) on Ex. 1 indicates, the double-dotted patterns in the first two bars of the piece clearly establish a crotchet pulse. The melodic component of b.2 is less active than that of b.1, creating a slight recessive effect. However, consideration of the *forte* dyad in the right hand creates a composite rhythm which continues the double-dotted pattern of the melodic element in b.1. The slurs on the first half of beats one and two in b.3 continue the underlying crotchet pulse, while register shifts in that bar generate the first syncopation. The first two and last two semiquavers occur in one register and form a step descent if taken as contiguous events. The four middle semiquavers are in another register and articulate an embellished step ascent from E to F ((2)). Thus, the rhythmic pattern generated by these register shifts is syncopated at the crotchet level, as there is substantial emphasis on the second quaver of the bar ((3)).¹²

The lower register from b.3 returns at the beginning of b.4, the continued stepwise ascent culminating in a sustained A \sharp , which begins on the second quaver of the bar. This weak-beat arrival on A \sharp , following a break in the articulative pattern from the previous bar, punctuates the second syncopated pattern ((4)), again at the crotchet level. Moreover, A \sharp serves as a point of melodic convergence for the descending pattern from b.3 and the ascending pattern in the lower register of b.3 and the beginning of b.4 ((5)). The left hand announces its first entry, in b.4, with a syncopation. However, unlike the right hand's crotchet syncopation in that bar, the one in the left hand is at the minim level, with emphasis on the second crotchet of the bar ((6)). (Asterisks in parentheses in the pulse-lines of the right and left hands indicate that the syncopated impulses occur in time slots where there is no articulated pulse.) The emphasized second quaver in the right hand and emphasized second crotchet in the left are subsequently sustained under a fermata. This cessation of activity, and the momentary 'suspension' of pulse achieved by the fermata, signal the end of the first phrase, even though, apart from the aforementioned linear convergence on A \sharp in b.4, there is little to suggest the imminence of a phrase ending prior to that rhythmic cessation. Thus, the initial phrase is open-ended, in large part because of unresolved syncopations at two rhythmic-metric levels, this bi-level syncopation having important consequences for the remainder of the piece.

The two quavers pick-up to b.6 and the entrance of the left hand at the beginning of that bar punctuate the downbeat and restore the metre after the temporal relaxation created by the fermata at the end of the preceding

Ex. 1

bs

① ② ③ ④ ⑤

p *p* *pp*

R.H. rhythm: pulse: 1

LEGEND

- a → = anacrusis
- s → = motion to syncopated impulse
- r → = resolution of syncopation
- ↗ = resolution of syncopation is denied

3 4 5 6

L.H. rhythm: pulse: (*) (*) (*)

phrase (Ex. 2). The rhythmic continuity and textural consistency of bs 6-9, and the rests at the end of b.9 and beginning of b.10, are factors which support an interpretation of that segment as the second phrase. This passage continues to present syncopations at both the rhythmic-metric levels introduced in the first phrase. As Ex. 2 indicates, the upper voice and left hand in b.6 provide a strong accent on the second quaver (①) against the clear crotchet pulse in the inner voice of the right hand (②). In b.7, emphasis is not on the second quaver but, rather, on the second crotchet, where the peak of the *crescendo* comes on A — the highest pitch in the bar, marked *tenuto* (③). The syncopated (second) crotchet is heard against a minim pulse (recalling the left hand at the end of the first phrase). And this pulse-rate continues in b.8, where D on the second crotchet is approached and sustained like the final A \sharp of the first phrase (④).¹³ Finally, b.9 returns to an emphasized second quaver (⑤); there are only two quavers in the bar, the second one emphasized by the silence which follows (⑥).¹⁴

The pattern created by the changing pulse-rate and accompanying level of syncopation in bs 6-9 is itself syncopated at an even higher, albeit more abstract, level of structure, which has a pulse-rate of a semibreve. That is, the shift to a minim pulse in the middle two bars of the four-bar phrase moves the bar-level emphasis to the second bar of the phrase ($\textcircled{7}$), in spite of the fact that the initial impulse in that bar is suppressed by virtue of the tie from b.6. In this sense, the end of the second phrase is also open-ended because of unresolved syncopations at two levels, but here at the crotchet and semibreve levels ($\textcircled{8}$).

Ex. 2

The image shows a musical score for five measures (6-10) in bass clef. The notation includes dynamics like *pp* and *p*, and articulation like accents and slurs. Below the score is a rhythmic analysis with five levels: syncopation, crotchet pulse, syncopation, minim pulse, and semibreve pulse. Circled numbers 1 through 8 indicate specific rhythmic features across these levels.

The rhythmic vitality and increasing dynamics of b.10 give the impression of a large upbeat into b.11, whose beginning is defined by the longer note value ($\textcircled{1}$ on Ex. 3). Bars 11 and 12 are especially intense, not only because of their dynamic level and *sforzando* indications but because of their bi-level syncopated structure. While bs 6-9 present the crotchet and minim levels of syncopation successively, bs 11 and 12 do so simultaneously. As summarized at $\textcircled{2}$ on Ex. 3, syncopation at the crotchet level is expressed through the durationally emphasized second quaver, which in b.11 is reinforced through dynamic level (as the peak of the *crescendo*) and the accent, and in b.12 through substantial register shift. The chords on

the second beat of bs 11 and 12 function in two ways: on the one hand they articulate the crotchet pulse against which the syncopated quavers occur; on the other hand, because comparable harmonic punctuation on the first beat of bs 11 and 12 is absent and because of the intense accentuation on those second-beat harmonies, they represent syncopation at the minim level ($\langle 3 \rangle$). In this way bs 11 and 12 summarize, through simultaneous articulation, the bi-level syncopated structure of the piece just prior to the downbeat of b.13, the latter resolving both levels of syncopation with the loudest pitch of the piece ($\langle 4 \rangle$).¹⁵

Ex. 3

The image displays a musical score for Example 3, consisting of a piano score and an analytical diagram. The piano score is in 7/8 time and spans measures 10, 11, 12, and 13. Measure 10 is marked 'bs' (beginning of section) and contains a complex rhythmic pattern of eighth and sixteenth notes. Measures 11 and 12 feature a syncopated melody with accents on the second beat. Measure 13 begins with a strong downbeat. The analytical diagram below the piano score identifies rhythmic pulses: 'syncopation' (marked with 's'), 'crotchet pulse' (marked with 'c'), and 'minim pulse' (marked with 'p'). Circled numbers 1 through 5 indicate specific rhythmic events and their relationships across the measures. A dashed line connects a note in measure 13 back to a note in measure 10, indicating a long-range melodic or harmonic connection.

In Op. 19, No. 4, syncopation is indeed a fundamental vehicle for sustained tension and forward momentum, but it is articulated by ever-changing melodic gestures with only intermittent harmonic punctuation at phrase endings. The syncopated patterns in Op. 19, No. 3, by contrast, manifest a more clearly defined and systematically manipulated melodic configuration, rendering the piece's motivic structure more complex. This particular melodic configuration, however, does not emerge until b.2. The first bar of the piece is complex texturally, with a different rhythmic pattern in each of four voices (Ex. 4).

Two syncopated patterns can be inferred from this opening bar, though neither is repeated and manipulated consistently enough to be judged as a primary motive. Both assume an underlying minim pulse, which is established in this first bar more clearly than anywhere else in the piece through the upper-voice *crescendo* to the second minim of the bar, that is also the highest pitch in the bar (① on Ex. 4). One pattern occurs in the left hand (②), and, although it is registrally isolated and texturally distinct from the right hand, its melodic contour is only vaguely related to the melodic design of the primary motive soon to emerge. Even this initial, secondary syncopated pattern, however, is left unresolved because of the tie into b.2. The other syncopation, at the same rhythmic-metric level, requires consideration of a composite of lines from the right and left hands (③); as will be shown, there is compelling evidence against integration of this type in the first four bars of the piece.

A palpable sense of textural clarification occurs in b.2, revealing a fully articulated syncopation in the uppermost melodic component of the right hand (④), this particular melodic contour acting as a paradigm for subsequent statements. It is here, too, that textural separation of the right and left hands is readily identifiable and vitally significant in analysis and performance, as there is a real possibility of confusing the octave F in the left hand of b.3 with an across-the-bar resolution of the syncopation from

Ex. 4

The image displays a musical score for the first four bars of a piece. The score is written for piano (right hand) and left hand (l.h.). Above the piano staff, a 'Minim pulse' is indicated with a series of vertical lines. The piano staff contains four measures, with annotations 1 through 8 marking specific notes and patterns. The left hand staff also contains four measures, with annotations 2 through 8. A bracket labeled 4 spans the first two measures of the piano staff. A bracket labeled 3 spans the first two measures of the left hand staff. A bracket labeled 7 spans the third measure of the piano staff. A bracket labeled 8 spans the fourth measure of both hands. Below the main score, two examples of melodic contours are shown. The first, labeled 'THIS', shows a sequence of notes in a single staff. The second, labeled 'NOT THIS', shows a sequence of notes in two staves, with an arrow pointing to a note in the lower register.

the melody of the right hand in b.2 (see $\langle 6 \rangle$). Schoenberg introduces a red herring at this point: the rising line in the left hand, with its accompanying *crescendo*, conveniently peaks on the downbeat of b.3, both registrally and dynamically, and this arrival is further emphasized by the tenuto mark and by the preceding, mobile quavers on the fourth beat of b.2. The octave F indeed appears to be an ideal candidate for the point of resolution of the syncopated pattern of b.2, particularly as the final pitch class (pc) of that pattern is also F, which in this rhythmic configuration could be construed as an anticipation of the octave F 'note-of-resolution' in b.3.

These factors supporting such an interpretation of resolution need to be played upon, as they introduce a vital structural ambiguity at this juncture. However, independence of the right and left hands must be preserved here. In the first place, the gesture in octaves in the left hand beginning in b.1 is not complete at the beginning of b.3 but, rather, extends to the third beat of that bar ($\langle 5 \rangle$). Furthermore, the highly differentiated dynamic levels and staggered dynamic fluctuations are clearly intended to subvert integration of the right and left hands and undermine a perceived resolution of the dissonant metric pattern: the syncopation in b.2 ends at the softest point in a *decrescendo*; abrupt punctuation of its resolution at the peak of a *crescendo* would be entirely unmusical. And finally, the deliberately placed crotchet rest in the right hand on the downbeat of b.3 confirms the open-endedness of the syncopated pattern in the previous bar ($\langle 6 \rangle$).

The rest at the beginning of b.3 displaces the syncopated pattern in that bar. In fact, this rhythmic shift robs the pattern of its syncopated quality, as emphasis is placed on the strong, third beat of the bar ($\langle 7 \rangle$). The pattern is completed (but not 'resolved', because the pattern is now not dissonant) on the downbeat of b.4. Although the general contour of this rhythmically displaced statement of the motive approximates the original (b.2), the descending semitone which concludes the motive in b.2 is here replaced by a descending whole tone from G to F. The right hand of b.4 is indeed an arrival point with convincing closural properties: the downbeat articulation, the more 'conventional' descending whole-tone approach, the preceding *decrescendo* and the sustained duration contribute to the sense of cadence here. But that arrival does not resolve the syncopated pattern from b.2, as elimination of the syncopation in b.3 merely avoids the issue without resolving it; a return of the dissonant metric pattern must occur for resolution to take place. In the light of this, the way in which the left hand of b.4 articulates the end of the first half of the piece is significant.

The rhythm of the left-hand portion of b.4 mimics the initial, secondary syncopated pattern in the left hand of the first bar ($\langle 8 \rangle$). The pitch content, however, introduces an element of ambiguity. On the one hand the B \flat on the second quaver of beat three anticipates B \flat on the final crotchet and thus infuses the final B \flat with a sense of cadential stability, the conventionality of this pattern being reinforced by the descending whole-tone approach from C (which is consistent with the right hand's arrival on F).

On the other hand, syncopation at the minim level remains; its resolution would require an articulated downbeat in b.5 – something conspicuously missing from both hands. Schoenberg has carefully placed additional elements of ambiguity at this cadence to enhance further the need for continuation, reintroduction of the syncopation, and resolution of the latter.

The second half of the piece, beginning in b.5, is very different in textural design from the first half (Ex. 5). For example, bs 5-6 feature more integration between the right and left hands, achieved in part through abandonment of the left-hand octaves in favour of an intervallic contraction (from a seventh to a sixth to a tritone) and in part through consistency in dynamic markings in both hands. Bar 5 is also void of any reference to the motivic syncopation, as emphasis (through anacrusis and tenuto mark) is on the third beat, thus, again on a pulse beat (① in Ex. 5). The syncopated pattern returns in the right hand of the next bar, where the rhythm from the motive in b.2 is preserved and the melodic contour is at least more consistent with the statement in b.2 than with the unsyncopated variation in bs 3-4. In fact, one melodic detail which is particularly conspicuous because of its reappearance is the descending semitone from the syncopated minim to the weak final note of the pattern. But, as with the motive in b.2, the syncopated pattern in b.6 is left unresolved, in this case by the unarticulated downbeat of b.7 (②).

The emphasized return to E_b in b.7, on the same syncopated second crotchet as in b.6 (③), and the hurried effect created by the semiquavers leading to that E_b, give the distinct impression of a desperate ‘second try’ at resolving the syncopation. As noted at ④, this effect is enhanced by the diminishing durations of pc content in b.7 – E_b for three quavers, E for two and D_♯ for one – creating an acceleration which finds some degree of release with the articulated downbeat of b.8. In terms of melodic design, however, that downbeat is problematic as a resolution of the syncopation in b.7. Previous syncopations in the piece have involved a semitone descent from the durationally emphasized second beat to the weak final beat, this pattern being marked for consciousness by its return in b.6, after the whole-tone digression in b.4. Through the introduction of the upper neighbour-note E in b.7, a semitone descent from E to D_♯ *does* occur (notated F_b-E_b at ⑤), but it does not originate with the second (syncopated) beat of the bar, as with the patterns in bs 2 and 6. In fact, the second beat of b.7 and the final weak beat of the pattern in that bar are the same note, one simply an enharmonically spelled version of the other (⑥). Moreover, the downbeat of b.8 simply repeats the E_b, creating a static, unresolved effect (⑦). Resolution of the persistent, syncopated (that is, second-beat) E_b to D is effectively averted, both within b.7 and across the bar to b.8.

The E_b of b.8 initiates one final and resolved version of the syncopated pattern (⑧), here without quaver subdivision of the first beat but with cooperation in the left hand.¹⁶ As ⑨ demonstrates, the E_b, ‘suspended’

Ex. 5

Minim pulse: p

Annotations: 5, 6, 7, 8, 9 (circled); 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 (in hexagons)

Chord symbol: $Bb: V_7 \#5 1+6$

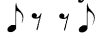
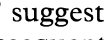
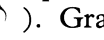
from b.7, reappears as the lowest pitch in the penultimate sonority and may be heard to resolve in pc terms to D in the last vertical collection (b.9), which simultaneously resolves the syncopation. In fact, by the time E_b does resolve to D, the progression might be rendered in quasi-tonal terms because of the harmonies within which the two pcs occur. Reference 10 on Ex. 5 reveals that the penultimate simultaneity can be interpreted as an altered dominant and the final chord as an altered tonic, both in B_b .

In this piece, as in Op. 19, No. 4, syncopation controls elements of pacing and cadential quality. Unlike the rhythm of No. 4, however, the syncopated rhythmic motive in the third piece has a specific melodic design which, at structural points, either contradicts or supports resolution of the rhythmic elements of the syncopated motive. In Op. 19, No. 2, analysed next, a particular harmonic configuration articulates the rhythmic structure of the motivic, syncopated pattern and interacts with rhythm to create structural open-endedness and closure.

The harmonic structure of Op. 19, No. 2 has received considerable coverage in the theoretical literature, most analyses ascribing superior status to the reiterated G-B dyad.¹⁷ In one of his two analyses of this piece, for example, Fred Lerdahl regards the G-B dyad as 'central', a 'pervasive sonority'.¹⁸ Allen Forte has referred to this dyad as an 'interval of

reference'.¹⁹ And Deborah Stein, using Forte's assessment as a starting point for her analysis of voice leading in the piece, says of the reiterated G-B dyad that

Repetition is an obvious means of asserting and sustaining structural determinants It is hard to believe a listener at some point will not want to (or will simply defer to) hear the ostinato as a major 3rd, very possibly a tonal entity.²⁰

In the present analysis, too, the G-B dyad is considered to be the primary harmonic element, in that it must be present for full cadential closure. It will be argued that the harmonic stratum, which contains the G-B third, must be differentiated from the melodic stratum, consisting for the most part of pcs which are semitonally related to notes of the referential element. The simplicity of the G-B dyad, and the harmonic stratum in which it occurs, allow attention to be shifted to the special rhythmic pattern that dyad projects onto the metric grid.²¹ Although  may suggest , the instruction to play the thirds 'extremely short' suggests the importance of the rests in the middle of the pattern. Consequently, I interpret the pattern as an implied syncopation (). Gradual completion of the syncopated pattern involves six successive statements in the harmonic stratum in the first six bars, analysed in Ex. 6.²²

As noted at (1), the two quavers that begin the piece give the impression of an anacrusis, reinforcing the next beat as metrically strong. Syncopation throughout this piece is at the crotchet level, though in this first, incomplete version of the pattern, the second quaver of the third beat (that is, the syncopated beat) is 'accented', paradoxically, through the silence which occupies that particular time-span. The implied syncopated pattern is indicated at (2). The syncopated effect is strengthened by the silence on the first half of the next beat, and the articulation on the final, weakest quaver of the bar. Resolution of the syncopation is clearly denied because of the rest which follows on the downbeat of b.2 (3).

The same circumstances hold in bs 2-3, where the accented portion of the syncopation is expressed through silence (4) and the resolution of the syncopation is denied through silence (5). This particular version, however, illustrates why it is crucial to separate the harmonic and melodic strata in this piece, at least for consideration of rhythmic development. The D# on the downbeat of b.3 is part of the melodic stratum (6), which is unfolding simultaneously with the ongoing referential element, expressed in the syncopated harmonic stratum (7); consideration of the articulated downbeat in the (essentially melodic) right hand as a resolution of the syncopated pattern in the harmonic stratum of the previous bar undermines the carefully crafted structural differentiation which characterizes these bars (8). An event in one stratum should not be heard (or performed!) to resolve a rhythmic irregularity in the other, unless a deliberate

and unequivocal fusion of melodic and harmonic strata occurs (as happens later in the piece).

Bars 3-4 present the third statement of the dissonant pattern, which remains incomplete, like its predecessors. Two details are noteworthy. First, the melodic, elaborative component in bs 2-3 is much more regular in rhythmic design than the harmonic stratum; in fact, as indicated at (9), the melodic component articulates the crotchet pulse against which the syncopations in the harmonic stratum are heard. The second detail is inconsequential with respect to the syncopation of b.3, though it turns out to have a significant impact on the statement in b.4 and on a more global rhythmic process which culminates in b.5. It concerns the final quaver of b.3, which, unlike corresponding articulations in previous bars, is here tied to the downbeat of the next bar. Resolution of the syncopated pattern is still denied, as the downbeat of b.4 is suspended from the previous bar, and thus does not receive separate articulation (10).

As noted above, the suspension into b.4 has a much greater effect on that bar's syncopation than on the syncopation of b.3. The pattern in b.4 is more fully articulated, with the first occurrence of an impulse on the second quaver (11). But the short-long-short pattern is itself rhythmically displaced, spanning beats 2 to 3 rather than beats 3 to 4 (12), which causes a syncopation at the minim level (13). Emphasis on the syncopated second crotchet is a result of motion to the C-E_b third – the first departure within the harmonic stratum. This syncopation at the minim level is in a sense resolved by the verticality on the downbeat of b.5 (14), the common C-E_b third in the harmonic stratum providing continuity in pattern initiation and resolution (15). But the syncopation at the fundamental crotchet level remains unresolved because of the rest on the fourth beat of the bar, which is a direct result of the rhythmic shift (16). Accordingly, the downbeat of b.5 resolves syncopation at one rhythmic-metric level, but not the other.

Bar 5 reveals two important developments: first, the syncopated pattern is now fully articulated in the left hand, though the crotchet rest on the third beat undermines resolution (17). And second, the pattern has shifted back another crotchet to begin on the first beat rather than the third, a shift that began with the crotchet displacement of the pattern in the previous bar (18) and which concludes a larger recessive process in advance of the ensuing cadence. As noted at (19), this shifting coincides with a decreasing anacrusis component, from two quavers in the first three statements (bs 1-3) to one quaver in b.4 (the first point of pattern shift) and finally to no anacrusis at all in the fully articulated and fully shifted statement in b.5.²³ As a result of this shift in b.5, the original two-note anacrusis returns, as the quavers at the end of that bar function as an upbeat to b.6, in which the syncopated pattern is once again complete and, for the first time, resolved (20). It is as if complete articulation of the pattern and its rhythmic shift to the beginning of the bar had to take place

The image displays a musical score for Schoenberg's piece, focusing on a cadence. The score is divided into three measures, numbered 4, 5, and 6 at the top. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a complex rhythmic pattern with syncopation. Annotations include 'etwas gedehnt' (slightly stretched) above the notes in measure 5. Below the main staff, there are several lines of rhythmic notation and fingerings, with numbers 11 through 20 indicating specific notes or measures. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, along with slurs and accents. The overall structure is highly detailed and analytical.

G-B dyad, conspicuously absent from this cadence. In addition, B-D is accompanied by F#, B# (=C) and D# (=Eb) – pcs that are semitonally related to both the G-B and B-D thirds. Thus, while some factors strengthen closure here, the fusing of a substitute harmonic element (B-D) and elaborative elements prevents ultimate cadential clarity and finality.

As the syncopation has now been resolved, what is required is a restatement of that pattern with its resolution, including the referential G-B dyad. Example 7 reveals that the rhythmic irregularities of bs 7 and 8 represent an attempt at reorientation after the ‘long-drawn-out’ or somewhat lengthened pattern at the beginning of b.6 (*etwas gedehnt*) and the suspension of rhythmic activity in the sustained chord from b.6 to b.7. By the end of b.8, the paired quavers occupy the anacrusis slot that they held only one other time in the piece – at the pick-up to the fully

articulated and resolved syncopated pattern in b.6. By association, a statement of the syncopated pattern is expected in b.9; what in fact occurs is a version without a downbeat, but with the all-important off-beats on the second and fourth quavers of the pattern, with the essential strong-beat resolution that concludes the piece (① in Ex. 7) and with G-B, the referential dyad.

Ex. 7

The image shows a musical score for three measures, labeled 7, 8, and 9. Measure 7 is marked *pp* and measure 9 is marked *poco rit.*. The score is written for piano with treble and bass staves. Below the score is a diagram of a syncopated pattern. The diagram consists of a circled '1' followed by a bracketed sequence of notes and rests. The notes are marked with 'a', 's', and 'r' above them, and 'p' below them. The rests are marked with 'p' below them. The diagram illustrates the rhythmic structure of the syncopated pattern.

In Op.19, Nos 2, 3 and 4, the reiteration of unresolved syncopated patterns contributes significantly to pacing, cadential function and formal design. In No. 4, syncopation alone controls these aspects, while in No. 3, a specific melodic configuration interacts with rhythmic properties of the syncopation. And in No. 2, the dissonant metric pattern's responsibility for cadential openness and closure is shared with a particular harmonic element. In the second and third pieces of Op.19, initial closure in one domain does not coincide with closure in the other; simultaneous resolution in both rhythmic and harmonic or rhythmic and melodic content defines total closure only at the final cadence of each of these two pieces. There are, to be sure, many ways in which to hear these pieces; many elements may be latched on to as threads of continuity through the often difficult musical language of the music. The striking thing here is the similarity in deployment of the traditional syncopation for sustaining metric dissonance in search of resolution, for generating motivic relationships and for effecting cadential punctuation in these pieces of vastly different character.

NOTES

1. Bryan R. Simms, *Music of the Twentieth Century: Style and Structure* (New York: Schirmer, 1986), p.92.

2. *Ibid.*, p.95.
3. Jonathan Dunsby and Arnold Whittall, *Music Analysis in Theory and Practice* (New Haven: Yale University Press, 1988), p.166.
4. Grosvenor Cooper and Leonard B. Meyer suggest that 'Although the role of syncopation is sometimes primarily that of characterizing a theme or a passage, more often it performs a crucial function in shaping the whole pattern of musical progress.' See *The Rhythmic Structure of Music* (Chicago: University of Chicago Press, 1960), p.102. Indeed, in these pieces, Schoenberg capitalizes on syncopation's potential for generating rhythmic interest through sustained metric dissonance, independently of consonance and dissonance in other domains.
5. Arnold Schoenberg, *Models for Beginners in Composition* (New York: Schirmer, 1943), p.15.
6. Arnold Schoenberg, *Fundamentals of Musical Composition* (London: Faber, 1970), p.8.
7. Arnold Schoenberg, quoted in Alexander Goehr, 'Schoenberg's *Gedanke* Manuscript', *Journal of the Arnold Schoenberg Institute*, Vol. 2, No. 1 (1977-8), p.24 (translation by Olga Termini).
8. *Ibid.*
9. *Ibid.*, p.25.
10. 'Schoenberg's *Gedanke* Manuscript', p.17.
11. Although the concept of closure is dealt with to varying degrees in many theoretical works, two recent books cover the subject in considerable detail: Robert O. Hopkins, *Closure and Mahler's Music: The Role of Secondary Parameters* (Philadelphia: University of Pennsylvania Press, 1990), and Leonard B. Meyer, *Style and Music: Theory, History and Ideology* (Philadelphia: University of Pennsylvania Press, 1989).
12. Rhythmic-metric levels in this article are designated on the basis of the underlying pulse against which a particular syncopation is measured. Thus, syncopation at the crotchet level (also called a crotchet syncopation) has an underlying crotchet pulse, the syncopation occurring on the second quaver; syncopation at the minim level (or a minim syncopation) has an underlying minim pulse, the syncopation occurring on the second crotchet; and so on.
13. In Schoenberg's first draft of this piece, the slur from b.6 extends only to this D. And although the slur in the final draft extends into the next bar, indicating bs 6-9 as a complete gesture, the initial indication points to the D as an arrival of some import. All first-draft references are based on the manuscripts held at the Archives of the Arnold Schoenberg Institute in Los Angeles.
14. Cooper and Meyer note that "'syncopation" refers to a tone which enters where there is no pulse on the primary metric level (the level on which beats are counted and felt) and where the following beat on the primary metric level is either absent (a rest) or suppressed (tied)'. See *The Rhythmic Structure of Music*, p.100. In this case the pulse-rate at the primary metric level is the crotchet, which, following the syncopated second quaver, is absent.

15. The closural effect of this final cadence is enhanced by specific semitone pitch connections: F-F \sharp -G in bs 11-12 (all stemmed down in the first draft of the piece and all stemmed up in the second draft), followed by B \flat -B in bs 12-13; as $\textcircled{5}$ in Ex. 3 indicates, the initial (registrally specific) pitches which initiate these two brief stepwise connections, F and B \flat , are punctuated at the opening of the rapid anacrusis in b.10. The motion from B \flat to B simulates a conventional leading-note-to-tonic resolution, particularly enhanced by the large leap which approaches B \flat . In addition, the 'open' cadence in bs 4-5 features arrival on A \sharp , representing arrival on the leading-note at an imperfect cadence, the resolution of that leading-note occurring in the 'perfect cadence' at the end of the piece.
16. In his first draft of this piece, Schoenberg extends the slur from b.7, first to include E \flat on the downbeat of b.8, then to embrace the G on the second beat of that bar. The final slur originates with this G and extends to the downbeat of b.9. In the end, however, b.7 is slurred as one gesture, excluding the E \flat of b.8 and thereby suggesting that it does not in fact resolve rhythmic events in b.7. Moreover, the E \flat of b.8 initiates one final slur which goes over the bar to include the last chord of the piece, thus framing this last syncopation and reinforcing its resolution. This last syncopation is, of course, undermined in the first draft by the slur originating on the second-beat G.
17. An exception is Roy Travis, 'Directed Motion in Schoenberg and Webern', *Perspectives of New Music*, Vol. 4, No. 2 (Spring-Summer 1966), pp.85-9. Travis interprets the piece as a prolongation of the dominant of C, the latter arriving in the final bar of the piece.
18. Fred Lerdahl, 'Atonal Prolongational Structure', *Contemporary Music Review* Vol. 4 (1989), p.79.
19. Allen Forte, 'Context and Continuity in an Atonal Work: A Set-Theoretic Approach', *Perspectives of New Music*, Vol. 1, No. 2 (Spring 1963), p.73.
20. Deborah Stein, 'Schoenberg's Opus 19, No. 2: Voice-Leading and Overall Structure in an Atonal Work', *In Theory Only*, Vol. 2, No. 7 (October 1976), p.30.
21. In his commentary on Stein's analysis of this piece, Charles Smith invites speculation about the rhythmic function of the harmonic stratum in this piece, although his analysis develops a different line of thought. He suggests that 'it seems interesting to try to develop a sense in which the G-B "ostinato" is heard not just as an ostinato but as having a particular rhythm of occurrence which, along and in combination with various other rhythms of events, has some musical point other than mere "repetition" or "recurrence" of a "focal point"'. See 'Notes on "Voice-Leading in Schoenberg"', *In Theory Only*, Vol. 2, No. 10 (January 1977), p.25. For another interpretation of rhythmic patterning in this piece, see Dunsby and Whittall, *Music Analysis in Theory and Practice*, p.166.
22. A comparable process of gradual clarification has been observed by Jonathan D. Kramer with respect to Schoenberg's Op. 19, No. 1, in which functional tonality, stepwise motion and metre are gradually clarified during the

unfolding of the piece. See *The Time of Music* (New York: Schirmer, 1988), p.181.

23. Another interpretation of the anacrusis into the displaced pattern in b.4 is to regard the tied note from b.3 as part of an enlarged anacrusis. That is, in the process of undermining resolution of the pattern in b.3, the tied note into b.4 pushes forward and groups with the articulated second quaver note of that bar to create a more extensive anacrusis, and one that is itself syncopated.