Subject: Re: My Phd proposal and dissertation
Date: Saturday, 10 December 2022 at 2:47:34 AM South Africa Standard Time
From: Aleksey Nikolsky
To: John Oosthuizen

Hi John,

Let me state once again that the framework for my multi-factorial analysis originates from the Russian school of the "integralist" analysis, as implemented by Leo Mazel - its chief proponent - and elaborated for the ethnomusicological application by Mazel's pupil, Eduard Alekseyev (my close friend and collaborator who sadly passed away a year ago). Two other important sources for my revision of the methodology of Mazel/Alekseyev were the theory of evolution of tuning in folk music traditions by Victor Beliayev (Alekseyev's mentor) and the psychoacoustic research by Yevgenii Nazaikinsky and Yurii Rags who provided the empirical support to Mazel's theory of music form and Yavorsky/Asafiev's theory of musical mode. All of the above-mentioned scholars (myself included) came from the Moscow Tchaikovsky Conservatory and were taught harmony based on Riemann.

When I say that Riemann's theory has been shown effective to describe and explain the tonal organization of non-Western traditions of multi-part music, this does not include theory of transformations. This theory has little to do with Riemann. It was formulated in the 1980s by an American mathematician, David Lewin and embraced and elaborated by a group of Schenkerian music theorists, such as Richard Cohn, Robert Morris, and David Clampitt. This development ought to be seen as part of a larger picture of an attempt to adjust Schenker's ideas for the analysis of compositions of the techniques of “experimental music” that became fashionable in the US during the 1960-80s (at first, serialist, then, aleatoric, and subsequently, minimalist). The whole thing was very much ideologically driven. If you are interested, these are the principal books on the history of American Abstract Expressionism and its use as a cultural warfare against the Soviet Socialist Realism (and Nazi art earlier):

Frances Saunders (2001) - The Cultural Cold War: the CIA and the World of Arts and Letters
http://www.amazon.com/The-Cultural-Cold-War-Letters/dp/1565846648

> This book throws the widest perspective on the scope of the US government’s involvement in artistic affairs - as well as the corruption of many famous artists.

Ian Wellens (2002) - Music on the Frontline: Nicolas Nabokov's Struggle against Communism and Middlebrow Culture
http://www.amazon.com/Music-Frontline-Nabokovs-Communism-Middlebrow/dp/075460635X

> This book is about Congress for Cultural Freedom, a front for the CIA’s international and national operations in the arts - effectively an underground world ministry of culture (for two decades).

Christopher Simpson (1996) - Science of Coercion: Communication Research and Psychological Warfare, 1945-1960
http://www.amazon.com/Science-Coercion-Communication-Psychological-1945-1960/dp/0195102924

> Here you will find the description of how the entire field of social studies was established in the US academia by the US government with the purpose of finding out how to control public opinion in the best possible way - putting under question objectivity of many classic social studies coming from American universities.

Serge Guilbaut (1983) - How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War
http://www.amazon.com/How-York-Stole-Idea-Modern/dp/0226310396

> This was a groundbreaking book which dug into the matter of how abstract expressionism was conceived, planned, and administered by the CIA in collaboration with the Rockefeller Foundation.

David Monod (2006) - Settling Scores. German Music, Denazification, and the Americans, 1945–1953
http://www.amazon.com/Settling-Scores-Denazification-Americans-1945-1953/dp/0807829447

> This is a very well documented story of how the US military administration was fighting traditional tonal music in Germany (such as Wagner, Beethoven and Bruckner) and did everything to implant the avant-garde American music instead.

Amy Beal (2006) - New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification
http://www.amazon.com/New-Music-Allies-Experimental-Reunification/dp/0520247558

> A very captivating story of how the US military administration restructured cultural institutions in West Germany to turn it into a “military base” of the atonal avant-garde music in Europe.

Volker Berghahn (2001) - America and the Intellectual Cold Wars in Europe: Shepard Stone Between Philanthropy, Academy, and Diplomacy
http://www.amazon.com/America-Intellectual-Cold-Wars-Europe/dp/0691102562

> This book shows how the CIA merged with the Ford Foundation (the largest philanthropist in the arts) to promote psychological warfare in the arts.

Tony Judt (2006) - Postwar: A History of Europe Since 1945
http://www.amazon.com/Postwar-History-Europe-Since-1945/dp/0143037757

> This book is the first comprehensive coverage of Eastern and Western Europe during the Cold War and touches upon all principal cultural subjects.

The Establishment Responds: Power and Protest during and after the Cold War (2011) Kathrin Fahlenbrach, Martin Klimke, & Joachim Scharloth (eds.)
http://www.palgraveconnect.com/pc/doifinder/10.1057/9780230119833

> This is an overview of the protest movements and the means by which they were controlled and repressed by the Western governments - this includes cultural matters.

Anne Shreffler from the Harvard has examined many ways in which the propaganda campaign of American atonal avant-garde music, which was launched by the US government in the 1930s against the Nazi and Communist policies of traditional tonal-based "music for people," affected American and Western music. Check her profile at the academia.edu. There, she posted dozens of her articles and chapters from various books.

Schenkerian analysis, unfortunately, has become one of the weapons in the political struggle between the atonal avant-garde and the tonal traditional music aesthetics. Its institutionalization in the leading US universities during the 1950-60s seems to be a part of the carefully planned campaign of the US government to prevent the possibility of the rise of “people’s music” in the US. The growing popularity of bard music (many of bards, e.g., Woody Guthrie supported the Communist ideas), wide choral movement amongst the working class, and success of classical composers who wrote for common people and sympathized with the Soviet Socialist Realism (e.g., Copland) pushed the US government to restructure the policies of public education in the US and the financial support of arts in such a way so that the avant-garde rebels, like Cage and Cowell (who were largely outcasts before the 1940s), would be seen as the mainstream of the American cultural contribution to the world of music, championing the individual artistic freedom over the adherence to the tonal rules of the past. Germanic and Slavic traditions of tonal compositions with their deep historical roots were seen as dangerous in spreading the socialist (national-socialist) agenda amongst the Western countries. For this reason, the US government created a sophisticated infrastructure for global “modernization” of arts, including music, and generously funneled it with money.

As a result of 20 years of secret operations, the old-time economy of classical music that took centuries to emerge, became ruined. The market relation between producers and consumers of music was replaced with government subsidies. Such governmental subsidies and paid governmental positions were granted to those composers who produced non-conventional music. Educational and cultural institutions were funded to build the curricula to reeducate the general public so that the latter would embrace the new experimental music. Combined, these developments incentivized young composers to engage in an ongoing competition of inventing new grammars rather than following what was traditionally evolved and had taken millenia to naturally form, starting from Ancient Greece. The fact that these new grammars (in contrast to the traditional ones) ignored the biomusicological laws of music communication did not seem to concern the policy-makers and advocates of “experimental music”. American composers who wished to follow the paths of Gershwin and Copland found themselves at competitive disadvantage against the

governmental money and lavish philanthropic support of giant corporations (e.g., Ford, Carnegie, Rockefeller) that became avid supporters of the avant-garde. The same applied to young composers of the UK, Germany, France, Italy and other European countries that were considered to be vulnerable to the Soviet cultural influences.

By the time the CIA and the State Department covers were blown and the US government withdrew its direct interference in the arts, the avant-garde bias was already institutionalized in the classical music industry, media, and academia. Invention of new grammars and their incomprehensibility by the general public was viewed as a norm, and adherence to the conventional music language was viewed as lack of originality, outdatedness, and low cultural value. Innovators like Bartok, who still adhered to the basic conventions in order to be understood by common audiences, became replaced by the ivory tower composers who didn't give a hood about the audience - like Stockhausen. And because the US corporations financially dominated the global music industry, artistic management, and academia, this situation has become a status quo. Today, musicians, music programmers and administrators, orchestra managers, music professors and their students do not even question it. They blame the complete failure of nearly 100 years of attempts to teach the general public to enjoy the avant-garde music on the inherent lack of sophistication and backward taste of the uneducated people and their attraction to simplistic pleasures of popular music (which generally retains its market integrity and caters to consumers of music rather than to a cultural elite). "Shit-sandwitching" (when a tonal masterpiece of classical music is performed before and after an incomprehensible piece of "experimental music") has become a norm in music programming. Common people are alienated from art music, and things are getting worse. In a class of 35 students from a prestigious Los Angeles high school (children from well-to-do families) that I taught, only one person knew what an opera was…

And Schenkerian legacy plays a major role in poisoning music education by making music students and graduates erroneously believe that they have "mastered" the analysis of music, whereas, in fact, they have no clue of how exactly a music composition conveys (or does not convey) information to competent listeners. Instead, they try to revise the conventional music theory so that it would not contradict the techniques of "experimental music". An example of a gross distortion, resulting from such efforts, is the critically acclaimed book by the former head of the music theory department in Harvard, Christopher Hasty - "Meter as Rhythm." It violates not only the history of music and the practice of modern popular music, but also the psychoacoustic research on meter and rhythm. The avant-garde bug keeps striking classical music professionals who are ignorant of the fact that they are actually "infected" by it. There are very few sources of healthy influences: new compositions of popular music, jazz, folk traditions (e.g., flamenco or raga), and, perhaps, film music - that still adhere to the old conventions of music communication.

My mentor, Edison Denisov, was a key figure in the music warfare in the Soviet Union - although he was completely unaware of the detrimental ramifications of his efforts on the tradition of classical composition. He led the pro-Western avant-garde "insurgence" against

the tonal tradition that survived behind the Iron Curtain under the aegis of the Socialist Realism. In 1991, after years of struggle against the Communist establishment, all the main institutions that had supported tonal composition collapsed together with the Soviet Union, and were replaced by the institutions promoting atonal and post-tonal composition. However, in the 1990s, Denisov (as well as myself) began to realize that the only way music could convey ideas effectively was through tonal organization, and that artificial grammars by definition were abstract, unconventional, and therefore meaningless. But sadly, this realization came too late. Unfortunately, the American avant-garde establishment has gained nearly total control over the classical music industry and much of the top classical music education - in effect, confining tonal music to the realm of popular music and classical music of the past.

And as of today, even though psychoacoustic research has overwhelmingly demonstrated the systemic failure of "experimental music" to effectively convey ideas to common listeners, still, most American music theorists, including the ones with background in psychoacoustics, keep defending "experimental music" and defying the long-established fact that music evolved to communicate emotions. I have had many arguments with such theorists and could only see how right Upton Sinclair was when stating: "It is difficult to get a man to understand something, when his salary depends on his not understanding it." It's hardly possible to get a teaching job in music theory departments of the US Ivy League schools without declaring faith in abstract music and Schenkerian analysis. Many of my compatriots educated in the former USSR had to learn and support the Schenkerian analysis and the abstract atonal and "post-tonal" compositional techniques - just to be hired in the US music schools, and those who didn’t, with all their education and talent, well, didn’t get in!

This is to give you a glimpse of the hidden ideological agenda behind the opposition of the US-based Schenkerian and continental Riemannian traditions. This opposition is described in "The Cambridge History of Western Music Theory" (2006), chapter "Dualist tonal space and transformation in nineteenth-century musical thought" by Henry Klumpenhower (a Canadian-American Schenkerianist who contributed to the Neo-Riemannian revision of Riemann).

Neo-Riemannian music theorists fundamentally distort the essence of Riemann's approach. Riemann was first and foremost an empirical scientist who sought to adequately describe the practice of music composition (being a composer himself) and ways of how listeners perceive and make sense of these compositions. Neo-Riemannians, in contrast, try to forge a universal "nomothetic" music theory that would prescribe a set of "laws" that supposedly secure the creation of "good" musical compositions - this, in essence, is the foundation of the Schenkerian approach. (Schenker seems to have come up with his ideas from his experience of correcting mistakes of his pupils in the conservatory that they made in their written harmonization exercises).

Lewin used mathematics to abstract 2 models: the Generalized Interval System (GIS) and the Transformational network. The former was supposed to define a set of musical objects, generalize intervals of pitch and time, and infer mathematical functions that mapped all

possible pairing of musical objects. “Transformations” were supposed to model possible actions upon the musical objects. Such modeling might be useful for automatic computer-based analysis of music and for the design of psychoacoustic experiments, but it has nothing to do with the pragmasis of musical communication. This is not that different from the notorious theory of generative grammar by Chomsky, which Chomsky himself had to pronounce wrong, but which nevertheless proved to be very useful for computerized study of languages.

The dichotomy between the nomothetic math-based *prescriptive* and empirical psychology-based *descriptive* approaches to music theory dates back to Classic Antiquity, to the famous criticism of Pythagorianism by Aristoxenus (the Aristotle's pupil). A brilliant old-time American music theorist and ethnomusicologist, Norman Cazden, succinctly summarized their arguments in his essay:
Cazden, Norman. 1958. “Pythagoras and Aristoxenos Reconciled.” Journal of the American Musicological Society 11 (2/3): 97–105.
https://doi.org/10/gmnfj5.

Riemann's main idea was that chords that emerge from the counterpoint of multiple parts end up forming a finite number of harmonic "classes". These classes are consistently reproduced in different keys and in different compositions by different composers in a variety of implementations (e.g., inversions) and can be identified by their harmonic functions - i.e., relative fluctuations in harmonic tension and relaxation, which determined the positioning of these classes within a musical form. Unlike the Neo-Riemannian "transformations", these functions reflected the conventions of musical communication between composers, performers, and listeners - the common practice of engaging specific harmonies to initiate, terminate, and culminate musical phrases and sentences.

Importantly, Riemann made a few critical errors in defining the functional characteristics of minor keys and what he called iambic meters. However, these shortcomings were corrected by his followers - especially in Russia, where the "Golden Age" of classical music promoted the boom of music theory, and the widespread of modal folk music, very different from Western music, directed music theorists towards greater attention and deeper understanding of principles of tonal organization that guide creators of very diverse music cultures. As a result, Riemann's theory of functional harmony merged with the theory of musical mode.

In contrast, in the West, modal theory was largely abandoned after the 17th century. The difference between musical mode and musical scale (a principal structural unit of the Schenkerian and Neo-Riemannian theorists) is that mode incorporates not only a set of pitch classes but also the functional relations between them as revealed in typical progressions of harmonies within a given musical composition. From this point of view, not all compositions nominally created in the same key share the same functional characteristics. A C-Major prelude from volume I of the Well-Tempered Clavier by Bach, C-Major "Simple" sonata by Mozart, “Locus iste” by Bruckner, Bolero by Ravel, "Doctor Gradus at Parnassum" by Debussy, Valse des fleurs by Stravinsky, and "Juliet - the girl", No.10 from Prokofiev's ballet "Romeo and Juliet" - all these compositions noticeably differ

in the use of harmonic progressions and therefore present different modal implementations of the same key of C Major. Neo-Riemannian analysis fails to capture their differences (that are quite obvious from mere comparative listening to these pieces), while Russian Riemannian-based analysis easily spells out their specificities.

And to answer your request for papers, I totally understand the necessity to share materials between scholars. It is a common practice on ResearchGate to ask for papers via private messages.

Here is the link to Korsakova-Kreyn's:

https://www.dropbox.com/s/a4m1gsxwhe5mivr/Emotional%20Processing%20in%20Music-%20Study%20in%20Affective%20Responses%20to%20Tonal%20Modulation%20in%20Controlled%20Harmonic%20Progressions%20and%20Real%20Music%202014%20Dowling.pdf?dl=0

And this is to Krumhansl's:

https://www.dropbox.com/s/astajdha4wapb5w/Perceived%20triad%20distance-%20Evidence%20supporting%20the%20psychological%20reality%20of%20neo-Riemannian%20transformations%201998%20Krumhansl%20functions.pdf?dl=0

Although Krumhansl subscribes to the Neo-Riemannian theory, her study does testify that common listeners can detect harmonic functions in music.

I'm afraid Khannanov will simply not receive your LinkedIn request. So, you can read his thesis online at this site:

http://www.docin.com/p-234653717.html

If you wish to make his thesis available in your library, it can be purchased here:

https://www.proquest.com/openview/95dbc53b54a911bb74cbe5849aabbbd0/1.pdf?pq-origsite=gscholar&cbl=18750&diss=y

Finally, this brief article in English can be helpful in characterizing the Russian "integralist" school of musical analysis:

https://mtosmt.org/issues/mto.14.20.3/mto.14.20.3.zavlunov.html

As for my organ composition, I just completed its final revision. I went through a few books on organ registration and a few online audio demonstrations, so I was able to specify all necessary solo registers, leaving aside only Mixtures. The most critical task in playing this piece is to have enough reed registers with sufficiently pronounced transients - to enable the climax that is based on rhythmic animation. Rhythmic figures and metric grooves require accentuated attacks and no delay in the delivery of sound.

I've already designed the page turns, and only have to clean up the spacing of the notes. After that I'll record the MIDI performance of it through one of the Kontakt virtual organs - I have to play around different settings to choose the best. It would be very interesting to hear what Olivier Latry would have to say about this symphony!

I hope that I have been able to answer some of your questions and throw light on some of the whats and whys of some truly important problems that we are facing today in the world of music.

All the best,

Aleksey

On Tue, Dec 6, 2022 at 9:11 PM John Oosthuizen <joosthuizen@gmail.com> wrote:

> Hi Aleksey
>
> I am using your email of 25 November 10:23am (2 down) as an information source in my dissertation.Thanks for the glossary of terms - they are extremely valuable. You have pointed out that you personally believe the Riemann method to be quite suited to jazz analysis projects. After a brief discussion of Schenkerian approaches, I plan to select any appropriate parts after which I plan to turn to Riemann that the bulk of my research will be based on. I will define as many 'jazz idioms' as possible using it. Each jazz idiom will then be 'deconstructed' into the aspects of musical expression in my 'atomic aspect framework' that is largely based on your 11 aspects of musical expression. Throughout, I will strive to keep things reader-friendly, of course. Kindly share your thoughts on this approach.
>
> What about Neo-Riemannian Transformations - would they be appropriate for analysing works that contain jazz idioms/elements?
>
> I have already sourced all the non-Russian literature you recommended and requested a copy of Ilhar Khannanov's doctoral dissertation via Linkedin. We will be ordering the following English literature by Russian authors that you identified. Meanwhile, should you have any of them in electronic form, is it at all possible that we could have a copy if I send you proof of ordering? I hope this is not an unethical request.
>
> - Krumhansl, Carol L. 1998. "Perceived Triad Distance: Evidence Supporting the Psychological Reality of Neo-Riemannian Transformations." Journal of Music Theory 42 (2): 265–81. https://doi.org/10.2307/843878.
> - Korsakova-Kreyn, Marina, and Walter Jay Dowling. 2014. "Emotional Processing in Music: Study in Affective Responses to Tonal Modulation in Controlled Harmonic Progressions and Real Music." Psychomusicology: Music, Mind, and Brain 24 (1): 4–20. https://doi.org/10/gmnfhq.
>
> So far I have been unable to find music students / scholars that have been trained in both Russian and English, but I will continue with these attempts.
>
> When you are ready, please remember to send me a copy of your organ symphony - I would like to start practising it. We are having Olivier Latry doing master classes in Pretoria, South Africa during September 2023, and I would really like to have at least part of your composition ready to play by that time.
>
> Thanks and very best regards
> John Oosthuizen
>
> Begin forwarded message:
>
> **From:** John Oosthuizen <joosthuizen@gmail.com>
> **Subject: Re: Future communications by email**
> **Date:** 25 November 2022 at 3:28:41 PM SAST

To: Aleksey Nikolsky <alekseynikolsky@gmail.com>

Hi Aleksey

Thanks for your note. I am following all possible avenues to get access to the English books by Russian authors that you recommended. I also discussed this with my supervisor and head of the Music Department at Stellenbosch University, Prof. Mario Nell. I will also discuss the prospect of translating the music books in the Russian language according to your recommendations.

Best to you too!
John

On Fri, Nov 25, 2022 at 10:23 AM Aleksey Nikolsky <alekseynikolsky@gmail.com> wrote:

> Hi John,
>
> I am always glad to help with the analysis of music, because I believe that the art of such analysis has been chronically declining in musicology for decades - especially in the US and the UK.
> If you are interested in books on harmony and analysis in Russian, I have all the major works scanned and can share them with you. In light of the ongoing war and the profound anti-Western hysteria in modern Russia, I doubt if your university will be able to buy or borrow books from Russia. At least some of these books must be available in the largest Western libraries, such as the US Congress Library or the British Library, but I'm not sure if it is possible to order them abroad.
>
> You might be able to get some idea of the content of these books by looking at the musical examples and translating the titles of the chapters using the Google Translate. Unfortunately, automatic translation of the entire text won't work. Not only that translation from Russian to English is very tricky and requires retelling the content rather than "word-for-word" translation. The latter results in awkward and confusing sentences. Russian musical jargon is quite different from the colloquial Russian. I tried to commission a translation of one of the best Russian textbooks on harmony from a Ukrainian student (non-musician) in one of the US universities, but his translation was totally unusable because of his inability to distinguish between regular words and musical terms. I realized that the translator has to have musical education both in Russian and in English in order to handle the text properly.
>
> Anyhow, here are the links to my personal Dropbox storage:
> https://www.dropbox.com/s/7nk5k7z09ekmdub/%D0%A7%D1%83%D0%B3%D1%83%D0%BD%D0%BE%D0%B2%20-%20%D0%93%D0%B0%D1%80%D0%BC%D0%BE%D0%BD%D0%B8%D1%8F%20%D0%B2%20%D0%B4%D0%B6%D0%B0%D0%B7%D0%B5%20%28%D1%85%D1%80%D0%B5%D1%81%D1%82%D0%BE%D0%BC%D0%B0%D1%82%D0%B8%D1%8F%29.pdf?dl=0
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> https://www.dropbox.com/s/9p6nrgsqv7qdjrj/%D0%9A%D0%BE%D0%B7%D1%8B%D1%80%D0%B5%D0%B2.%20%D0%A4%D1%83%D0%BD%D0%BA%D1%86%D0%B8%D0%BE%D0%BD%D0%B0%D0%BB%D1%8C%D0%BD%D0%B0%D1%8F%20%D0%B3%D0%B0%D1%80%D0%BC%D0%BE%D0%BD%D0%B8%D1%8F%20%D0%B4%D0%BB%D1%8F%20%D0%B4%D0%B6%D0%B0%D0%B7%D0%BE%D0%B2%D0%BE%D0%B9%20%D0%B8%D0%BC%D0%BF%D1%80%D0%BE%D0%B2%D0%B8%D0%B7%D0%B0%D1%86%D0%B8%D0%B8%2C%20%D1%87%D0%B0%D1%81%D1%82%D1%8C%201%20%281997%29.pdf?dl=0
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> https://www.dropbox.com/s/pv9vc3r2vfhf6eg/%D0%91%D0%BB%D1%8E%D0%B7%D0%BE%D0%B2%D1%8B%D0%B9%20%D0%BB%D0%B0%D0%B4%20%D0%BA%D0%B0%D0%BA%20%D0%BF%D0%BB%D0%B0%D0%B3%D0%B0%D0%BB%D1%8C%D0%BD%D0%B0%D1%8F%20%D0%BC%D0%B8%D0%BA%D1%81%D0%BE%D0%B4%D0%B8%D0%B0%D1%82%D0%BE%D0%BD%D0%B8%D0%BA%D0%B0.docx?dl=0
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> https://www.dropbox.com/s/huvg5as5yghgnsi/%D0%9A%D0%B0%D1%82%D1%83%D0%B0%D1%80%20%D0%93.%20%D0%9B.%20%D0%A2%D0%B5%D0%BE%D1%80%D0%B5%D1%82%D0%B8%D1%87%D0%B5%D1%81%D0%BA%D0%B8%D0%B9%20%D0%BA%D1%83%D1%80%D1%81%20%D0%B3%D0%B0%D1%80%D0%BC%D0%BE%D0%BD%D0%B8%D0%B8%20%281924%2C%201925%29.pdf?dl=0

https://www.dropbox.com/s/dtt9gujag2dc4gn/%D0%A2%D1%8E%D0%BB%D0%B8%D0%BD%2C%20%D0%9F%D1%80%D0%B8%D0%B2%D0%B0%D0%BD%D0%BE%20-%20%D0%A3%D1%87%D0%B5%D0%B1%D0%BD%D0%B8%D0%BA%20%D0%B3%D0%B0%D1%80%D0%BC%D0%BE%D0%BD%D0%B8%D0%B8%201986%204%D0%B5%20%D0%B8%D0%B7%D0%B4.pdf?dl=0

https://www.dropbox.com/s/j4awte0ytq61vwc/%D0%A1%D0%BF%D0%BE%D1%81%D0%BE%D0%B1%D0%B8%D0%BD%20-%20%D0%A3%D1%87%D0%B5%D0%B1%D0%BD%D0%B8%D0%BA%20%D0%B3%D0%B0%D1%80%D0%BC%D0%BE%D0%BD%D0%B8%D0%B8%20%28%D0%91%D1%80%D0%B8%D0%B3%D0%B0%D0%B4%D0%BD%D1%8B%D0%B9%29%201965%204%D0%B5%20%D0%B8%D0%B7%D0%B4.pdf?dl=0

https://www.dropbox.com/s/ycpmd6k6p67ylvq/Kholopov%20-%20Harmony.pdf?dl=0

https://www.dropbox.com/s/v7s5wqoosc9d2l9/%D0%BC%D0%B0%D0%B7%D0%B5%D0%BB%D1%8C%20-%20%D0%A4%D0%A3%D0%9D%D0%9A%D0%A6%D0%98%D0%9E%D0%9D%D0%90%D0%9B%D0%AC%D0%9D%D0%90%D0%AF%20%D0%A8%D0%9A%D0%9E%D0%9B%D0%90%20%D0%B0%D0%BD%D0%B0%D0%BB%D0%B8%D0%B7%D0%B0%20%D0%BC%D1%83%D0%B7%D1%8B%D0%BA%D0%B8%20%28%D0%93%D1%83%D0%B3%D0%BE%20%D0%A0%D0%B8%D0%BC%D0%B0%D0%BD%29.doc?dl=0

I hope you'll find some knowledgeable translator somewhere in your university. These materials are really very handy for mastering the basics of harmony (for analysis and for performance).

Best,
Aleksey

On Wed, Nov 23, 2022 at 1:59 AM John Oosthuizen <joosthuizen@gmail.com> wrote:

> Hi Aleksey,
>
> Now that I have had the opportunity to work through your entire email, I wish to thank you again for your time and efforts to compile the content you shared. As you can imagine, this is invaluable for my research.
>
> A while back, my supervisor and head of the music department at Stellenbosch University, Prof. Mario Nell, has agreed to purchase some books for our library that I cannot otherwise source. None of the usual research databases here have any of the Russian books you refer to, and I will request that they be purchased.
>
> Very best regards
> John Oosthuizen

John Oosthuizen

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On November 22, 2022 at 7:43 GMT, John Oosthuizen <joosthuizen@gmail.com> wrote:

> Hi Aleksey, thank you for your comprehensive and informative response. I will adjust my position on using Schenkenrian and Riemannian approaches and methods accordingly.

Very best regards
John Oosthuizen

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On November 22, 2022 at 4:10 GMT, Aleksey Nikolsky <alekseynikolsky@gmail.com> wrote:

> Hi John,
>
> Glad to hear that your thesis is coming along. Just a word of caution. If you are planning to state that Schenkerian and Riemannian approaches are unsuitable for analyzing the jazz-oriented classical compositions, you'll have to justify this conclusion. There were multiple attempts to analyze atonal classical music, traditional non-Western music, and jazz by using the Schenkerian method - especially amongst the American musicologists. Thus, Steve Larson left about a dozen publications on the Schenkerian analysis of jazz. The following 2 publications discuss the potentials of applying Schenkerian principles to non-classical music quite favorably:
>
> > Stock, Jonathan. 1993. “The Application of Schenkerian Analysis to Ethnomusicology: Problems and Possibilities.” Music Analysis 12 (2): 215. https://doi.org/10.2307/854273.
> > Larson, Steve. 1998. “Schenkerian Analysis of Modern Jazz: Questions About Method.” Music Theory Spectrum 20 (2): 209–41. https://doi.org/10.2307/746048.
>
> In contrast, Narmour, despite having been brought up on the Schenkerian analysis, lists numerous objections against it.
>
> > Narmour, Eugene. 1980. Beyond Schenkerism: The Need for Alternatives in Music Analysis. New Ed edition. Univ of Chicago Pr.
>
> I personally think that although generations of American theorists strove to patch Schenker's omissions and mistakes - Schenker denied any need to analyze rhythm, meter, texture, and thematic material (and also considered any music that did not follow the rigid textbook rules of Western harmony "defective") - Schenkerian analysis remains inadequate in identifying how exactly a musical composition conveys its expression. Lerdahl/Jackendoff and Narmour have squeezed the most from the Schenkerian approach (and deviated a lot from Schenker's original thought). However the Schenkerian approach still retains a number of unrepairable flaws. Most importantly, it relies on the assumption that music-users share some Gestalt idea of the tonal unity (what Schenker calls "Ursatz") for every "good" musical composition. This unity is supposedly manifested in the necessity of recapitulation that enables the "reduction" of the entire tonal plan of any composition to the transition from tonic to dominant and back to tonic functions. That is why Schenker rejected Riemannian functional differentiation and metric analyses, as well as his theory (and alternative theories) of musical form, musical rhetoric, and texture - seeing them as accidental byproducts of the melodic voice-leading chosen by the composer. And by "melody," he simplistically understood the upper part notated in a music score.
>
> Even if to leave aside plentiful musicological arguments against Schenker's method and not to talk about the importance of functionality of typical sections of music form (e.g., introduction, exposition, development) and of the "metro-tectonic" powers that fuse a musical form (which both are the cornerstones of Riemann's theory), the very existence of Schenker's "Ursatz" has been challenged by a number of experimental studies:

Eitan, Zohar, and Roni Y. Granot. 2008. “Growing Oranges on Mozart’s Apple Tree: ‘Inner Form’ and Aesthetic Judgment.” Music Perception 25 (5): 397–418. https://doi.org/10.1525/mp.2008.25.5.397.
Marvin, Elizabeth West, and Alexander Brinkman. 1999. “The Effect of Modulation and Formal Manipulation on Perception of Tonic Closure by Expert Listeners.” Music Perception 16 (4): 389–407. https://doi.org/10.2307/40285801.

Even professional classical musicians, after years of ear-training, fail to recognize the tonal unity of a large musical composition (e.g., a movement in a sonata form).

Riemannian ideas, in contrary, found experimental support:

Krumhansl, Carol L. 1998. “Perceived Triad Distance: Evidence Supporting the Psychological Reality of Neo-Riemannian Transformations.” Journal of Music Theory 42 (2): 265–81. https://doi.org/10.2307/843878.
Korsakova-Kreyn, Marina, and Walter Jay Dowling. 2014. “Emotional Processing in Music: Study in Affective Responses to Tonal Modulation in Controlled Harmonic Progressions and Real Music.” Psychomusicology: Music, Mind, and Brain 24 (1): 4–20. https://doi.org/10/gmnfhq.

Even non-musicians, lacking ear-training, hear changes of harmonic functions and recognize their expressions.

Like Schenker with his Ursatz, Riemann also made assumptions - he thought that music-users heard changes in harmony as fluctuations in relative stability (relaxation) and instability (tension) and expected these changes to abide by certain rules. However, there were principal differences between both assumptions. Schenker's assumption rested on nothing but the aesthetic preference of Western European composers who were active between 1750s-1890s, mostly of German-Austrian stock (for example, French composers like Alkan often were violating the rules of "classic" tonality). The rule of recapitulation was first formulated by Johann Albrechtsberger (Beethoven’s teacher) in the 1790s and was never "proven" or tested against the common practice - instead, adopted as an "absolute" hermeneutic axiom that requires no proof. This is what motivated Schenker to declare any composition that violated "tonal unity" (e.g., even classic works by Mahler) "defective," no matter how much acclaim such works attained amongst musicians and audiences. And there is no shortage of the Common Period works that do not end on tonic: by Beethoven, Schubert, Schumann, Chopin, Liszt, etc..

In contrast, Riemannian assumption rests on the common practices of composition, performance, and teaching music during a much longer period - from circa 1620s to 1960s (and to the present days in some genres of music, such as film music, musicals, and Western folk music). The theory of harmonic functions had been evolving through the collective efforts of great many composers and theorists, from the times of Mersenne and Rameau. This theory was empirically examined (both Mersenne and Rameau followed the scientific method of investigation). It was tested by the analysis of non-Western music (Balkan, Greek, Russian, Caucasian). It was designed to "*describe*" the existing musical practices in a cross-cultural perspective (geographically and historically) rather than to "*prescribe*" a supposedly "superior" theoretic model - as Schenkerian Ursatz did.

Unlike Schenker with his explicit anti-scientific and anti-historic stance due to his blind belief in the universality of the Ursatz, Riemann was inspired by the German pioneers of psychoacoustics, like Wundt. Riemann's dissertation was dedicated to the auditory perception of music ("Über das musikalische Hören"). He left a number of publications on psychoacoustics, history of music (including Antiquity and the Middle Ages), harmony in folk music, and aesthetics - but most importantly - his famous Musik-Lexikon (more internationally renowned than the Grove Dictionary). All of this, along with the greater practicality and musicality of his method, must have been responsible for his global recognition and influence in sharp contrast to Schenker, whose theory is recognized and followed only in the USA (for a number of political and economic reasons). By the way, Riemannian theory is supported by some important American theorists - for example, William Caplin.

I think that Riemannian theory applies to *any* music culture where *multi-part textures occupy an important role*, and music-users observe *harmonic intervals* or/and *chords*. Technically speaking, even West African indigenous cultures that utilize parallel motion of chords (as identified and described by Kubik in his many books on African harmony) possess at least some basic harmonic functions. Although their harmony is generated by the 3-part dubbing of a melody in parallel thirds, the interaction of such dubbings with the metric grid inevitably puts in place some hierarchical distinctions between chords that are built on different degrees of melodic modes. Chords on those degrees that systemically fall on weaker metric time are likely to become subordinated to those chords that fall on stronger metric time. This is exactly the foundation of Riemannian theory.

If you are interested, here is a thorough critical overview of Riemannian approach:

Rehding, Alexander. 2003. Hugo Riemann and the Birth of Modern Musical Thought. Cambridge University Press.

Below are a couple of reviews of the applicability of Riemannian principles to jazz:

> McGowan, James. 2010. “Riemann’s Functional Framework for Extended Jazz Harmony.” Intégral 24: 115–33. https://www.jstor.org/stable/41495296.
> Capuzzo, Guy Capuzzo. 2004. “Neo-Riemannian Theory and the Analysis of Pop-Rock Music.” Music Theory Spectrum 26 (2): 177–200. https://doi.org/10.1525/mts.2004.26.2.177.

All Soviet and Russian musicology is based on Riemann - including the analysis of harmony and music form of various non-Western folk ethnic traditions, modernist and avant-garde music, rock and jazz. Riemann's errors, such as his theories of Unterton and iambic meter, were corrected by Russian music theorists in the beginning of the 20th century (starting from Georgy Catoire). An accurate evaluation of the Russian Riemannian schools of analysis of music versus the American Schenkerian school is provided by Khannanov in his thesis at the UCSB:

> Khannanov, Illdar. 2005. “Russian Methodology of Musical Form and Analysis.” Santa Barbara, CA: University of California, Santa Barbara. https://scholar.google.com/scholar?q=Russian+methodology+of+musical+form+and+analysis+&btnG=&hl=en&as_sdt=0%2C5.

As far as jazz and Riemann goes, I can personally attest to the effectiveness of his theory in teaching and practicing jazz. The jazz explosions in Russia, Ukraine, Azerbaijan, Armenia, Georgia, Kazakhstan, and Uzbekistan in the 1970-90s were all based on implementing harmony in terms of Riemann's functions: tonic, subdominant, dominant, double-dominant (a dominant to the dominant), relative, and parallel. Russian theorists added a double-subdominant function (a subdominant to the subdominant - it is very common for English folk and rock music) and defined "groups" of chords in a key for each of the above-mentioned functions. For instance, the subdominant group is made of the chords built on the II, IV, and VI degrees (in the order from stronger to weaker subdominants), while the dominant group is VII, V, and III (the same order).

Yet another expansion of Riemann was done in the domain of *modal* theory: all keys were theorized to have modal variants - diatonic (so-called church modes) and mixodiatonic (conceptualized by Catoire in 1924: e.g., harmonic or double-harmonic minor modes that cannot be defined through the circle of fifths). Major keys were theorized to have a harmonic mode (conceptualized by Rimsky-Korsakov in the late 1880s) and a melodic mode (conceptualized by Tiulin and Privano in 1956 - but used by earlier composers, starting from J.S.Bach). For instance, all major Azeri jazz players constantly use diatonic and mixodiatonic modes of keys according to the Riemannian functional principles: Vagif and Aziza Mustafa Zadeh, Rafig Babayev, Amina Figarova, Isfar Sarabski, and Shahin Novrasli. They do it in a more obvious way as compared to Russian or Ukrainian jazz players.

I myself studied jazz harmony in a Riemannian way under Alexander Rogachyov, when he was writing his "Systematic Course of Jazz Harmony" - the first Russian textbook on jazz harmony. All students found it very intuitive and easy to think of harmonic progressions in terms of stable "tonic", unstable "dominant" (that is eager to resolve into tonic), and neutral "subdominant" (that is eager to take you away from tonic). All other functions are defined in the same easily understandable "functional" way as to how they influence the expression of harmonic progressions. These expressions reflect the existing conventions of jazz and *not* classical music: for example, the progression D-S-T constitutes one of the jazz basics (the staple of all blues-related forms), but is rather rare in classical music.

Here are the main Russian sources on Riemannian harmony and jazz:

> Chugunov, Yurii N. 1988. Harmony in Jazz. Educational and Methodological Aid for Piano Performance [Гармония в Джазе. Учебно-Методическое Пособие Для Фортепиано]. 3rd ed. Moscow: Soviet Composer.
> Kozyrev, Yurii P. 1997. Functional Harmony for Jazz Improvisation. Part I [Функциональная Гармония Для Джазовой Импровизации, Часть 1]. Moscow: The International Association of Jazz Education, Moscow College of improvisational music.
> Rogachyov, Alexander G. 2000. A Systematic Course of Jazz Harmony. Theory and Practice [Системный Курс Гармонии Джаза. Теория и Практика]. Moscow: Vlados.
> Shashero, Yevgenii. 2007. “The Blues Mode as a Plagal Mixodiatony [Блюзовый Лад Как Плагальная Миксодиатоника].” In The Articles by Young Musicologists [Статьи Молодых Музыковедов], edited by Aelita V. Guseva, 4:103–15. Saint Petersburg: Saint Petersburg Conservatory named after Rimsky-Korsakov, Sudarynia.

To answer your question about register, register *does* belong to the domain of timbre but differs from instrumentation that also belongs to timbre. I understand that in organ music the word "register" is synonymous to characteristic timbres of musical instruments. But confusion like this is inevitable with any of the 11 aspects: "melody" can have its own "harmony" (e.g., solo flute sonatas by CPE Bach), rhythm can be "metric" (e.g., compositions written in the genre of "perpetum mobile", e.g., Paganini or Weber), articulation can be dynamic (e.g., accent), etc..

The distinction between register and instrumentation is that register is bound to pitch and underlies instrumentation. Every instrument and vocal usually breaks into 3 registers that can be classified in 2 general types: intensity growing towards the top (vocals and brass) or towards the bottom (reed woodwinds and strings). This typology goes against and across the distinctions between different timbres of the instruments. However, the distinctions between registers can be greatly reduced. For instance, the bel canto training can completely conceal a breaking point between neighboring registers. Also, the timbral differences between different instruments (and vocals) greatly exceed the timbral differences between different registers of the same instrument (or voice type).

Yet another important distinction is that register plays a formative role for tonal organization of modes of timbre-oriented music that are characterized by indefinite pitch (relative and variable pitch values), such as ekmelic and khasmatonal modes. In such modes, the degrees are defined in regards to their position within a vocal register(s). It is possible that the same principles are in play in the instrumental forms of music of the same ethnicities that keep cultivating such vocal music (e.g., music for Jaw Harp or musical bow). The aspect of instrumentation completely misses this formative melodic modal function. Combinations of timbral colors of different instruments do *not* form specific musical modes. Timbral coloration is known to be modally formative only in instrumental ensembles consisting of the *same* instrumental types - e.g., a set of gongs. But then, such cases fall within the domain of register rather than instrumentation.

On the other hand, instrumental timbres often blend, forming new composite colors (for example, clarinet + oboe). There is nothing remotely similar in the domain of register - registers don't blend.

It can be generalized that register fundamentally opposes instrumentation: register is based on timbral *similarity*, whereas instrumentation - on timbral *contrasts*. Composers select a specific instrument to "color" constituent sounds in a musical composition in different colors. Singers (and possibly instrumental players) usually select a specific register to secure *unity* in timbral coloration for the pitch-classes of a musical mode. Timbral contrasts are important in khasmatonal music, where a mode is defined by the group of pitch classes of one register contrasting the other register (e.g., falsetto or rasping). However, such music is rather rare and is still operated by the principle of *integrating* timbral colors into a melodic phrase rather than by differentiation of timbral color to color the music textures, as it occurs in instrumentation. The only exception is Schoenberg's experiments with Klangfarbenmelodie that did not work - and could not work, because changes of instrumental timbres within the same melodic stream has been demonstrated to segregate this stream into fragments that obstruct phrasing.

Your idea of "atomic level aspects" seems to be pretty constructive and helpful in describing and comparing various musical idioms of melodic pitch, harmonic progressions, rhythmic figures, metric grooves, etc.. Once you define such an idiom (e.g., "swing"), you can indeed comfortably link its structural characteristics to certain semantic characteristics, and then relate specific composer's notations and/or verbal remarks (e.g., "with swing") directly to the corresponding semantic features without reiterating the multitude of structural features of each of the 11 aspects. Only the deviations from the idiomatic norm would need to be named. This should make your analysis more reader-friendly.

I recently created an appendix "Key musicological terms for the research of the evolution of music" (aka "Glossary of some important musical terms") for my essay that is in print for the Physics of Life Review. This glossary might come handy for you in drawing clearer distinctions between different theoretic terms. Here is the link:

https://psyarxiv.com/jxkev/

I hope this helps!
All the best,
Aleksey

On Sat, Nov 19, 2022 at 6:36 AM John Oosthuizen <joosthuizen@gmail.com> wrote:

> Hi Aleksey,
>
> I hope you are well.
>
> I would like your thoughts on the following if and when you get a moment please.
>
> As mentioned before, my PhD dissertation will be about the presence of jazz style elements in the two organ compositions of the South Africa composer, Surendran Reddy (1962-2010). As jazz music has Afro-American roots, analysis frameworks such as those of Schenker and Riemann are porbably inadequate for analysing Reddy's music for jazz content, as these frameworks were created for Western Art music. I am, therefore, compiling a customised analysis framework, based primarily on the 11 Aspects of Expression in your 2020 article (as they go wider than Western Art music). Each jazz style element (such as 'swing', 'groove', 'lick', 'walking bass', 'blue note', 'characteristic harmonic progression' etc) can then, hopefully, be expressed in terms of a combination of these aspects.

Please give your thoughts on the points below.

1. I think of your 11 aspects as 'atomic level aspects', and of aspects such as 'music character' and 'energy level' as compound aspects that can be 'constructed' using specific combinations of the 11 'atomic' aspects. Instead of attempting to 'construct' each such compound aspect, I am thinking of extending the framework with such compound aspects. In this way, composer character indications in music scores can be mapped directly to the analysis framework, and there is no need to 'deconstruct' them to atomic-level aspects.
2. One of your 11 atomic aspects is 'Register'. My question is: is this aspect not part of the timbre / instrumentation aspect, as most orchestral or other instruments can produce different timbres (or sound colours) at the different registers within its range?

I hope I explained my thoughts properly, and I look forward to hearing from you.

Kind regards
John Oosthuizen

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On October 5, 2022 at 13:24 GMT, John Oosthuizen <joosthuizen@gmail.com> wrote:

> Hi Aleksey,
>
> Thanks for your email.
>
> Guilmant, Widor, and Vierne are the 3 French organ composers of the French Romantic organ symphonies. As you point out, their works are very symphonic and exploit the (then) novel orchestral sounds of the Cavaillé-Coll organs. I will want to start practising your organ symphony in around the second term of 2023, say, in April or May, if possible (or even earlier). That MIDI playback would be much appreciated!
>
> I prefer character indications (and orchestral instrument indications), as 3-manual concert hall organs have such diverse dispositions and acoustic spaces which in turn affect tempo, articulation, and registration choices. Our concert hall organ is a 3-manual organ with manual action for the manuals and registers with no registration presets, so we always have to use use registrants during performance anyway!
>
> You referred to Nikolai Kapustin - I will be referring to his piano works in my dissertation.
>
> Good luck with your paper - I look forward to reading more of your publications.
>
> Kind regards
> John Oosthuizen
>
> 
>
> **John Oosthuizen**

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