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Classical Formal Archetypes in Selected Works by Erkki-Sven Tüür

Klasikinės formos archetipai kai kuriuose Erkki-Sveno Tüüro muzikos kūrinuose

Abstract

Different aspects of the music of Erkki-Sven Tüür are often associated with the classical tradition. At the same time, the formal relations of the works of Erkki-Sven Tüür with those of the classical tradition have not yet been systematically studied. This study tries to cover this gap by suggesting possible methodology: some of the most important works composed during the last decade will be examined in terms of the musical rhetoric of the two main classical formal archetypes – multi-movement sonata cycle and sonata form. Consequently, it can be said that Erkki-Sven Tüür successfully combines the rhetoric of the sonata cycle and sonata form in his works.

Keywords: Erkki-Sven Tüür, multi-movement sonata cycle, sonata form, rotational form, rhetoric, musical “time”, Hepokoski and Darcy.

Anotacija

Skirtingi Erkki-Sveno Tüüro muzikos aspektai dažnai siejami su klasikine tradicija. Tačiau jo darbų ir klasikinės tradicijos veikalų formalūs santykiai nėra sistemiškai išnagrinėti. Tyrimu bandoma užpildyti šią spragą, siūlant galimą tyrimų metodiką: kai kurios reikšmingiausios per pastarąjį dešimtmetį sukurtos kompozicijos nagrinėjamos dviejų pagrindinių klasikinių formaliųjų archetipų – kelių dalių sonatinio ciklo ir sonatos formos – muzikos retorikos prasme. Taigi galima teigti, kad E.-S. Tüüras savo kūrinuose sėkmingai sujungia sonatinio ciklo ir sonatos formos retoriką.

Reikšminiai žodžiai: Erkki-Svenas Tüüras, daugiadalis sonatos ciklas, sonatos forma, rotacinė forma, retorika, muzikinis „laikas“, Hepokoski & Darcy.

Introduction

During the last two decades, Erkki-Sven Tüür has developed into a composer of considerable importance in Estonian contemporary music. Although extended instrumental works – symphonies and concertos – are at the centre of his oeuvre, he has also composed an opera and numerous chamber works. The works of Erkki-Sven Tüür can be characterized by symphonic development and dramatic musical gestures accompanied by inner symmetry and a well balanced form. Consequently, the composer’s music is often associated with the classical tradition¹. At the same time, the formal relations of his works with those of the classical tradition have not yet been systematically studied². This study tries to cover this gap by suggesting possible methodology: some of the most important works composed during the last decade will be examined in terms of the musical rhetoric of the two main classical formal archetypes – multi-movement sonata cycle and sonata form.

Theoretical background

The term “rhetoric” has many, sometimes contradictory, definitions³. Speaking of the rhetoric of the musical form we usually refer to the manner of how different thematic elements are ordered and juxtaposed in order to produce a

balanced and coherent whole. Thus, in speaking of formal rhetoric, mainly the “surface” of the musical structure i.e. dynamics, register, texture, timbre, and the most easily accessed thematic aspects⁴ form the main body of the rhetoric analysis, whereas the more concealed structural facets (e.g. harmony, counterpoint, hidden thematic and motivic relations, etc) have more of a supporting role.

The term sonata cycle refers to a multi-movement form in which the movements are ordered in a certain way. The most traditional types are a three- and four-movement sonata cycle. In the three-movement sonata cycle, the movements usually display a fast-slow-fast pattern. Here the second or third movement can occasionally be replaced with the minuet (or scherzo), which, in such a case, assumes the role of the slow movement or the finale. The classical four-movement sonata cycle usually displays a fast-slow-minuet-fast pattern. The two mid-movements – slow and minuet – can also appear in a reversed order. In the 19th century, the moderate-to-slow-paced first and last movement became an increasingly common practice. Consequently, the outer movements of the sonata cycle gradually became dissociated from a rigid connectedness with a certain tempo.

The term sonata cycle implies that the movements constituting the cycle make up a coherent and balanced whole. Therefore, any movement within the cycle starts

Movement	Rhetorical characteristics		
	Dialectical contrast	Location	Tempo (character)
First Movement	must include	at the beginning	fast or slow (dramatic)
Slow Movement	may include	in the middle	slow (lyrical)
Scherzo	may include	in the middle	moderate or fast (dance-like)
Finale	may include	at the end	fast or slow (energetic, tragic)

Table 1

to function in a certain way. The function of a movement can be expressed in different ways, among other things, the rhetorical layout. Here, only some aspects (referred to as the rhetorical characteristics) of the movements are listed (see Table 1).

The left column displays the movements' markings. Here, the "movement" has to be understood as a generic function of a certain part of the sonata cycle. Therefore, the "first movement" does not necessarily refer to the first movement proper (or the first larger formal section), but the movement that "lays out the aesthetic and expressive levels at which the remainder of the 'game' will be played" (Hepokoski and Darcy, 2006, p. 322). The next columns refer to the rhetorical characteristics of the movements, i.e. dialectical contrast, location, and tempo (character).

Here the term "dialectical contrast" needs clarification. It can be understood as a contrast in character arising between two motivically invariant thematic elements⁵. As such, the dialectical contrast can be distinguished from the contrast in character arising between two structurally (i.e. motivically) different musical elements (the latter can be referred to as a simple contrast). Dialectic contrast plays the most important role in defining the first movement, the only movement of the sonata cycle that includes it as an obligatory prerequisite⁶. The location is also an important characteristic in defining the generic function of a sonata movement. Since the last movement of the sonata cycle (*finale*) can appear as fast, dance-like, slow, etc. (i.e. it can be in different character and tempo), its "*finale*-ness" is mostly defined by its location. The tempo becomes important in defining the generic function of a sonata movement only in the middle movements of the sonata cycle.

In speaking of the rhetorical aspects of the sonata form, Hepokoski and Darcy introduce the concept of the rotational form or rotational structure. According to Hepokoski and Darcy, rotational structures "... are those that extend through musical space by recycling one or more times – with appropriate alternations and adjustments – a referential thematic pattern established as an ordered succession at the piece's outset. In each case the implication is that once we have arrived at the end of the thematic pattern, the next step will bring us back to its opening, or to its variant, in

order to initiate another (often modified) move through the configuration" (Hepokoski and Darcy, 2006, p. 611).

As mentioned before, the tonal and contrapuntal aspects usually remain in the background in speaking of the rhetorical aspects of the form: "Within a sonata, tonality is irrelevant to the task of identifying the rotational principle. ... Rotation is ... a rhetorical principle rather than a tonal one: it is governed by the expectation of a temporal presentation-sequence (my spacing – K. K.) of thematic-modular elements ..." (Ibid.).

According to Hepokoski and Darcy, the sonata form includes at least two rotational units, which they call expositional and recapitulatory rotation, respectively. The function of the former "... is to provide a referential arrangement or layout of specialized themes and textures against which the events of the two subsequent spaces – development and recapitulation – are to be measured and understood" (Hepokoski and Darcy, 2006, p. 16). Therefore "... its layout may be understood as articulating a structure of promise (indicating how it proposes that 'things work out' in the recapitulatory rotation-to-come)" (Hepokoski and Darcy, 2006, p. 17). The function of the latter is to referentially retrace "the rhetorical materials laid out in the exposition (Rotation 1)". Since the "shape and manner of unfolding [of the recapitulatory rotation] had been established by the exposition's structure of promise", the recapitulation should be considered "to articulate a structure of accomplishment" (Hepokoski and Darcy, 2006, p. 19).

Speaking of the development, Hepokoski and Darcy say "developments may or may not be fully or partially rotational (that is, guided in large part by the ordered thematic pattern established in the exposition)" (Hepokoski and Darcy, 2006, p. 19). Due to the looser connectedness with the rhetorical structure of the exposition, the rotational unit(s) of the development cannot fully articulate the structure of promise and therefore necessitate the recapitulatory rotation to come. Thus, the rhetorical structure of the sonata form can be understood as a temporal sequence of the rotations, in which the determined "arrangement ... of specialized ... textures" of the first rotation (exposition) will be referentially retraced in the last rotation (recapitulation)⁷ in a way that ensures the coherence of the whole work.

Form in selected works by Erkki-Sven Tüür

In discussing his works, Erkki-Sven Tüür frequently uses organicist metaphors. He has noted that he “never follow[s] the traditional form. According to the traditional *Formenlehre*, the work begins with the presentation followed by continuation (development). The task, however, is to show the process, in which the atomic musical elements are subjected to [...] continuous development in order to produce larger formal and structural units. I believe that such approach is close to that of Sibelius” (Kotta, 2009).

The composer arrived at his original approach by means of the so-called vectorial method in 2003. The pieces so composed are based on a relatively short numeric combination/code. During the subsequent composing process, the code is “translated” not into the so-called static element of music (note, rhythm duration, dynamic level of music etc.), as with the serial composing technique, but into the potential direction of the motion of the voice or musical line (hence the term “vectorial” to characterize the technique). By joining the generated one-way voices or lines, a multidimensional musical space is created. Since the vectorial technique determines mostly the contrapuntal (and not so much rhetorical and formal) aspects of the works of Erkki-Sven Tüür, it remains unexplored in this article.

In a recent article, I suggested the idea that the formal basis of music of Erkki-Sven Tüür lies primarily in different articulations of time (Kotta, 2008). According to it, time can be divided into relatively short or long periodic units, which, in their turn, serve as the main formal sections of the passage. These types of articulation can be referred to as quick and slow time respectively. Sometimes the time is not divided into periodic units in the music of Erkki-Sven Tüür and is displayed, in such a case, as continuous time⁸.

The principles of the organization of musical time seldom appear in the pure form. More characteristic is the situation in which one-time type dominates the others.

Therefore, in discussing the time types of the music of Erkki-Sven Tüür, it is more accurate to speak of mixed time⁹. One of the most characteristic types of mixed time is continuous time, which has a tendency to turn into quick time. Such a time type allows the composer to build up dramatic climaxes. Usually a single persistent tone or a static sound-field (being composed of numerous persistent tones) is continuously transformed into an active sound-field (composed of numerous rhythmically different and active voices)¹⁰, which, in its turn, is transformed into chordal texture (i.e. the sound-field where the voices have the same rhythm). Due to the latter, continuous time turns into quick time, because a motif (or its counterpart) now becomes the central unit of the formal segmentation. The type of the texture based on quick time nevertheless remains rather unstable and almost momentarily dissolves into an active or static sound-field based again on continuous time. By listening to the above-described musical process, one gets the impression of the accumulation and release of “kinetic” energy or inertia.

This article examines the works of Erkki-Sven Tüür, most of them composed after 2003, when the composer arrived at his vectorial approach. The works under discussion are the Concerto for Clarinet, Violin, and Orchestra *Noësis* (2005), Concerto for Accordion and Orchestra *Prophecy* (2007), Concerto for Piano and Orchestra (2006), Fourth Symphony *Magma* (2002), Fifth Symphony (2004), Sixth Symphony *Strata* (2007), and *Oxymoron* for a large ensemble (2003). All the works under discussion, except the Fifth Symphony¹¹, are written in single movement form and they all are made up of several larger formal sections, which, in the following tables, are referred to as the main formal sections. In addition, the tables also include – if they occur – the most important transitional sections between the main sections. The first three rows of tables 2–8 (bars, main formal section, and time type) display the general formal layout of the works.

<i>Noësis – Concerto for Clarinet, Violin, and Orchestra</i>					
Bars	1–166	167–243	244–359	360–455	456–460
Main formal section	1.	2.	3.	4.	Coda
Time type	c↔q	q↔s	s	q→	S
Section interpreted as a movement of the sonata cycle	first movement	scherzo	slow movement	finale	
Section(s) interpreted as a formal section of the sonata form	expositional rotation		recapitulatory rotation		(coda rotation)

Table 2

Prophecy – Concerto for Accordion and Orchestra					
Bars	1–98	98–208	208–251	251–350	351–508
Main formal section	1.	2.	cadenza	3.	4.
Time type	c↔(q)	q	c↔q	s→	q
Section interpreted as a movement of the sonata cycle	first movement	scherzo		slow movement	finale
Section(s) interpreted as a formal section of the sonata form	expositional rotation		(developmental rotation)	recapitulatory rotation	

Table 3

Fourth Symphony Magma						
Bars	1–179	180–282		283–409	410–572	572–600
Main formal section	1.	2.	cadenza	3.	4.	coda
Time type	c↔q	q		c↔(q)	q	c↔(q)
Section interpreted as a movement of the sonata cycle	first movement	scherzo		slow movement	finale	
Section(s) interpreted as a formal section of the sonata form	expositional rotation				recapitulatory rotation	(coda rotation)

Table 4

Concerto for Piano and Orchestra							
Bars	1–98	98–148	148–169	169–224	224–356	356–418	419–459
Main formal section	1.	2.	orchestral “ritornello”	cadenza	3.	4.	coda
Time type	c↔q	s→	q	c↔q	s↔q	q	c↔(q)
Section interpreted as a movement of the sonata cycle	first movement	slow movement				finale	
Section(s) interpreted as a formal section of the sonata form	expositional rotation				reversed recapitulatory rotation	(coda rotation)	

Table 5

Fifth Symphony							
Bars	1–195	196–224	225–390	391–568	568–673	674–745	746–784
Main formal section	1.	2.		3.	4.		coda
Time type	c↔q	c	s	q	s→	q→	c
Movement	first movement	slow movement		schërzo	finale		
Section(s) interpreted as a formal section of the sonata form	expositional rotation	developmental rotation			recapitulatory rotation		(coda rotation)

Table 6

Sixth Symphony Strata						
Bars	1–115	116–146	146–237	238–416	417–469	470–591
Main formal section	1.	2.		3.	4.	
Time type	c↔q	s	c↔q	q	s→c	s→c
Section interpreted as a movement of the sonata cycle	first movement	slow movement		schërzo	finale	
Section(s) interpreted as a formal section of the sonata form	expositional rotation	developmental rotation			recapitulatory rotation	

Table 7

<i>Oxymoron</i>						
Bars	1–52	53–244	245–287	288–390	391–413	414–421
Main formal section	1.		2.		3.	coda
Time type	c↔q	s↔q	s↔q	q	c↔q	c
Section interpreted as a movement of the sonata cycle	first movement		slow movement	scherzo	finale	
Section(s) interpreted as a formal section of the sonata form	expositional rotation		developmental rotation		recapitulatory rotation	(coda rotation)

Table 8

Legend:

c = continuous time

q = quick time

s = slow time

→ = turns into

↔ = turns briefly and occasionally into

c↔q = continuous time turns briefly and occasionally into quick time

q↔s = quick time turns briefly and occasionally into slow time

(q) = quick time appearing in a hidden form

s→ = slow time starts to turn gradually into a new time type which becomes fully manifest only in the next section

q→ = quick time starts to turn gradually into a new time type which becomes fully manifest only in the next section

According to the tables, almost all works can be seen as being made up of four larger sections (see the row “main formal section”; the Fifth Symphony is made up of four movements; see Table 6). In that respect, the *Oxymoron*, which is composed of three larger sections, differs slightly from the others¹². Following the row “time type” in addition, two main temporal systems for arranging the (four) sections can be found: $c↔q, q, s, q$, and as $c↔q, s, q, s$. In the first case, the q of the second section can also be replaced with more dynamic time type $q↔s$ ¹³, the s of the third section with the types $s→$ or $c↔(q)$, and the q of the fourth section with the type $q→$. In the second case, the s of the second section can be replaced with the types $s↔q$ or c , and the s of the fourth section with the types $s→q, s→c$, or $c↔q$. Whereas *Noësis* (Table 2), *Prophecy* (Table 3), and *Magma* (Table 4) represent the first, the Fifth Symphony and Sixth Symphony (tables 6 and 7) reveal the second temporal design. The Concerto for Piano and Orchestra (Table 5) can be seen as a hybrid of the two aforementioned arrangements: the first half of the Piano Concerto (sections 1 and 2) display the first half of the second, whereas the second half (sections 3 and 4) display the second half of the first temporal design. *Oxymoron* (Table 8) can be rather seen as a representative of the second type, in which the two first slow paced sections merge. Therefore, the second and third sections of the *Oxymoron* actually represent the third and fourth sections of the second temporal arrangement respectively.

The term musical time determines not only the main formal segmentation but also the characteristic textural,

rhythmical, timbral, and tonal layout of the given section. For example, continuous time is usually accompanied by different (multi)timbral sound-fields, slow time by the improvisation-like solo voice(s) (melody) and legato articulation, and quick time by the active repetitions of different tones (especially typical is the suddenly interrupted repetition of the trumpets), active rhythm, chordal texture, and the prominent use of the percussion instruments. To resume, one can say that continuous time is primarily sound- or timbre-centred, slow time melody- or voice-centred, and quick time rhythm-centred. Thus, certain time type also refers to a certain character.

Consequently, on the basis of the musical rhetoric, the sections based on different musical times can be related to the different movements of the sonata cycle. For example, the dialectic contrast of Table 1 can be related to the mixed time types (e.g. $c↔q$ or $q↔s$), because here the criterion of “explicit motivic linkages” between the contrasting musical material is, in a sense, fulfilled. Quick and slow (continuous) time, however, can be related to the fast and slow tempo respectively. The fourth row of tables 2–8 describes the form of the works of Erkki-Sven Tüür seen through the prism of the rhetoric of the sonata cycle.

According to the tables, two main types of the four-movement sonata cycle can be identified: first-scherzo-slow-finale and first-slow-scherzo-finale. Whereas the first type characterizes the concertos (*Noësis*, *Prophecy*, and the Fourth Symphony, which actually is a concerto for the percussion; see tables 2–4 respectively), the second type is more common to the works without solo instrument (the

Fifth and Sixth Symphony and, in part, *Oxymoron*; see tables 6–8). The Concerto for Piano and Orchestra (Table 5) is an exception and instead displays the form of the three-movement sonata cycle (first–slow–finale). Here, the large slow middle-movement is divided into two parts through the *cadenza* in measures 169–224. In *Oxymoron* (Table 8), however, the borders of the main formal sections do not coincide with the borders of the sonata “movements”: the first section includes the first and “slow movement” whereas the scherzo forms only a second part of the second section.

The lower fifth row of tables 2–8 displays the form of the works of Erkki-Sven Tüür interpreted in accordance with the rhetoric of the sonata form. According to it, the works of Erkki-Sven Tüür are comprised of two or three basic rotations.

The first rotation of the tables is called expositional as it provides “a referential arrangement or layout of specialized ... textures against which the events of the two subsequent spaces – development and recapitulation – are to be measured and understood”. The end of the expositional rotation is, in the case of each work, articulated by the most important caesura of the work (not taking the caesura at the end of each work into consideration). This coincides with the notion of Hepokoski and Darcy regarding the sonata form, which, in terms of musical rhetoric, is divided into two parts – the exposition and the development-recapitulation – with the main caesura located just at the end of the exposition (the latter could also be repeated, which further emphasizes the caesura at the end of the exposition).

If the second rotation represents the last main rotational unit of the work, it is called the recapitulatory rotation, because it referentially retraces the “the rhetorical materials laid out in the Exposition (Rotation 1)”. Although the sequence of the thematic elements of the expositional rotation is not followed as rigorously as seen in classical works in the recapitulatory rotation of the works of Erkki-Sven Tüür, the parallelism of the two rotations of his “double-rotational” works is still quite evident. The parallelism is expressed most clearly in their temporal structure: similarly to the expositional rotation, continuous or slow time is converted or transformed (either shortly or permanently) into quick time (i.e. $c(s) \rightarrow q$ or $c(s) \leftrightarrow q$) in the recapitulatory rotation. However, similarities between two rotations can also be found at the thematic level. For example, in *Noësis*, the Fifth Symphony, and *Prophecy*, the expositional as well as recapitulatory rotation begins with a long note or a static sound-field from which the whole movement gradually evolves. In *Magma* (Fourth Symphony), however, both rotations begin with “flowing” (glissando) sound-fields. The beginning of the second rotation in the Sixth Symphony is but the direct thematic recapitulation. Thus, by introducing the recapitulatory rotation, an impression of the “new beginning” is created in all of the above-mentioned works.

Somewhat more complicated is the Concerto for Piano and Orchestra with its reversed recapitulatory rotation. Here the impression of the “new beginning” is achieved by the return of the elements of the second module of the recapitulatory rotation (the repetition on a high pitch in the piano solo part).

If the second rotation does not form the last main rotation of the work, it is referred to as a developmental rotation. Such rotational type has certain features. On the one hand, the course of musical events set up in the expositional rotation is also followed in the developmental rotation; however, as in classical music, the set of thematic modules of the exposition is followed more freely in the developmental rotation (although the process of the transformation of the continuous or slow time into the quick time is, as a rule, retained). On the other hand, the developmental rotations have a certain degree of formal openness or incompleteness – the musical processes introduced in the development arrive at a denouement only in the recapitulatory rotation. Thus, they can (albeit not tonally but rhetorically) be characterized by the interruption, which is similarly one of the most important features of the development of the classical sonata form¹⁴.

To sum up, in interpreting the works of Erkki-Sven Tüür in the light of the rhetoric of the sonata form, they can be related either to the sonata form without development (according to Hepokoski and Darcy with Type 1) or the sonata form containing full development (Type 3). As the former is more common to the instrumental concertos, the latter forms the basis of the works that include no solo instrument.

Conclusions

In the light of the above discussion, two major formal strategies of the works of Erkki-Sven Tüür composed during the last decade can be drawn. In the first strategy, continuous time with a tendency to become quick time will be transformed into quick time proper in the next main formal section (the “promises” given in the first section are immediately “accomplished” in the second section). The two sections form a complete musical process (expositional rotation), which ends with a caesura. The caesura is often “filled” with the solo *cadenza* (the two are mutually related – the *cadenza* represents the so-called state of timelessness and its presence, therefore, refers back to the caesura, the stop). The subsequent musical process (recapitulatory rotation) transforming continuous time again into quick time more or less exactly retraces the first musical process (expositional rotation). In addition, after the recapitulatory rotation, another musical process can begin forming the third rotation (coda rotation), which remains relatively short in comparison with the two above-mentioned processes (see

Figure 1). This type is represented by the works *Noësis*, *Prophecy*, *Magma* (Fourth Symphony), and, with certain reservations, the Piano Concerto.

In the second strategy, continuous time with a tendency to turn into quick time (the time type suggesting the quick time soon-to-arrive) is not immediately transformed into quick time proper (the “promises” are not “accomplished”). Instead, the section governed by such “dialectic” time type finishes with the caesura. Thus, quick time does not actually become manifest but is only suggested in the first musical process (expositional rotation). The first musical process is followed by the much broader and extended second process (developmental rotation) in which the potentiality of the musical material set up in the first musical process is realized in many ways (among other aspects, continuous time is now finally transformed into steady quick time). However, there is no caesura at the end of the second process, enabling it

to be seen as a rhetorically “completed” or “accomplished” structure (recapitulation). The second musical process is not so much completed but interrupted by the introduction of the third musical process (recapitulatory rotation), which actually takes over the role of the completion of the whole cycle. Often the introduction of the third rotation articulates the main culmination of the work (see Figure 2). This type is represented by the Fifth and Sixth Symphony and the *Oxymoron* in this analysis.

Consequently, it can be said that, in terms of musical rhetoric, Erkki-Sven Tüür successfully combines the dramaturgy of the sonata cycle and sonata form. The composer’s own words likening his musical dramaturgy to that of Sibelius is corroborated here – analogously to the latter, the term “fusion form”¹⁵ equally describes the formal aspects of the music of Erkki-Sven Tüür in the most comprehensible manner.

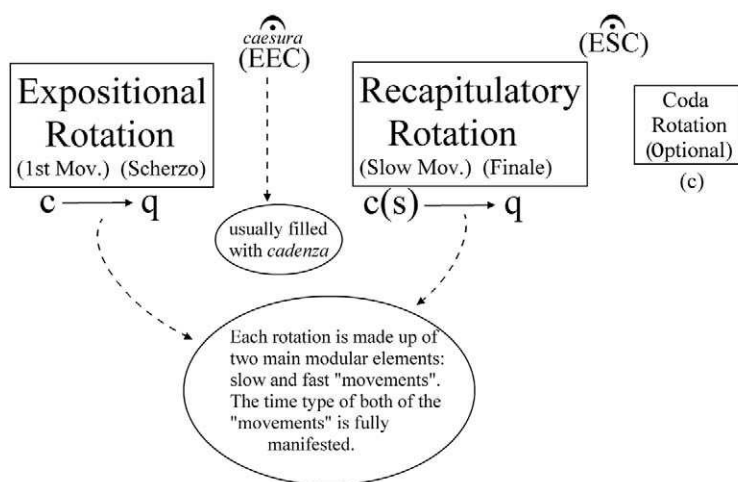


Figure 1

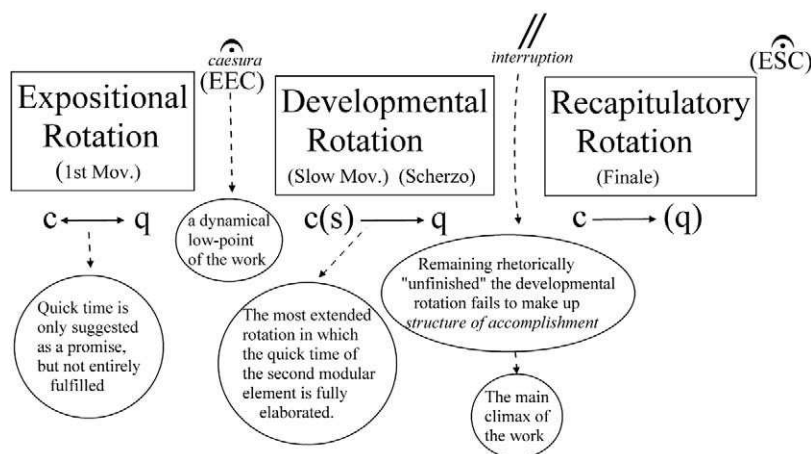


Figure 2

[The EEC refers to the essential expositional closure and ESC to the essential structural closure. As such, they refer to the two main caesuras of the work. Both terms are borrowed from Hepokoski and Darcy 2006. The letters c, s, and q as well as the different arrows between them refer to the different time types; see the legend of tables 2–8.]

Notes

- ¹ See for example Hans Klaus Jungheinrich, 2008.
- ² The formal aspects of the works of Erkki-Sven Tüür are studied by Gerhard Lock (2010) and the writer of this study (Kotta, 2008). In these approaches, however, the form of the works of Erkki-Sven Tüür is not associated or paralleled with the formal archetypes of the classical tradition.
- ³ According to the Google English Dictionary, rhetoric is the skill or art of using language effectively. See <http://www.google.com/dictionary?hl=en&sl=en&tl=en&q=rhetoric> (accessed June 22, 2010). On the same page, at least fifteen other possible web definitions of the term can be found.
- ⁴ By thematic aspects I mean the most obvious thematic aspects which are easily recognizable (such as character, intonation, etc.) and not those which can only be discovered through careful analysis.
- ⁵ A typical example is a sonata form in which the dramatic main theme and lyrical secondary theme can be understood as different appearances of the same underlying idea. See for example Gregory John Vitercik (1996), where he describes the aforementioned contrast as the basis for the sonata form as a whole: “With the increasing interest in melodic invention and originality in the early nineteenth century, the precise nature of the relation between themes in movement did itself become the structural issue, however. Typically, the second theme was expanded into a large, slow-paced structure, with a distinctly lyric character that stood in pointed contrast to the opening of the movement, and it was this dialectic contrast – often sharpened through explicit motivic linkages between the themes – that provided the structural motivation of the form (my spacing – K. K.)” (1996, p. 20).
- ⁶ If the work based on the sonata cycle begins with a movement that does not include the dialectical contrast, then such a movement should be understood as introductory (i.e. an introduction which is extended into the entire movement). Such a movement is then usually followed by a movement representing the generic “first movement” function. The example of such a treatment of the sonata cycle can be found in Shostakovich’s Eleventh Symphony.
- ⁷ The recapitulatory rotation can sometimes be followed by the coda rotation.
- ⁸ “In der Musik von Erkki-Sven Tüür kann die Zeit auf drei verschiedene Arten geordnet oder strukturiert sein. Wenn ein größerer formaler Abschnitt solchermaßen strukturiert ist, dass er die oben definierte Periodizität nicht enthält, gründet sich dieser Abschnitt auf das nichtperiodische Ordnungsprinzip der musikalischen Zeit. Dieses Ordnungsprinzip kann auch “nichtperiodische Zeit”, gewissermaßen aber auch “kontinuierliche Zeit” genannt werden. Wenn in einem größeren formalen Abschnitt vom Gesichtspunkt der Wahrnehmung her eine verhältnismäßig längere wiederholte Phrase (man vergleiche hier die aus der

- klassischen Musik bekannten Begriffe Satz, Periode oder länger entwickelte Phrase) dominiert, gründet sich dieser Abschnitt auf das langsam verlaufene periodische Ordnungsprinzip der musikalischen Zeit. Dieses Ordnungsprinzip kann man kurz auch die “langsame Zeit” nennen. Wenn in einem größeren Formabschnitt vom Gesichtspunkt der Wahrnehmung her relativ kürzere wiederholte Phrasen (man vergleiche hier die aus der klassischen Musik bekannten Begriffe Motiv oder kürzere Phrase) dominieren, gründet sich dieser Abschnitt auf das schnell verlaufene periodische Ordnungsprinzip der musikalischen Zeit. Dieses Ordnungsprinzip kann man kurz auch “schnelle Zeit” nennen” (Kotta, 2008, p. 23–25).
- ⁹ “... Formabschnitte, die nur auf einem der erwähnten Ordnungsprinzipien allein basieren, findet man in der Musik von Erkki-Sven Tüür eigentlich relativ selten. Charakteristischer ist vielmehr, dass eines der Ordnungsprinzipien der Zeit über das andere dominiert. Deshalb ist es oft sinnvoll, von sogenannten gemischten Ordnungsprinzipien zu sprechen. Man denke zum Beispiel an die “kontinuierliche Zeit”, welche die Tendenz haben kann sich zur “langsamen Zeit” zu verändern, oder zum Beispiel die “langsame Zeit”, welche die Tendenz haben kann sich zur “schnellen Zeit” zu entwickeln usw. Man kann somit auch von “tendierender Zeit”, genauer gesagt von “sich verschnellernder Zeit” bzw. “sich verlangsamender Zeit” sprechen” (Kotta, 2008, p. 25).
 - ¹⁰ Since the rhythmical effects of different voices cancel one another out, one can still speak of continuous time.
 - ¹¹ The Fifth Symphony is made up of four movements. Since the movements follow one another without a break (*attacca*), it also gives the impression of a huge single movement form.
 - ¹² It is also conceivable to divide the first section of *Oxymoron* into two subsections – bars 1–52 and 53–244 respectively – which allows seeing the work as being composed of four larger sections. Since in this light, the first section (bars 1–52) does not end with a clearly articulated caesura (as it usually is the case when two slow-paced sections are juxtaposed), it is preferred to interpret bars 1–244 as one undivided section.
 - ¹³ It is important to mention that such replacements do not affect the overall character and tempo of the section (movement). Therefore, they can be seen, in certain circumstances, as the valid substitutions.
 - ¹⁴ For example, Heinrich Schenker (1979) considered the structural interruption (interrupted *Urlinie*) at the end of the development the essential part of the classical sonata form.
 - ¹⁵ The term was first introduced by Gerald Abraham to describe the formal aspects of the music of Sibelius. The fusion form refers to a originally multi-movement form in which the different movements merge in order to produce a single-movement form. See also Murtomäki, 1993, p. 31.

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Santrauka

Skirtingi Erkki-Sveno Tüüro muzikos aspektai dažnai siejami su klasikine tradicija. Tačiau jo darbų ir klasikinės tradicijos veikalų formalūs santykiai nėra sistemiskai tyrinėti. E.-S. Tüüro kūrinių formaliuosius aspektus nagrinėjo Gerhardas Lockas (2010 m.) ir Kerri Kotta (2008 m.). Šiuose tyrimuose E.-S. Tüüro darbų forma nesiejama ir negretinama su formaliaisiais klasikinės tradicijos archetipais. Tyrimu bandoma užpildyti šią spragą, siūlant galimą tyrimų metodiką: kai kurios reikšmingiausios per pastarąjį dešimtmetį sukurtos kompozicijos nagrinėjamos dviejų pagrindinių klasikinių formaliųjų archetipų – kelių dalių sonatinio ciklo ir sonatos formos – muzikos retorikos prasme.

Kalbėdami apie muzikos formos retoriką, paprastai kalbame apie tai, kaip skirtingi tematiniai elementai išdėstomi ir sugretinami, kad sukurtų darnią ir nuoseklią visumą. Panašiai ir terminas „sonatinis ciklas“ reiškia, kad visumą sudaro ciklo dalys. Todėl bet kuri ciklo dalis ima funkcionuoti tam tikru būdu. Dalies funkcija išreiškiama įvairiais būdais, tarp jų ir retoriniu išdėstymu. Dalies retorinę „funkciją“ galima išreikšti retorinėmis jos savybėmis – dialektiniu kontrastu, vieta ir tempu. Nagrinėjant pasirinktus E.-S. Tüüro kūrinius šių retorinių savybių kontekste, tiriami galimi jų ryšiai su kelių dalių sonatinio ciklu.

Kalbėdamas apie sonatos formos retorinius aspektus, Jamesas Hepokoski ir Warrenas Darcy įvedė racionaliosios formos arba racionaliosios struktūros sąvoką. Pasak Hepokoski ir Darcy, racionaliosiomis struktūromis vadinamos tokios struktūros, „kurios driekiasi muzikinėje erdvėje atitinkamai jas pakeičiant ir koreguojant vieną ar kelis kartus pakartotinai panaudodamos referencinį tematinį modelį ir kurios nustatomos kaip susisteminta seka kūrinio pradžioje. Kiekvienu atveju tai reiškia, kad pasibaigus vienam tematiniam modeliui, kitas žingsnis vėl pradedamas nuo jo pradžios ar tam tikro pradžios varianto, kad pradėtų kitą (dažnai pakeistą) konfigūracijos žingsnį“. Pasak šių tyrėjų, sonatos formą sudaro mažiausiai dvi racionaliosios struktūros – ekspozicija ir repriza, tačiau kartais plėtotė gali būti ir besikaitaliojanti (t. y. daugiau ar mažiau atkuriant ekspozicijoje išdėstytų tematinių vienetų (tekstūrinių ir pan.) seką). Pritaikius racionaliosios formos sąvoką E.-S. Tüüro kūriniams, nagrinėjami galimi jų ryšiai su sonatos forma.

Taigi galima teigti, kad E.-S. Tüüras savo kūriniuose sėkmingai sujungia sonatinio ciklo ir sonatos formos dramaturgiją muzikos retorikos prasme. Tai patvirtina kompozitoriaus muzikos dramaturgijos palyginimas, paties kompozitoriaus žodžiais, su Sibeliuso dramaturgija: terminas „sintezės forma“ taip pat apibūdina E.-S. Tüüro muzikos formaliuosius aspektus suprantamiausiu būdu.