

Canadian University Music Review Revue de musique des universités canadiennes

David Kopp. 2002. *Chromatic Transformations in Nineteenth-Century Music*. Cambridge: Cambridge University Press, xiii, 275 pp. ISBN 0-521-80463-9 (hardcover)

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Volume 24, Number 1, 2003

URI: <https://id.erudit.org/iderudit/1014677ar>

DOI: <https://doi.org/10.7202/1014677ar>

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Publisher(s)

Canadian University Music Society / Société de musique des universités canadiennes

ISSN

0710-0353 (print)

2291-2436 (digital)

[Explore this journal](#)

Cite this review

Ethier, G. E. (2003). Review of [David Kopp. 2002. *Chromatic Transformations in Nineteenth-Century Music*. Cambridge: Cambridge University Press, xiii, 275 pp. ISBN 0-521-80463-9 (hardcover)]. *Canadian University Music Review / Revue de musique des universités canadiennes*, 24(1), 125–131.
<https://doi.org/10.7202/1014677ar>

necessarily are in life. We learn more deeply about music and gender by seeing how practices changed in new contexts, how new forms of religion or governance seemed to parallel shifts in musical practices, and how class and racial attitudes had necessarily to be considered in the career decisions of musicians. These stories are peopled with both privileged and unprivileged musicians. Furthermore, many of the most compelling essays refuse to look at a single genre, arguing that gender constructs are often structured relationally in systems whereby one musical genre derives meaning from others. This anthology is rich not only in information but also in theoretical potential, in my view.

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David Kopp. 2002. *Chromatic Transformations in Nineteenth-Century Music*. Cambridge: Cambridge University Press. xiii, 275 pp. ISBN 0-521-80463-9 (hardcover).

David Kopp's study of chromatic mediant relations is clearly laid out and well presented. After two introductory chapters, he summarizes how other theorists have treated the topic of chromatic third-relations (chap. 3–6); he outlines his own analytic methodology (chap. 7); and he provides relevant analyses (chap. 8–9). Kopp provides an extensive bibliography for approaches to theories of nineteenth-century harmonic practice. He indicates that in recent theoretic models, "the line of inquiry in tonal transformation theory seems to be shifting its focus ... from theory of harmony *per se* toward [transformational] models based on voice-leading," while his model presents "a transformational system based on common-tone tonality" (p. 165). Kopp's emphasis will be on harmonic function and root relations.¹

In chapter 1, Kopp presents his principal argument: chromatic mediant relationships fall outside the purview of traditional tonal-theoretic approaches, and he wants to bring them in as a way to approach the repertoire of the nineteenth century. His view is that since dominant relations (essential to the tonal system) embody common-tone connections, then chromatic third-relations should be treated the same way. He suggests that tonic/chromatic-mediator

¹By necessity for his methodology (emphasis on function and root motion), Kopp leaves out reference to some of the literature dealing with nineteenth-century chromatic style in general. One thinks, for example, of William Benjamin (1975) or the so-called double-tonic complexes posited by Robert Bailey (1985). Moreover, little emphasis is given to linear techniques such as the often-used diatonic and chromatic 5–6.

relationships share properties of distinctiveness with tonic/dominant relationships in regard to common tones, root motion, stepwise voice leading and use of a “characteristic interval” (p. 7).

In chapter 2, Kopp provides examples of functional chromatic mediant in three compositions by Schubert. First is the song “Der Musensohn” (D764, 1822), in which Kopp provides a convincing first analysis of clear and simple chromatic mediant relation in an early Romantic song. The one weakness this reader finds here is Kopp’s overlooking of an important aspect of his own “characteristic interval” theory, in this instance the tonic/leading-tone half-step inherent in the direct move from G-major tonic to upper sharp mediant B-major. The gesture is clearly articulated in the right-hand piano part, but Kopp excludes it from discussion in favour of emphasis on root-relations. The second example is the song “Die Sterne” (D939, 1828). For this song, Kopp does invoke the leading-tone relationship buried in the move between tonic and upper sharp mediant. For the final example (the Piano Sonata in B-flat major, D960/I, 1828), Kopp provides excellent discussion and illustration of his ideas, especially in regard to the comparative use of lower flat mediant in the recapitulation.

Chapter 3 discusses treatises on functional harmony, including the works of Rameau, Reicha, Weber, Marx and Hauptmann. Kopp reviews these theorists’ works and their considerations of diatonic and chromatic third-relations. His treatment of the treatises is generally fair, clear and informative. Chapter 4 provides an extensive look at Riemann’s writings. Ideas of root-interval motion and harmonic function proposed in these works are essential to Kopp’s transformation theory, and he provides a clear and convincing chronological reading of many Riemannian concepts. We note here that Kopp’s table 4.4 (p. 73) is missing the sharp in the final entry—it reads $c^{+} - ^{\circ}g$ when it should read $c^{+} - ^{\circ}g\#$. Overall, this chapter provides a good reconciliation of the ideas of root-interval progression and harmonic function, particularly in Kopp’s interpretive summary of these ideas as expressed by Riemann (p. 99).

In chapter 5, Kopp gives an overview of twentieth-century theoretical concepts, focusing on the writings of Schenker and Schoenberg. The particularly strong emphasis given to Schenker is understandable given that theorist’s well-known application of III# as a background-level third-divider between I and V.² Indeed, Kopp finds that in *Der freie Satz*, Schenker overtly points to structural use of both diatonic and chromatic mediant either as third-dividers or as neighbours to tonic and dominant harmonies. For Schenker, chromatic mediant function alone, not as hierarchically inferior alterations or variants of diatonic mediant. Kopp points out that Schoenberg and other theorists discussed in this chapter do not acknowledge nearly as strongly as Schenker does the potential functional role of chromatic mediant. In chapter 6, Kopp discusses the more recent development of transformation systems as adapta-

²Kopp points out that bVI is inherently more problematic for Schenker because of the latter’s ideas on *Stufen*. However, Kopp is able to cite two convincing examples of this harmony’s structural use in Schenker’s own work. Thus Kopp is able to find in *Der freie Satz* examples of all four mediant relations—diatonic above and below, and chromatic above and below.

tions of Riemann, emphasizing the works of David Lewin (1982), Brian Hyer (1995) and Richard Cohn (1996). This chapter is generally clear, containing concise, relevant and accurate summaries of these theories.³

In chapter 7, Kopp presents his analytic model—a “transformational system based on common-tone tonality” (p. 165). His approach will not require, as do earlier models, a dualistic transformational process to move between chromatic mediant with common-tone elements. Rather, all third-relations, like fifth-relations, will be presented as products of a single, or unary harmonic (diatonic or chromatic) function. His goal is to find a viable theoretic-analytic system allowing him to categorize the functional properties of such relations in nineteenth-century repertoires without abandoning traditional definitions of *tonal function*. This concept proves a dynamic and fertile development in the field of investigation into nineteenth-century chromatic style.

Kopp’s transformational model draws on the terminology and label-schemata of earlier systems, especially Lewin’s. In addition to *I* (identity transform—the same chord) and *P* (parallel transform—mode change on a chord), Kopp preserves the symbols *R/r* as indicative of relative mediant relations (*R* for those a major third from the tonic, *r* for those a minor third away). He introduces the symbols *M* and *m* for chromatic mediant relations of a major or minor third respectively to replace older, dualistic combinations such as *RP* and *PR*. The basic symbols assume downward relations; for upward relations, Kopp adds the “974-” sign. Transformations are expressed as motions *toward a goal*, rather than *in relation to an overall tonic*. This seemed a bit odd at first reading, since for example in the key of C-major, motion between tonic and chromatic mediant is expressed as *M-* (C-major as mediant *below* E-major) while the opposite downward motion (E-major to C-major) is expressed as *M*.⁴ Despite my initial reservations, the system proves helpful in labelling relationships in the analyses.

Kopp introduces the *F/F-* transform to represent two harmonies separated by the interval of a fifth with major-minor mode change. The dominant (*D/D-*) relation becomes more accurately representational, signifying specifically major-to-major or minor-to-minor mode preservation in fifth-related harmonies. He preserves Lewin’s idea of the SLIDE transform—labelled *S*—in which the third of a chord remains as common tone while root and fifth slide a chromatic semitone

³In his discussion of Cohn’s hexatonic system with integrated fifth-relations shown in plate 6.8 (p. 162), Kopp describes a tonic Bb-major with dominant region Eb and subdominant region F (p. 161–62). This can be so only if he is using the other key areas as referential *from* the tonic, rather than *to* it. That is, Bb-Eb expressed as a descending fifth creates a dominant relation; similarly, Bb-F expressed as an ascending fifth creates a subdominant relation. The apparent contradiction is not clarified. It may be an oversight in Kopp’s discussion, but is more likely an error in labelling regions since, in traditional theoretic terminology, Eb and F are the subdominant and dominant regions respectively of Bb. There is also a word missing in this discussion. “Since transformation symbols are not used this study...” (p. 161) should read “... *in* this study...”

⁴This situation comes about because in each case, the second chord is the one by which the relationship is measured. In the first instance, since the second (goal) chord is E-major, of which C-major is its lower chromatic mediant, the symbol *M-* is used. The opposite is true for the second instance—E-major is the mediant of C-major, therefore the symbol *M* is applied.

up or down.⁵ Essentially, Kopp presents a streamlined transformation theory, a synthesis of preceding studies, conceived especially to deal with dominant and mediant relations in a piece of highly chromatic music. The transformations—*I*, *P*, *D*, *F*, *R/r*, *M/m* and *S*—all deal with common-tone elements to greater and lesser degrees. However, in chapter 1, Kopp also identifies disjunct mediants—chromatic third-relations between chords with no common tones. One wonders how and if Kopp will deal with these.

The answer comes in the next section, under the heading of “step progressions” (p. 176 ff.). Kopp points out that one of the more difficult challenges for transformation theories is dealing with progressions that have no common tones (e.g., IV–V, V–vi), and this is where he categorizes disjunct mediants. Essentially, his methodology must allow for what he calls “compound transformations” to account for non-common-tone progressions (p. 171). He makes a good argument for use of *S* as part of the Neapolitan–V chord succession, labelling that succession *SF*: *F* for the fifth relationship from ii–V, *S* for the slide from ii–bII. For the disjunct chromatic mediant progression, the compound transformation becomes *PM*, i.e., chromatic mediant with mode change. Similarly, he discusses step progressions *per se* at length and reviews earlier theorists’ approaches to the problem of how such root movements relate to function, but does not, at this point, propose a full working solution. Kopp does assert, “step progressions, containing no common element, must either imply a third harmony to which they both relate, or draw on contexts outside themselves for coherence” (p. 179). The reader is left to puzzle out from the analyses what such contexts might be.

Despite the term *compound transformation*, it seems to me that for Kopp, non-common-tone progressions still suggest a dualistic process—e.g., chromatic mediant and parallel (*PM*). Since Kopp explicitly states his intention to “conceive of every type of fifth relation, and every type of third relation, as unary harmonic processes,” any attempt to incorporate the notion of disjunct mediants into his system would manifestly create a paradox (p. 165). Still, for this reader, the omission is somewhat unfulfilling.⁶ The problem that surfaces here may be systemic. Kopp wishes to present a simpler theory to deal with all possible third- and fifth-relations. However, the requirement of common-tone connection precludes certain of those relations. Yet this is not the only place in which Kopp has problems reconciling his system to normative musical processes; he performs some fancy—to this reader contradictory—footwork around augmented-sixth chords (p. 180–81). He asserts that the German augmented-sixth

⁵C-major becomes C#-minor for example. There is a problem in presentation here. In section 7.4, Kopp summarizes his “complete system of chromatic common-tone transformations” (p. 171). However, he goes on to discuss the slide (*S*) transformation in section 7.5. He does not explain why *S* is excluded from the “complete system” when it (*S*) does exhibit a common-tone connection. The reader is left to deduce that because the slide has weak root-interval motion (up or down a semitone) it is not in the same class as one of the more overtly functional transformations.

⁶One thinks, for example, of Chopin’s Prelude in E, op. 28 no. 9, which runs a gamut of mediant relations, including the disjunct G-minor. Could Kopp’s system provide a unary approach to this type of relationship?

chord has, as its *fundamental* pitch, the minor sixth scale degree. He then invokes the cadential 6/4 as a tonic chord existing in third-relation (relative mediant in minor keys, chromatic mediant in major). By contrast, he posits that the French augmented-sixth has the supertonic as fundamental pitch, and normatively progresses to V in a dominant transformation. Kopp tempers his discussion by admitting to the challenges of transformation theory in dealing with complex four-part harmonic structures. Figure 7-7b (p. 185) contains an error—the figure should begin with Gb, not g#. Similarly, figure 7-10 shows G as the second chord in the network when it should show Gb. Overall, this chapter is illuminating and interesting, though it would benefit from some tightening up of methodological principles and cleaning up of examples.

Chapter 8 contains short sample analyses, focusing principally on local harmonic events, though with some longer-range relationships roughly equivalent to a Schenkerian middleground. For me this is the weakest section of the book. The analyses themselves are generally fine, and Kopp progresses methodically from one topic to another. However, problems of analytic detail and editing detract from the discussions. Figure 8.3 (p. 197) has the wrong clef and key signature, and is missing the accidental for (what should be) C-natural. The Chopin Ab-major Prelude is labelled op. 25 no. 17, when it clearly should be op. 28 no. 17 (p. 197). The prelude is similarly mislabelled in the accompanying figure 8.5 (p. 198) and again in figure 8.14 (p. 204). In figure 8-8b (p. 201) his symbol M^{-I} should be m^{-I} .

Concerning the application of the methodology, this reader is not comfortable with Kopp's occasional revoicing of chords to emphasize root-interval motion. For many, stepwise bass motion is powerful as a directed linear gesture. Since Kopp uses his methodology to illustrate functional chromatic mediant relations, root transference to bass is understandable. The problem is that in some of the analyses (e.g., figure 8.14, p. 204), he preserves the original stepwise bass. The lack of consistency in this regard leaves the reader wondering which element is more important for this transformational system—bass voice leading or root relations between chords?⁷

What Kopp's study lacks in the preceding chapter is more than adequately made up for with his five analyses in chapter 9. In the first, Chopin's Mazurka in B major, op. 56/1, transformational analysis yields an excellent example of tonal symmetry through chromatic mediant relations. A similarly informative discussion follows with the analysis of Liszt's *Consolations* no. 3, where Kopp convincingly presents a deeper-level look at the harmonic-organizational qualities of chromatic mediants. He refers erroneously at one point to LSM (lower sharp mediant, i.e., Bb-major in the key of Db-major) when in fact it should be LFM (lower flat mediant, or Bbb=A) (p. 246). In the third analysis—Hugo Wolf's "In der Frühe"—Kopp's excellent results and discussion are again marred slightly by editorial problems. In figure 9 (p. 248), he labels the progression

⁷It seems to this reader that more consistent adherence to one or the other of these two options would be justifiable, and would not in any way harm or weaken the methodology for application.

from D-minor to A-minor as *D* when it should be *D*[♭]. Similarly, the root-interval motion from E-minor to an augmented-sixth chord over C he labels (correctly) *R*, but in the return to E-major, which should be *M*[♭] (chromatic mediant), he applies the misnomer *D*[♭]. Corresponding text discussion, however, utilizes the correct labels.⁸

Kopp's analysis of Dvořák's *Slavonic Dances* op. 46/6 provides another good example of deep-level structure generated by third-relations, this time with all four chromatic mediants creating symmetry around the tonic Ab. Kopp asserts that the admittedly loose organization of mediants does not make them any less perceivable: he is simply dubious about the structural levels on which they operate. His final example—Schubert's "Die junge Nonne" (D828, 1825)—is no less convincing than the preceding four. Interestingly, although his discussion of the harmonic relations in the opening stanza focuses on mediants, the passage also provides an opportunity to consider the linear 5–6 (both diatonic and chromatic variants). Kopp disregards this alternative in favour of his more strict root-relational approach.⁹

Despite the minor criticisms offered by this reader, Kopp's study provides an excellent approach to consideration of nineteenth-century chromatic style. In particular, the idea that the chromatic mediant relations favoured in this style can be considered part of a functional tonal system is fresh and promising.

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⁸The harmonic motion from D-minor to B-major in this song presents an opportunity for Kopp to deal with disjunct mediant relations. Wolf first arrives at this striking harmony through a passing C-major triad as a half cadence in bar 3. After a repeat in bar 4, Wolf tonicizes B-major with a V–I imperfect authentic cadence in the piano part alone. Unfortunately, Kopp chooses to relegate this striking harmony to part of a lower-level stepwise progression and to make no connection with the tonic D-minor.

⁹Consideration of the 5–6 technique here would neither weaken nor contradict Kopp's observations. On the contrary, this reader believes that it would strengthen them by tying them into a simpler, traditional linear-harmonic process favoured in the early nineteenth-century. This link, in turn, might suggest that the basic 5–6 motions (and subsequent chromatic variants) contain the genesis of chromatic mediant root relations. This observation would strengthen Kopp's initial argument that such relations are tonally functional in nature and source.

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Glen E. Ethier

Robin Elliott and Gordon E. Smith, eds. 2001. *István Anhalt: Pathways and Memory*. Montreal: McGill-Queen's University Press. xx, 425 pp. ISBN 0-7735-2102-X (paperback).

István Anhalt is a remarkably complex individual with a seemingly unending range of interests and abilities. This is due, partly, to his insatiable intellectual curiosity, but perhaps also to the many ways in which he was formed by, and represents the ideals of, an earlier era. Despite the startling modernity of his compositions and a willingness to embrace new methods and techniques, he is also a craftsman who is able to speak forcibly to audiences through his eloquence and sincerity of expression. He was an early pioneer in the field of electroacoustic music, yet he continues to correspond with hand-written letters. He is a composer, a poet, and the highly perceptive author of analytical texts. His works embrace topics that cover the entire range of human experience. In many instances they deal with complex issues which are not only moving, but which challenge the listener intellectually. By addressing the rich diversity of Anhalt's life and creativity, *István Anhalt: Pathways and Memory* presents an engaging portrait of its subject. A fitting tribute to one of Canada's most profound composers, it is also a landmark in Canadian music studies.

The book contains contributions from ten authors (including Anhalt himself) that are organized into four large thematic sections. In the first, "Life Lines," the editors, Robin Elliott and Gordon Smith, reconstruct the biographical details of Anhalt's life. These include his family background and musical education in Hungary, his harrowing experiences as a Jew during World War II, his emigration from Europe to Canada as a young man, and his years in Montreal and Kingston as a composer, teacher, and administrator. Throughout, Anhalt's creative instincts as a composer and writer are woven into the context of his life experiences, reinforcing the authors' thesis that the two are integrally linked. The second section, "Compositions," provides an examination of Anhalt's musical works in several genres. Robin Elliott discusses the instrumental and solo works, John Beckwith covers the orchestral works, and David Keane the electroacoustic repertoire. In an additional chapter, William Benjamin traces the development of Anhalt's stylistic maturation in two major orchestral works: the Symphony of 1958 and *SparkskrapS* of 1987. The third section, "Writings," deals with Anhalt's various relationships to written texts. Carl Morey explores Anhalt's use of text in his musical works and his increasing reliance on his own texts rather than on other sources. Austin Clarkson discusses Anhalt's analytical writings with particular reference to *Alternative Voices* (1984), Anhalt's pioneering study of extended vocal techniques in