Ornamentation in Atonal Music
Some unmethodological musical interpretations

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Schoenberg, Six Small Piano Pieces, op. 19, no. 6, mm. 1-6

(not that I needed to tell you that!)
Schoenberg, "Nacht" from *Pierrot Lunaire*, mm. 10-11
Paul Moravec, Tempest Fantasy, mvt. 4: “Sweet Airs”  
Passing between G & E (mm. 3-5)  
C as appoggiatura to B♭ (m. 6)
Lutoslawski,
Partita, mvt. I,
mm. 1-9
Lutoslawski, Partita, mvt. I, mm. 19-27 (section 2) (lots and lots of three-note chromatic passing gestures)
Lutoslawski, *Partita*, mvt. I, mm. 33-36 (section 3)
(some quarter-tone chromatic passing tones)
III Chorale

Ives, *Three Quarter-Tone Pieces* for two pianos, mvt. III, mm. 1-4
Ives, *Three Quarter-Tone Pieces* for two pianos, mvt. III, mm. 1-4
(renotated on one system using modern 24-tone notation)

**Neighboring and passing motion in the first two phrases (top voice)**

G\(\frac{3}{4}\)# as N to A\(\frac{3}{4}\)#
dbl N about A\(\frac{3}{4}\)#
Ives, *Three Quarter-Tone Pieces* for two pianos, mvt. III, mm. 27.4 – 31

(renotated on one system using modern 24-tone notation)

**Neighboring and passing motion...**

and also a scale-step progression from one phrase to the next.
Fukushima, *Requiem* for solo flute, beginning

Two passing tones: F-F♯-G and B-B♭-A
Fukushima, *Requiem* for solo flute, beginning

Alternate reading: in three segments
Fukushima, *Requiem* for solo flute, beginning

Third reading (in four segments) in which pitch class is especially important.
Fukushima, *Requiem* for solo flute, beginning

Two passing tones: F-F♯-G and B-B♭-A
Fukushima, *Requiem* for solo flute, beginning

A (slightly) hidden symmetry about D5
Example 8. Mozart, Sonata for Piano in A Minor, K. 310, I.

(a) Bars 1–10

Schenker, Beach, Rothstein read phrase ending here

Hepokoski/Darcy, Caplin, Meyer read ending here

Burstein’s Example 8 (Mozart, K. 310) from SMT 2010.
Schubert, Piano Sonata in Bb Major, D.960, i, beginning
the beginning of a (very) long-range neighbor?

Schubert, Piano Sonata in Bb Major, D.960, i
1. Ornamentation need not entail longer prolongationalal structures.

2. Obsessive justification gets in the way of doing and conveying analysis.

3. These sorts of interpretive readings can help us foster the manner of critical dialog that tonal analysts enjoy.