

ELEMENTS OF MORAVIAN FOLK MUSIC IN JANÁČEK'S
SECOND STRING QUARTET

by
AUSTIN T. PATTY

A THESIS

Presented to the School of Music
and the Honors College of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Bachelor of Arts

AUGUST, 1994

APPROVED: _____
Dr. Robert Hurwitz

An Abstract of the Thesis of
Austin Thomas Patty for the degree of Bachelor of Arts
in the School of Music to be taken August 1994
Title: ELEMENT OF MORAVIAN FOLK MUSIC IN JANÁČEK'S *SECOND STRING*
QUARTET

Approved: _____
Dr. Robert Hurwitz

Leoš Janáček (1854-1928) was a composer from Moravia, a province of Czechoslovakia. Moravian peasants maintained a musical tradition distinct from the folk music of the neighboring provinces of Bohemian and Slovakia. Janáček's career as a composer, initially rather inauspicious, underwent a radical change starting in 1888. The catalyst for this change was his involvement in Moravian folk music. Janáček's enthusiasm for his native folk music began with his first ethnographic excursions into the Moravian countryside in 1888. The Introduction to this paper traces Janáček's growth as a composer from his early conservatism to his mature, idiosyncratic style,

which has elements of Moravian folk music at its foundation.

The goal of this study is to find specific musical elements common to both Moravian folk music and Janáček's *Second String Quartet*. Few musical correlations have previously been noted between Janáček's style and the traditional music of Moravia, which is remarkable given the universally acknowledged debt that Janáček owed to Moravian folk music. This paper discusses connections between the *Second String Quartet* and Moravian folk music in the areas of rhythm, phrase structure, motives, accompaniment, harmony, and modes.

The Chapter II examines the *Second String Quartet* for types of rhythms prominent in Moravian folk music. Triplets, for example, sometimes provide the quartet with a rhapsodic quality, as they do in folk music. Peasant singers also used triplets to set the melodic line apart from the accompaniment, which Janáček, too, does frequently. Long notes at the ends of phrases in folk songs temporarily suspend the meter, and the phrase lengths can vary widely. Janáček employs asymmetrical phrases and lengthens phrases in a similar manner. In addition, this chapter locates temporal characteristics of the "heroic" ballads, a favorite genre of Janáček, in the *Second String Quartet*.

The next chapter considers motives, which were central to Janáček's compositional process. His *Second String Quartet* shares with Moravian folk music both the idea of motivic unity as well as particular motives. Folk songs sometimes grow out of a single motivic idea. This chapter shows how the first movement of the *Second String Quartet* is constructed almost entirely from motives that appear in the first few measures of the piece; these motives are examples of a general motive that is characteristic of Moravian folk songs. The motivic unity of the quartet as a whole is created by the use of these same motives in the other movements.

The ways in which folk musicians played their instruments and the sounds of Moravian folk bands had an impact on Janáček's style as well. The chapter on folk accompaniment, Chapter IV, finds techniques similar to those of Moravian bagpipers,

fiddlers, and dulcimer players in the *Second String Quartet*. Janáček's transcriptions of folk bands and individual folk instruments provide insights into how he transformed and adapted folk practices. Janáček seems to have developed his use of motives throughout the layers of his music from the folk practice of inserting motivic interjections inbetween phrases. The *Second String Quartet* also uses accompaniment patterns found in Moravian folk dances. Adopting folk techniques had many implications for Janáček's static harmonies, as Chapter V points out.

Chapter VI shows how cadential patterns found in Moravian folk music are used in the *Second String Quartet*. Furthermore, Janáček applied these patterns to higher structural levels. For instance, the folk melodies sometimes outline the subtonic before cadencing on the tonic; Janáček goes further by using the subtonic harmonically as a contrast before returning to the tonic. Thus, the subdominant functions like the dominant. This chapter discusses how both "Moravian modulation" and the use of the mediant are additional ideas found in Moravian folk music which Janáček appropriated on larger structural levels in the *Second String Quartet*.

Finally, Chapter VII deals with modes and degree inflection. Modes are treated flexibly in Moravian folk music; often, modes are not firmly established since the scale degrees of none of the modes predominate. Likewise, Janáček borrows freely from a variety of modes sometimes establishing none, and furthermore, he uses the principle of degree inflection harmonically.

ACKNOWLEDGMENTS

My primary thanks go to my parents, Austin H. and Irmgard Patty. They supported me through school not only financially, but emotionally and spiritually as well. They are among my closest friends. Thanks Dad and Mutti.

My wife, Lisa, whom I love with all my heart, scrambled around to make copies (of this paper or parts thereof), to run errands for me, and to paste musical examples into the text. Thankfully, our evenings will be freer now that this project is done.

Next, I would like to thank Dr. Gary Karpinski, whose enthusiastic help and advise is always an encouragement. Even though he moved across the nation before I could finish this project, his help was important in the initial stages of my work.

I also appreciate the funding provided by the National Endowment for the Humanities in support of my research.

I want to thank Dr. Robert Hurwitz for his sound advise and for serving on my thesis committee.

TABLE OF CONTENTS

Acknowledgments	i
Chapter	
1. INTRODUCTION	1
Janáček's Involvement in Folk Music and Its Impact on His Music	
2. RHYTHM AND PHRASES OF MORAVIAN FOLK MUSIC IN THE <i>SECOND STRING QUARTET</i>	18
Rhythm in Moravian Folk Music	
Rhythm in the "Heroic" Ballads	
Notation and Long-held Notes	
Conclusions	
3. MOTIVES	42
Speech Motives and the Treatment of Motives in Folk Songs	
Motivic Unity and the Use of Folk Motives in the <i>Second String Quartet</i>	
Conclusions	
4. FOLK ACCOMPANIMENT	57
Folk Band Instruments and Textures	
Motivic Accompaniment	
Motivic Layering	
Dance Accompaniment	
Conclusions	
5. THE HARMONIC IMPLICATIONS OF FOLK TEXTURES	85
Bagpipes and Janáček's Harmonic Blocks	

6/4 Chords	
Conclusions	
6. CADENCES AND HARMONIC MOVEMENT.....	95
Cadential Motives	
“Moravian Modulation”	
Subtonic as a Preparation for the Tonic	
The Mediant in Janáček’s Harmonic Successions	
The Dominant	
Conclusions	
7. MODES AND DEGREE INFLECTION.....	123
Fluctuation Between Major and Minor	
Conclusions	
8. CONCLUSION.....	138
Selected Bibliography.....	144

CHAPTER I

INTRODUCTION

My interest in Leoš Janáček was piqued by a concert where I heard Janáček's *Second String Quartet* performed. For me, it was an entrance into a new musical world. The piece displays intense rhythmic energy and bold contrasts of character, both among instruments and between sections of the piece. There is often tension, for instance, between a sweet lyrical melody and the accompaniment's rough, angular lines and raw and sometimes dissonant harmonies. Janáček uses a broad palette of techniques to give a unique flavor to each of the sections, which are juxtaposed in a musical "mosaic." The idiosyncrasies of his style defy attempts at placing it within any musical tradition or twentieth-century development. Although it is tempting to try to attribute the whole-tone sections, the quartal and static harmonies, or the folk-like modality, for example, to the influence of compositional devices current at the beginning of the twentieth century, these are actually outgrowths of Janáček's involvement in folk music.¹

Janáček's early compositions, on the other hand, were quite inconspicuous and conventional; his distinctive mature style bloomed only late in life. The turning point was his involvement, beginning when he was thirty-four, in the music of Moravian peasants. He transcribed, collected, published, and studied the folk music of Moravia, a province of Czechoslovakia, and this music became the foundation and rationale for his theoretical thinking. He built his approach to composition on what he believed to be

¹ Jaroslav Vogel, *Leoš Janáček: A Biography*, revised and ed. Karel Janovický, trans. Geraldine Thomsen-Muchová (New York: W.W. Norton, 1981), 17. Vogel explains that Janáček's use of the whole tone scale began before he came into contact with Debussy's work. He disproves other such "influences" in a like manner.

the methods of folk composers. By the time he wrote the *Second String Quartet*, his very last composition, Janáček had assimilated many elements of Moravian folk music and had established his own distinctive musical voice.

Janáček's mature style is so idiosyncratic that, by the time he wrote the *Second String Quartet*, there is nothing immediately discernible in its music that could be attributed to folk influence except its modal quality, for in other respects the character of Janáček's rambunctious and harmonically daring music bears no obvious resemblance to simple folk music. As one old Czech confided to me in a hushed voice, warning me away from this project before I had invested a lot of effort, "You know, his music is *nothing* like folk music!" Janáček, in his mature style, does not import folk melodies into his works in the way that his compatriots Dvorák and Smetana did (nor does he accompany them as a western European composer of the nineteenth-century probably would have). His accompaniments and harmonies in the *Second String Quartet* are definitely not imitations of folk bands either. The range of similarities and differences between Janáček's music and Moravian folk music can only be delineated by careful study.

Very little has been written that explores Janáček's musical language, and therefore little has been published about musical connections between his personal idiom and Moravian music.² The attempts that have been made to distinguish common characteristics have been general and imprecise. Hollander has pointed out some general characteristics—the shortness of Janáček's melodic ideas, modality, a degree of metric and rhythmic freedom, and a certain melodic motive found in some of his works—as evidence for Janáček's "folkloristic roots."³ Although he does not get very

² My research, of necessity, relies to a large extent on several dissertations.

³ Hans Hollander, *Leoš Janáček: His Life and Work*, trans. Paul Hamburger (New York: St. Martin's Press, 1963), 89-103. Hollander's findings have been echoed, but nothing more has been established pertaining to connections between the folk motives and Janáček's music.

specific, Hollander also mentions that the accompanying methods of folk instruments (he lists the bagpipe and the dulcimer) influenced Janáček.⁴ Zdenek Skoumal recently demonstrated the flexible treatment of modes (degree inflection) in folk songs and how Janáček uses this idea at higher structural levels.⁵ We shall return to examine these issues in greater detail.

In her study analyzing the folk music with which Janáček himself was involved, Adelheid Geck wrote, “The frequently mentioned connection between the Moravian-Slovak folksong and Janáček’s compositional output has not yet been sufficiently nor scientifically discussed. Both in analyses and in special studies on the topic of the folk-music to art-music relationship in Janáček’s music have mainly lacked direct comparisons with the folk melodies. . . .”⁶ Geck’s study was intended to provide information about folk music that could serve as a basis for those who wish more accurately to define this relationship, and this paper relies heavily on Geck’s work. Her book thoroughly examines, statistically and objectively, the folk songs--but none of the dances--that Janáček himself collected. She also discusses what Janáček wrote concerning folk music, comparing it to the data that she collected, and also critiquing Janáček’s key ideas about the technical aspects of Moravian folk music.⁷

⁴ Ibid., 90, 101. Hollander states that Janáček’s “pedal-like basses,” “harp-like arpeggios,” and “arabesques [sic] which, as it were, rotate around a principle [sic] note” were inspired by folk instrumental practice.

⁵ Zdenek Denny Skoumal, “Structure in the Late Instrumental Music of Leoš Janáček” (Ph. D. diss., City University New York, 1992), 8.

⁶ Adelheid Geck, *Das Volksliedmaterial Leos Janáceks: Analysen der Strukturen unter Einbeziehung von Janáceks Randbemerkungen und Volksliedstudien*, Forschungsbeiträge zur Musikwissenschaft, vol. 26 (Regensburg: Gustav Bosse Verlag, 1975), 7-8. My translation.

⁷ Since Janáček’s written works have not been translated from the Czech, her study therefore opens up this material for me. When Janáček is quoted in the present study with Geck given as the source, the translation is my own from Geck’s German.

It is surprising that so many of the scholars who have written about Janáček made reference to his connection with Moravian folk music, but so few actually pointed to concrete musical evidence. It seems that no discussion of Janáček's music is complete without some mention of his connection to folk music, and yet few correlations between folk music and Janáček's music have actually been demonstrated. If Janáček's style was indeed transformed by his intensive ethnographic studies, the similarities should be more profound than what has been brought to light thus far.

The purpose of this study is to discover specific correlations between the Moravian folk songs and Janáček's *Second String Quartet*. The topics of rhythm, meter, phrase structure, accompaniment, motives, and harmony will all be explored with respect to folk music and this quartet. In the course of this study, it will become evident that Janáček uses many elements found in Moravian folk music, and that he applies folk principles to higher structural levels in some remarkable ways. The many similarities between the folk music and Janáček's *Second String Quartet* illustrate that folk characteristics are indeed essential to its style.

Janáček's Involvement in Folk Music and Its Impact on His Music

Czechoslovakia in Janáček's time was divided by the large cultural differences that distinguish Bohemia in the west from Moravia and, further still to the east, Slovakia. Bohemia was by far the most urbanized and industrialized of the three provinces, and although change was coming to Moravia as well, village life in Moravia and Slovakia was much like it had been for hundreds of years.⁸ The musical language of the western half of the country is more symmetrical (four-bar phrases are common), periodic, simpler rhythmically, and generally has more affinities with the Classical era in western music.⁹ Triadic motion is common, and the tonal structure is straightforward in Bohemian folk music. Moravian songs, on the other hand, are more rhapsodic, freer in construction, and often modal, especially in the south and east. Traveling east across Czechoslovakia, at least in Janáček's time, was like entering another world, an older world where the folk music tradition was still intact.

Hukvaldy is a little village set in the mountains of Moravia. Leoš Janáček was born there in 1854, bringing the total number of inhabitants to 138.¹⁰ At age eleven he was sent away to be a choirboy at the Augustinian monastery in Brno, the capital of Moravia. The monastery provided primary schooling and began the preparation he would need to follow his father's footsteps and become a teacher. Remarkably, Janáček was not to return for twenty-three years, when he came to Hukvaldy to collect folk songs.

His new home Brno, although provincial, was a very different cultural milieu from

⁸ Ian Horsbrugh, *Leoš Janáček: The Field That Prospered* (New York: Scribners, 1982), 45.

⁹ Karel Vetterl, "Czechoslovakia," in *The New Grove Dictionary of Music and Musicians*, 1st ed., 127; also see Vogel, 118 and Horsbrugh, 46.

¹⁰ Hollander, 18-20.

Hukvaldy. His experiences in the choir exposed him to various kinds of music, especially since the town's problem of assembling enough performers for big musical events meant that the boys were frequent participants in the musical life of the town. One choir boy even sang the part of one of the Ladies-In-Waiting for a production of Mozart's *Magic Flute*.¹¹

Pavel Křížkovský was the boys' choir-master, and his style of writing choral music based on Czech folk songs greatly influenced Janáček. Křížkovský was famous in his time for Křížkovský's choral music and was an instrumental participant in the Czech male-chorus tradition.¹² Janáček wrote his first secular works for Svatopluk, a craftsmen's choral society, which he conducted.¹³ His post as Křížkovský's deputy, conducting the boys' choir in his absence beginning in 1872, helped Janáček secure the position of choir-master of Svatopluk the following year. By this time, Janáček was a student at the Brno Teachers' Training Institute. Křížkovský's influence is evident both in Janáček's use of folk song and in his simple musical treatment of the melodies.¹⁴ The source for the folk songs that Janáček used was František Sušil, an early collector of folk music.¹⁵ His harmonizations of the folk melodies, while staying true to the rhythmic peculiarities of the songs, were far from how the folk songs would have been harmonized and performed in a village like Hukvaldy. Although he used folk songs in these early compositions, Janáček's mature style incorporates elements of Moravian folk music at a more fundamental level as we shall see.

¹¹ Vogel, 42.

¹² Horsbrugh, 26.

¹³ These secular pieces for chorus were preceded by some sacred choral works written in 1870. See John Tyrrell, "Leoš Janáček," in *The New Grove Dictionary of Music and Musicians*, 1st ed., 485.

¹⁴ Vogel, 47.

¹⁵ *Ibid.*, 43, Sušil, also a priest, had been Křížkovský's teacher.

Feeling that music was the area in which he wanted to specialize, Janáček arranged to take a year's leave (1874-75) from his teaching duties to study at the Prague Organ School.¹⁶ Janáček's experience at the Organ School, which mainly prepared church musicians, took him further away from Moravian folk music. The Caecilean movement was then attempting to reform church music in favor of fewer instruments and a return to sixteenth century style, and Janáček was an eager adherent to these principles.¹⁷ The choral compositions that Janáček wrote while in Prague (like his Graduals, Introit, and Communion) use or closely follow actual Gregorian chant and are either for chorus *a cappella* or are accompanied by the organ.¹⁸ It is interesting that a composer whose reputation is based on an array of extraordinarily original works could have written such conservative music.

While in Prague, Janáček met Dvorák, and a friendship sprang up between them. (In fact, in the summer of 1877 they took a walking tour of Bohemia together.¹⁹) Janáček seemed attracted to Dvorák's down-to-earth quality, whereas Smetana's more cosmopolitan, sophisticated style did not have as much appeal for him. Janáček sent many of his works to Dvorák for criticism (in fact, some previously unknown works by Janáček have been discovered among Dvorák's papers),²⁰ and this composer's influence can be heard in Janáček's next works.

In 1876 Janáček became choirmaster of Brno Beseda, a burghers' society, and

¹⁶ Ibid., 48-49. After completing the program of study at the institute, two years of unpaid teaching service were required. Once he had completed his year of study in Prague, Janáček fulfilled the remaining year of obligatory teaching for the institute in Brno.

¹⁷ Ibid., 43-44, See also Horsbrugh, 34.

¹⁸ Vogel, 53-54, 56.

¹⁹ Ibid., 60.

²⁰ Ibid., 110.

resigned his post with Svatopluk.²¹ Possessing more resources, Beseda offered Janáček the chance to conduct larger forces. The Beseda choir performed Mozart's *Requiem* and Beethoven's *Missa Solemnis* under Janáček's direction, and he regularly programmed works by Dvořák. The prospect of a small orchestra encouraged him to write his *Suite for String Orchestra* and his *Idyll for String Orchestra* in addition to choral music. The *Suite* sounds old-fashioned and naive. The *Idyll* particularly shows Dvořák's influence, and the fifth movement is even a Dvořákian *dumka*.

Early in his career, Janáček was committed to Classical ideals of form. He wrote in 1877 that "all pleasure is derived from proportion and form,"²² and his music reflects this. Michael Beckerman has shown that Janáček strongly believed in the philosophies of Johann Herbart as interpreted by his Czech proponents.²³ For those Herbartians, the only source of beauty is form, the relationships between the component parts. The "Zdenka Variations" (*Thema con Variazioni* in B-flat major), a work typical of his compositional style at the time, is quite conservative and sounds as if had been composed in the first half of the nineteenth century (Jaroslav Vogel has noted similarities with Schumann's music in particular).²⁴ Janáček wrote the variations while studying for part of a school year at the Leipzig conservatory, and he continued these studies in 1880, finishing out the school year studying in Vienna. Janáček wanted to gain a firmer grounding in musical form at these institutions. While most of his peers in Vienna were enthusiastically following late nineteenth-century Romantic trends, Janáček resolved

²¹ Ibid., 59-60.

²² Leoš Janáček, "Základové, jimiz se rídí vyucování hudbe na slovanských prupravách ucitelských" ("Rudiments of the Teaching of Music in Slavonic Training Schools for Teachers"), *Cecilie*, 1877, quoted in Vogel, 159.

²³ Michael Beckerman, "Janáček and the Herbartians," *The Musical Quarterly* 69, (1983): 393-394.

²⁴ Vogel, 71.

that he would never “dedicate [him]self to musical stylelessness, empty effects and gradations of pompous chord progressions.”²⁵

Later in life, Janáček’s lack of concern for traditional form in his compositions, combined with his originality, erotic passion, and his fascination with nature and peasant life made him in many ways the epitome of the romantic artist. It is ironic that Janáček, with his drive to be individual and independent, turned at first to the past as an alternative to the freedom of form that was in vogue with his fellow students. When asked in the 1920’s who had influenced him, Janáček replied, “No one!”²⁶ Perhaps folk music became the avenue to Janáček’s mature style in part because the “influence” of folk music does not involve personal indebtedness. In addition, indebtedness to folk music was probably acceptable to Janáček because of his strong nationalistic sentiments. Since he would not ride the Brno trams until Germans no longer dominated the town council,²⁷ it is understandable that in Vienna he would reject German romanticism.

Although Janáček cut the “over-romantic” elements from the libretto, his first opera, *Šárka*, contains the elements of a romantic opera: a Czech legendary setting, violent hatred, unfulfilled love, suicide, symbolism, magic.²⁸ Janáček began writing the opera in 1887, sent the complete vocal score to Dvorák for his comments the same year, and made extensive revisions the following year. After his revisions, the first act is less

²⁵ *Ibid.*, 73, Vogel explains that by “stylelessness” Janáček probably meant “formlessness.”

²⁶ This exchange occurred during an interview with Olin Downes a New York Times correspondent; see Helen Poulos, “Leoš Janáček’s String Quartets” (D. M. diss., Indiana University, 1971), 3.

²⁷ Vogel, 75. Vogel also mentions that Janáček’s father-in-law, the director of the Teachers’ Training Institute, wrote asking that Janáček leave the institution because of his “national fanaticism bordering almost on insanity.”

²⁸ *Ibid.*, 86-89.

than a half of an hour long and the second and final acts are each just over a quarter of an hour long, leaving the opera quite short. Tyrrell writes that the opera's style is that of "somewhat gauche Romanticism."²⁹

Janáček had begun teaching in 1886 at the Old Brno Gymnasium and had made the acquaintance of František Bartoš who was on staff there.³⁰ Vogel called Bartoš "the most important of Sušil's successors in the field of collecting Moravian folk songs."³¹ Bartoš was active in publishing collections of folk songs that others had put into notation, but he himself, not being a musician, could write down only the poetry. In order to serve as notator of the music of the folk songs, Janáček agreed to go with Bartoš on what became a whole series of ethnographic research expeditions into the villages of Moravia. This spawned in Janáček a lifelong fascination for these folk songs. Even at his death at age seventy-four, Janáček was preparing an edition of Moravian love songs for publication.³² Their first trip, in 1888, was to Janáček's native Hukvaldy, to the surrounding villages in the province of Lachia, and also to the neighboring Moravian province of Valachia. Janáček broke away from the practice, common at that time, of writing romanticized versions that were meant for public consumption, and instead, accurately preserved the songs in notation.³³ He did not adapt the folk music to conventional rhythms and modes, as had been the practice. Janáček's rigor in accurately notating the songs is especially noteworthy because his travels in Moravia preceded Bartok's ethnographic research by about twenty years. After these first

²⁹ Tyrrell, 475.

³⁰ Vogel, 94.

³¹ Ibid.

³² Skoumal, 8.

³³ Hollander, 56-57.

expeditions, Janáček visited many more times, and expanded his range of studies into Moravian Slovakia, a part of Moravia bordering on Slovakia to the east.³⁴

In addition to writing many journal articles, Janáček wrote forewords to the folk music collections on which he and Bartoš collaborated and analyzed the folk music in them. In 1889 Janáček wrote the introduction, a discussion of Moravian folk music, for a revised edition of Bartoš' collection *Folk Songs of Moravia*. In 1890 Janáček worked with Bartoš on a collection of songs bearing the title *Bouquet of Moravian Folk Songs*. Moreover, between 1899 and 1901 Janáček and Bartoš collected a huge two-volume collection of folk songs entitled *Folk Songs of Moravia Newly Collected*, which contains 2057 songs and a very large introduction in which Janáček analyzes Moravian folk music.³⁵ Between 1891 and 1893 he and a group of ethnographers published three volumes of *Moravian National Dances*. Later in life, since the field work was arduous, Janáček became more involved with arranging folk songs and with lecturing and writing about folk music; he also held the position of chairman of the Brno Institute for Folk Song Research.³⁶

Janáček's output includes a huge list of folk song and folk dance arrangements for voice(s) and piano and also for piano alone. For instance, his *Hukvaldy Folk Poetry in Songs* (1898) and his *Moravian Folk Poetry in Songs* (1908) are for voice and piano, and his *National Dances in Moravia* (1898) are arranged for piano. His work collecting, analyzing, and arranging folk songs helped him clear away old musical ideas, and helped him arrive at what we now think of as his own style. Specifically in reference to arranging folk songs, he wrote: "Suddenly I contemplated and revived in

³⁴ Because Janáček spent so much time in Moravian Slovakia as well as in Lachia and Valachia, I often follow Geck's lead in using the term "Moravian-Slovakia."

³⁵ Some of the songs in *Folk Songs of Moravia Newly Collected* were collected by people other than Janáček and Bartoš. See Vogel, 113.

³⁶ Skoumal, 20.

refreshing waves of songs. In this way I cleanse my musical thought."³⁷ And in general:

He who studied folk songs had his musical thought freed to accept something new. . . . Folk song is the beginning of the development of compositional creation.³⁸

Janáček became consumed with the unique sounds of folk music and entered, as much as he could in his excursions, into the cultural life of the peasants. He made detailed notes on the dance steps as well as the melodies and their accompaniment.³⁹ He did not organize special performances, but spent enough time among the people to see and hear them perform naturally without making them aware that he was there to take down their singing and playing. According to Janáček, folk musicians embodied “truth” in their songs and captured the essence of life.⁴⁰ Music was actually a part of life, not an artificial appendage to it. The songs are concerned with love and nature and harvest and many aspects of the people’s lives. Folk music, in Janáček’s opinion, is “a vital ebullience, a heartfelt outcry, a jubilation, a plaint-- and it was in its variety of mood and its elemental naturalness that folk songs touched upon speech motifs.”⁴¹ The idea of “speech motives” became very important to him as a composer. He felt that the “truth” and the natural expressiveness of the songs grew from the natural melody of

³⁷ Janáček is quoted by Bohumír Štědroň in his “Preface,” in *Národní tance na Moravě*, ed. Leoš Janáček and others (Prague: Statní nakladatelství krásné literatury a umění, 1853), 3; who was in turn quoted in Skoumal, 12. Jaroslav Vogel in Vogel, 122 quotes just the second sentence of this citation and quotes it from Leoš Janáček, “The Music of Truth,” *Lidové noviny*, (Dec. 16, 1893), which is probably the original source.

³⁸ Leoš Janáček, “O lidové písni,” *O Lidové Písni a Lidové Hudbě: Dokumenty a Studie*, ed. Jiří Vysloužil (Prague: Statní nakladatelství krásné literatury hudby a umění, 1955), 440, quoted in Skoumal, 14.

³⁹ Vogel, 94.

⁴⁰ Janáček’s thoughts on this subject are well explained in Skoumal, 2.

⁴¹ Hollander, 54.

speech. The explanation for the Moravian-Slovak song's unique rhythms and melodies, he thought, lay in everyday speech. To Janáček's ear, speech contained such definite pitches and rhythms that he easily transcribed it into musical notation, and he claimed that he could tell the emotions of people much better from the inflections of their speech than he could from the objective content of their words.

When anyone speaks to me, I listen more to the tonal modulations in his voice than to what he is actually saying. From this, I know at once what he is like, what he feels, whether he is lying, whether he is agitated or whether he is merely making conventional conversation. I can even feel, or rather hear, any hidden sorrow. Life is sound, the tonal modulations of the human speech. . . . I have a vast collection of notebooks filled with [the "melodic curves of speech"]-- you see, they are my window through which I look into the soul.⁴²

What he calls "speech melodies" or "speech motives" are what give folk music such expressive power, and by discovering this he felt that he had entered into the compositional method of the folk composers.

Janáček returned to the opera *Šárka* after his folk studies had brought about a fundamental change in his style. The opera had been a complete failure, and his attempt to salvage it reveals some of the changes in his style. Ian Horsbrugh has shown that the main thing Janáček did was give the melodies much more rhythmic freedom.⁴³ He made them more like the freer rhythms in folk music—more like speech.

The ethnographic research had an impact on Janáček's music that was, at least initially, overt: He quoted melodies directly from folk songs. *The Beginning of a Romance* (an opera), the ballet *Rájós Rákóczy*, and the *Lachian Dances* are all examples of this. The *Lachian Dances*, today the most familiar of these works, makes use of genuine folk dances that are indigenous to certain regions of Lachia and have dance

⁴² From an interview with Janáček in *Literární svět*, 8 March 1929, [page(s) unknown], quoted in Bohumír Štědroň, *Leoš Janáček: Letters and Reminiscences*, trans. Geraldine Thomsen (Prague: Artia, 1955), 90.

⁴³ Horsbrugh, 42-43.

patterns that Janáček carefully described.⁴⁴ The original dances repeat the same harmonies over and over, adding only some melodic embellishments, but in the *Lachian Dances* the harmonies are Janáček's own, and the original dances are alternated in order to create larger forms.

The changes in Janáček's style can easily be traced in his operas. In *Beginning of a Romance* (composed in 1891) Janáček, in his new-found enthusiasm for folk music, added the libretto to his orchestral arrangements of folk songs and inserted folk songs intact where the plot allowed it. While the melodies are folk tunes, Vogel has remarked that Janáček still had not escaped the influence of Dvořák in his orchestration.⁴⁵ It is a tale about peasants, romantically portrayed, who speak in literary verse and then sing songs in a Slovakian dialect.

His next opera, *Jenůfa*, took Janáček exactly nine years to the day to write (1894-1903), and even shows signs of development from act to act.⁴⁶ Janáček gradually abandoned ensembles and the use of numbers within acts. Just as the libretto portrays Moravian peasant life realistically, so Janáček made use of "speech melodies" to maintain the realism of the prose text. Janáček emphasized that the melodies in this opera were his own, that "there is not a single foreign or folk melody in *Jenůfa*. Even the recruiting song and the wedding song, except for the text, are my own."⁴⁷ By time he had completed *Jenůfa*, Moravian folksong had permeated his style enough to eliminate the sense of exoticism in his folk-like tunes. Janáček gradually assimilated the

⁴⁴ There was some question about the origin of the dances because Janáček at first called them "Valachian Dances" and then changed the place of origin to Lachia (see Vogel, 95). Vogel describes the folk dances that should go with the *Lachian Dances* (see *ibid.*, 102-106).

⁴⁵ *Ibid.*, 99.

⁴⁶ Tyrrell, 475-6.

⁴⁷ Janáček wrote this in a letter to V. Štěpán. Janáček is quoted in Štědroň, *Letters and Reminiscences*, 122.

folk elements into his distinctive, mature style, making these elements his own and at the same time, turned completely against the quotation of folk melodies:

Every composer has a claim to the spirit of folk song; but he has no claim to the work of another who creates in the spirit of folk song. Every folk song, after all, has been composed by someone. The fact that the composer is not named does not give anyone the right to appropriate it.⁴⁸

After *Jenůfa*, Janáček's voice as a composer was essentially established, and yet it would be a number of years before he reached his most creative period.

Janáček composed relatively little until remarkably late in life. If he were known only by his accomplishments up to his sixtieth year, he would merely be a little-known folklorist from Moravia. But the long-awaited Prague premier of *Jenůfa* in 1916 brought him to international attention, and Janáček, at age sixty-two, had a tremendous creative surge.⁴⁹ He completed five operas and a number of chamber works, including his two string quartets in his last twelve years of life. This late burst of activity has been explained as the result of his country's newfound independence (in 1918), the success of his opera, and also his love for Kamila Stösslová, a married woman thirty-eight years younger.

Kamila Stösslová and the *Second String Quartet*

Stösslová was the probable inspiration for a number of Janáček's works. The *Second String Quartet* is a definite case. Janáček wrote Stösslová over six hundred letters,⁵⁰ and in one of them he wrote:

I have begun to write something beautiful. Our life will be contained in it. I shall call it love letters. I think it will sound marvelous. How many treasured experiences we have had together! Like little flames, these will

⁴⁸ Leoš Janáček, quoted without reference in Hollander, 58-59.

⁴⁹ Tyrrell, 477-78.

⁵⁰ Horsbrugh, 234.

light up in my soul and become the most beautiful melodies. Imagine it!⁵¹

And in another letter he wrote:

It is the first of my compositions whose notes are burning with all the dearness that we have experienced together. Behind every note it is you who are standing, living, violent, full of love.⁵²

He went as far as describing the feelings that he wished to express in each of the movements.⁵³ However, he decided to change the original subtitle, “love letters,” to “intimate letters” because he did not want to “deliver [his] feelings to the tender mercies of fools.” (Perhaps for the name only, Janáček actually planned at first to use the viola d’amore in place of the viola.) Janáček wrote the *Second String Quartet*, his last composition, at age seventy-two and in just twenty-two days.

Folk Song Arrangements

Instrumental in freeing Janáček from aesthetic formalism were his folk song arrangements for piano. In writing them he had to work intimately with the songs’ irregular phrases and non-periodic construction and had to think about how to maintain their uniqueness. It was Janáček’s intention to preserve the songs’ integrity and to avoid imposing a character foreign to them. Thus his accompaniments were often sparse and unpretentious. His guiding principle was to re-create the spirit of the folk music without, however, mimicking folk bands “verbatim,”⁵⁴ Perhaps the best term for his settings is “stylizations.” Although many features reminiscent of folk instrumental

⁵¹ Quoted in Hollander, 84.

⁵² Janáček is quoted in Rudolf Pečman’s concert notes in *Festival Leos Janáček et Musica Europaea. Brno, 1968*, ed. Rudolf Pečman (Brno: Brno International Music Festival, 1968), 113.

⁵³ Vogel, 364-66 provides many details concerning the *Second String Quartet*’s inspiration and creation.

⁵⁴ Horsbrugh, 50.

techniques appear, his accompaniments differ from folk practice in significant ways. For instance, the chromatic lines that occasionally appear in his accompaniments are contrary to folk practice. It is also peculiar that he hardly ever wrote interludes or conclusions, despite their presence in peasant performances. Janáček's accompaniments provide us with an important link, ^{however} allowing us to trace how Janáček took Moravian folk ideas first into his stylized settings and then into his own compositional style as it appears in the *Second String Quartet*.

We have seen that Janáček's education, while taking him away from the folk music of his native Hukvaldy, also gave him a nostalgic and romanticized view of the music of Moravian peasants. The nationalistic sentiments that Janáček acquired in Brno also gave him a particular affinity for folk music, and thus it is not surprising that folk music became instrumental in his own musical transformation. However, it was some time before he was able to assimilate folk elements into his own style, rather than borrowing folk tunes, as he did at first. We will find that elements of Moravian folk music appear in Janáček's music in some remarkable ways. The following chapters examine Janáček's *Second String Quartet* in order to compare its rhythms, motives, accompaniments, cadences, and use of modes with these same musical elements in Moravian folk music.

CHAPTER II

RHYTHM AND PHRASES OF MORAVIAN FOLK MUSIC IN THE *SECOND STRING QUARTET*

Rhythm, by itself, sets Moravian songs apart from the folk songs that are found in the other provinces of Czechoslovakia. Marking many of these folk songs is a rhapsodic quality that is due in part to the variety of the rhythms and also to the break down of the meter in the last measures of their phrases. Often the last notes of a phrase are sustained regardless of any apparent meter. Referring to these notes Janáček writes:

There are certain places in the rhythms of folk songs whose length is variable. They have flexible tones. . .

A folk song does not have rhythmic rigidity.

It only acquires it with notation, which is the work of collectors.⁵⁵

Although about half of the songs have fairly regular phrase structures,⁵⁶ other songs have varying phrase lengths in accord with the text of the songs.

⁵⁵ Leoš Janáček, "Rytmika (scasování) v lidové písni," in *O Lidové Písni a Lidové Hudbě: Dokumenty a Studie*, ed. Jiří Vysloužil (Prague: Státní nekladatelství krásné literatury hudby a umění, 1955), 383, quoted in Zdenek Denny Skoumal, "Structure in the Late Instrumental Music of Leoš Janáček" (Ph. D. diss., City University New York, 1992), 104-105. Janáček had his own unique style of writing. It is terse and is often divided up into paragraphs consisting of a few sentences each, or even just one sentence as in this quotation.

⁵⁶ Adelheid Geck, *Das Volksliedmaterial Leoš Janáčeks: Analysen der Strukturen unter Einbeziehung von Janáčeks Randbemerkungen und Volksliedstudien*, Forschungsbeiträge zur Musikwissenschaft, vol. 26 (Regensburg: Gustav Bosse Verlag, 1975), 42-43.

Janáček felt that the asymmetrical phrases and rhapsodic quality of his native music were greatly influenced by patterns of speech.⁵⁷ He linked the rhythms of folk songs to the metrically free rhythms found in “speech melodies,” which he saw as their source. The peculiar rhythms of his native songs, he claimed, were *due to* the natural cadence of speech.⁵⁸

The proof that songs originated from words lies in the special character of their rhythm. There is no possibility of dividing them into bar lines. The rhythm of folk songs, unbelievably rich in variety, can be put into order only by the words.⁵⁹

Actually, many of the songs that he notated are given meters and bar lines, and lengthened notes at the ends of phrases are simply notated with bar lines. The diversity of rhythmic patterns such as triplets, syncopations, and “Slovak” rhythms, however, allow the melody a measure of freedom from the confines of the meter.⁶⁰ In fact, they often “fight” against it (as with constant triplets across the duple meter established by the accompanying instruments, as we shall see). This rhythmic vitality is reflected in

⁵⁷ Pradhak Pradipasen, “A Study of Leoš Janáček’s Compositional Style Through an Analysis of Selected Orchestral Music” (Ph. D. diss., Teachers’ College, Columbia University, 1986), 78-79.

⁵⁸ Jaroslav Vogel, *Leoš Janáček: A Biography*, revised and ed. Karel Janovický, trans. Geraldine Thomsen-Muchová (New York: W.W. Norton, 1981), 113; Geck, 133.

⁵⁹ Leoš Janáček, “O hudební stránce národních písní moravských,” in *O Lidové Písni a Lidové Hudbě: Dokumenty a Studie*, ed. Jiří Vysloužil (Prague: Statní nekladatelství krásné literatury hudby a umění, 1955), 322, quoted in Bohumír Štědroň, *Leoš Janáček: Letters and Reminiscences*, trans. Geraldine Thomsen (Prague: Artia, 1955), 70.

⁶⁰ For Janáček to say that the songs cannot be placed “into bar lines” is somewhat of an overstatement, for although the ends of phrases often do not fit the meter, there is still metric organization for most of the phrase.

Nearly every theme in the *Second String Quartet* can be shown to consist of rhythmic motives because Janáček often composes very short melodic ideas which he repeats and develops. While the intervals and harmonic context is always changing, usually the rhythm is easily recognizable. For instance, the melody's rhythm is simply repeated over a number of harmonic changes in Ex. 2.

Example 2. A rhythmic motive in mm. 205-216 of the fourth movement of the *Second String Quartet*.

As in many Moravian folk songs, the rhythmic idea in Ex. 2 is very short. Janáček uses a single, short rhythmic motive to construct the melody of extensive passages of the *Second String Quartet's* third movement. Janáček uses just one rhythmic motive (Ex. 3

a.) for the first twenty-seven measures of the movement, and another rhythmic motive (Ex. 3 b.) is used for forty-six measures beginning in m. 29.

Example 3 Rhythmic motives that are used throughout long passages of music in the third movement. a. shows in mm. 1-3, and b. is mm. 29-33.

Moderato $\text{♩} = 72$

a.

b.

Note that the first motive (a quarter note followed by an eighth note) is carried through into the accompaniment of the second passage (see Ex. 3 b., m. 28). Janáček and folk musicians both use rhythmic motives like cookie-cutters. They stamp their music with a rhythmic motive and fill it with pitches (the decorative “sprinkles” on the cookie). Despite the brevity of most folk songs, phrases are often constructed out of reworked, motivically related material, and Janáček, too, builds the *Second String Quartet* upon small amounts of motivic material.⁶⁶

⁶⁶ Skoumal, 30-31; Pradipasen, 78. These authors have stated that Moravian folk songs consist of many repetitions and sequences, and have also noted Janáček’s paucity of musical materials.

Common Rhythmic Patterns from Moravian Folk Music

Janáček noted that “falling” rhythms are typical of Moravian music, and he wrote about it in several of his studies.⁶⁷ Geck discovered that 634 of the 1038 songs (61%) that Janáček transcribed or commented on use this kind of rhythm.⁶⁸ Falling rhythms are distinguished by increasing note values as the music progresses. A rhythm might include as few as two eighth notes followed by a quarter note, but it can involve many more notes as well. The first three measures of Ex. 4 contain a falling rhythm.

Example 4. “Falling” rhythm in a folk song.

z Kopřivnice

Uo di sy-mek po svě-tě, Uo di sy-mek po svě-tě,
kle-da so-bě děb-če-tě, kle-da so-bě děb-če-tě.

The last three measures of this example are made out of the same pattern. Starting with the eighth notes in m. 8, the notes increase in value until the song ends with two half notes. Furthermore, falling rhythms are evident throughout the song in the rhythmic motive consisting of two eighth notes followed by two quarter notes. As in this instance, faster moving notes often come on the strong beats in Moravian folk songs. Jaroslav Vogel refers to this in his biography when he writes that folk rhythms “avoid” the strong beats by quickly moving off of them.⁶⁹

⁶⁷ Geck offers the following references in Geck, 136 as support for this statement: *O Lidové Písni*, 21, 27, 422, and 426.

⁶⁸ Geck, 136-7.

⁶⁹ Vogel, 114.

Falling rhythm is an essential component of the second theme from the second movement of Janáček's *Second String Quartet* (see Ex. 5).

Example 5. Falling rhythm in movement two, mm. 125-129.



In each measure, two sixteenth notes are followed by four eighth notes. (This passage is an example of the use of a rhythmic motive as well.) Also note the small number of materials from which this terse theme is constructed. Movement three, mm. 1-9 demonstrate, in larger scale, the principle that we have seen in the falling rhythms (see Ex. 64 in Chapter VI); for the rhythmic activity in the melody subsides until it comes to a halt on m. 8.

Another rhythm also occurs frequently in Moravian-Slovak music: a rhythmic pattern succeeded by its reverse.⁷⁰ Looking at Ex. 6, it is plain why this sort of rhythm is called a “mirror rhythm.”

Example 6. Three examples of mirror rhythms extracted from folk songs.



⁷⁰ Geck, 140-142.

Although most mirror rhythms are contained within a measure or two, they can at times stretch across many measures. The “mirror” can be anywhere-- somewhere within a measure or on a barline. In Janáček’s main theme from the fourth movement, the “mirror” is centered on the bar line between mm. 2 and 3. Four eighth notes followed by a quarter note form the first half of the mirror rhythm, and this pattern is immediately mirrored starting with the quarter note in m. 3 (see Ex. 7). (The last two eighth notes in the melody are not part of the pattern.)

Example 7. A “mirror” rhythm in the fourth movement, mm. 1-4.

The musical score for Example 7 is in 2/4 time, marked Allegro with a tempo of quarter note = 112. It consists of four measures. The melody in the first staff shows a sequence of notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The rhythm is mirrored across the bar line between measures 2 and 3. Dynamics include forte (f) and fortissimo (ff). The bass line in the fourth staff consists of quarter notes.

The symmetry of the pitches in this melody reinforces another easily perceptible way of viewing the rhythm in this example. If we disregard the B-flat neighboring tone for a moment, there are essentially three beats of A-flat starting with the second beat of m. 2. The four eighth notes ascending to the A-flat use the same basic pitches (E-flat and G-flat) as are found in reverse order in the four eighth notes of m. 4. Thus an additional “mirror” is centered within the first beat of m. 3.

Triplets are also common in Moravian folk music and in the *Second String Quartet*.⁷¹ Janáček noted that peasants would sometimes sing in constant triplets which created cross rhythms with the accompanying parts. When the triplet rhythm consistently asserted the melody’s freedom from the metric organization established by the accompaniment, he would notate the song, say, in 2/4 time and write the whole

⁷¹ Ibid., 139-140.

melody in triplets (see Ex. 8 a.). It seems that folk musicians would sing the same song differently according to whether accompaniment was provided or not.⁷² If accompaniment was there to provide a regular pulse, the singer would use rhythms that would play off the beat instead of accenting it further.

Example 8. Triplets that span the duple measures of two folk songs (a. and b.) and the opening theme of the quartet, mm. 1-8 (c.).

a.

b.

c.

Andante M. M. ♩ = 84

Leoš Janáček
1854-1928

⁷² In fact, songs were so easily varied that Janáček wrote that songs were sung differently, depending on the occasion. Out in the open peasants would sing rhapsodically and with a great deal of rhythmic freedom. The same song, when sung inside, would take on a much more defined rhythm and a stricter meter. See Skoumal, 32,125; and Ian Horsburgh, *Leoš Janáček: The Field That Prospered* (New York: Scribners, 1982), 50.

Although Janáček found the peasant singers' ability to sing streams of triplets against the duple meter quite remarkable, triplet rhythms do not usually dominate the melody, and they often appear with a variety of other rhythms in the melody. A syncopation and a dotted rhythm, for instance, appear in mm. 5 and 6 in Ex. 8 b. Sometimes a triplet is internally complicated with further subdivisions (see m. 10 in Ex. 8 b.).

Janáček's use of triplets in the opening theme of the string quartet lends it a rhapsodic quality (see Ex. 8 c.). The rests are used to avoid the strong beats, and subdivision of the triplet in m. 4 adds to the rhythmic complexity.

In a manner similar to the cross rhythms that caught Janáček's attention in folk music, the triplets in Ex. 9 are set in contrast to the continuous eighth notes in the viola part. They call attention not only to the melodic lines in the violins but to the important motive that dominates this section and much of the first movement.

Example 9. Triplets against eighth notes in the accompaniment in mm. 92-95 from the first movement.

The musical score for Example 9 consists of two staves. The upper staff is for Violin I and the lower staff is for Viola. The music is in 3/8 time, marked 'Più mosso M.M. ♩ = 88'. The key signature has one sharp (F#). The score shows measures 92, 93, 94, and 95. In measures 92 and 94, the violin part features triplets of eighth notes, while the viola part has a steady eighth-note accompaniment. In measures 93 and 95, the violin part has eighth notes, and the viola part continues with eighth notes. The notation includes various rhythmic markings such as '3' for triplets and '8' for eighth notes.

Rhythm in the "Heroic" Ballads

One of Janáček's most prominent themes, however, does not contain the rhythmic energy or any of the rhythmic patterns that we have seen in the folk music thus far. The quiet and yet emotionally charged second theme of the first movement (see Ex. 10 c. on p. 30) enters *sul ponticello* after the robust opening theme. It uses mostly quarter notes

and is played at a pianissimo dynamic by the viola with no accompaniment. Its great contrast with the first theme makes it stand out each time it interrupts and punctuates the development of the opening theme of movement one. The second theme also appears in other settings in the first and second movements and is hinted at in the fourth.

This important theme, although different from the majority of folk music, resembles a certain kind of folk song that greatly interested Janáček.⁷³ From his many words on this group of songs, we can see that he had a particular affinity for folk ballads. Their significance is further evidenced by the fact that he composed piano settings for a number of them. One specific group of ballads, the “heroic” ballads, shares the same rhythmic characteristics with the *sul ponticello* solo. Janáček describes their distinctive qualities as follows:

This style is strong and expressive. The feeling of the listener is constantly held taut through rich, incessant changes and new forms. Our observations are not made easier or more pleasant by rhythmically or melodically similar groups.... The feeling is serious and heroic. It is not easy to take down the songs; it is necessary to concentrate deeply; with each note grows another continuing thought which is only broken by a few long-held notes. . . .

The rhythm is grave with various long and changing meters which reveal a wonderful creative power. The tension grows with each moment without granting pauses for breath. Always a new wave of notes which take us completely under their power.⁷⁴

If we were to examine the ballads as a whole, the quotation above would prove inaccurate for many of them, but it does correspond with the ballads next to which Janáček wrote “heroic” in the margins of his books. Janáček’s description is more

⁷³ Janáček repeatedly wrote that the ballads were his favorite genre of folk song, Geck., 34.

⁷⁴ Ibid., 180-181; originally from Leoš Janáček, “O Nasí Lidové Písni,” in *O Lidové Písni*, 141.


accurately suited to the specific subgroup of this genre that he calls “heroic.”⁷⁵


These particular ballads were performed at slow tempos, judging from Janáček’s comment about the “grave” rhythm, and there is none of the sprightly rhythms that are often found in Moravian-Slovak music. Short, playful, and repetitive melodic and rhythmic ideas are eschewed in favor of more varied and expressive melodic lines. Neither are the rhythmic cells which are so common to Moravian music in evidence here, a trait that, according to Janáček, made the task of notating the songs difficult. Many of the “heroic” ballads give little metric feeling and are rhapsodic in character (some are notated without any metric signature). Generally, the notes of a song are notated with a narrow range of note values. Songs may even be written solely in quarter notes with the only variation being grace notes and fermatas at the ends of phrases. Interest is focused in on the subtleties of the melodic line, not on rhythmic intricacies.


A certain motive frequently circumscribes the final note of a phrase and breaks the line of quarter notes in the “heroic” folk examples that Janáček gives. The cadence is approached starting from above with a leap of a fourth or a third, and the final note is approached by step in the opposite direction (see Ex. 10). In this way the notes “wrap around” the goal of a phrase and often are inflected toward it. This pattern is sometimes notated in specific note values, but grace notes are also used.

⁷⁵ Janáček uses “heroic feeling” as a designation in “Národní písně moravské” in *O Lidové Písni*, 132-38, and he uses “heroic” in his notes in the margins, according to Geck., 181-82.

Example 10. Two “heroic” ballads (a. and b.) and the second theme from the first movement, mm. 9-14 (c).

a. 

b. 

c. 

The two ballads in Ex. 10 are representative of many of the qualities that have just been noted. Janáček used both of these as examples of “heroic” ballads in his treatise “Folk Songs of Moravia.”⁷⁶ The phrases of the song in Ex. 10 a. are chained one behind the other with very few rhythmic distinctions. Janáček probably refers to this kind of phrasing when he says that “[t]he tension grows with each moment without granting pauses for breath.” The phrases in Ex. 10 a. move in quarter notes until the last few notes, which have tenutos marked above them in mm. 4 and 8. Grace notes also appear in the motive that appears at the cadences.

The same motive occurs in Ex. 10 b., but this time no grace notes are used. The motive is important for the character of this melody as a whole, and it so impressed Janáček that he wrote that this ballad possesses especially “rich motives.”⁷⁷ It is therefore not surprising that Janáček makes prominent use of this motive in his *Second String Quartet*. The long-held notes at the ends of phrases, the only half notes in the

⁷⁶ Leoš Janáček, “Národní písně moravské,” in *O Lidové Písni*, 133, referenced in Geck, 181-82.

⁷⁷ Leoš Janáček’s note in the margin next to the song in *Národní Písne Moravské v Nove Nashírané*, quoted in Geck, 181.

song, are given fermatas. Otherwise, it is almost homo-rhythmic. The phrases alternate between six and seven quarter notes in length. These asymmetrical phrases do not allow for a single, consistent meter designation for the song.

Compare these two ballads with the *sul ponticello* second theme (see Ex. 10 c.). After the rhythmic activity of the first theme, the quiet, unaccompanied viola solo is mainly in quarter notes. The cadential motive is found in the eighth notes at the end of each of the two phrases which make up this theme (mm. 11 and 14). The phrases include a measure in triple meter, which makes it ambiguous metrically. Although the theme is definitely made of two phrases, the melody blurs the dividing line between the two. The tied note, G, is both the end of the first and the beginning of the second phrase (see mm. 11-12). The listener initially hears it as the long, final note of the first phrase, but as the music continues, it becomes obvious that the second phrase has begun-- especially since the second phrase begins in exactly the same way as the first phrase. In this way, the second theme is reminiscent of the ballads' feeling of continuous unfolding "without granting pauses for breath."

Notation and Long-held Notes

The metric freedom in Moravian-Slovak music is not created by the use of odd meters, unlike eastern folk traditions that involve five or seven-beat measures; nor is it characterized by changes of meter, although the meter does change in a few songs.⁷⁸ Some dance music, however, does switch meters. When odd meters occur, they are usually the result of a tendency for the meter to be suspended at the ends of phrases. Long, sustained notes often come toward the end of a phrase, particularly as the very last note, and are held irrespective of the meter. This is where most of the metric freedom in Moravian music is found. Janáček tried to capture all the intricacies of the rhythms

⁷⁸ It is seldom that a song changes meters, writes Geck, since only 83 songs in her study use two or more meters; see Geck, 123-124, 127.

and the specific note values in his notation, and in order to accommodate these longer notes, he tried various methods of notation.

Although we have encountered one example, Ex. 10 b., which has no meter signature, only seventy-three songs in Geck's study have no meter sign.⁷⁹ In that example, the complete bar line or else a tick mark across the highest line of the staff are meant to delineate the phrases, not the meter. The steady motion of the notes, however, is still interrupted at the ends of phrases by fermatas. The other example of a "heroic" song, Ex 10 a. was in common time and had fermatas on the penultimate notes of the phrases, which is not as common as the appearance of fermatas on the very last note of a phrase. The "heroic" ballads are not typical examples of Moravian-Slovak folk music; the majority of the ballads and the other genres of folk song are given meter signatures, and fermatas are commonly used to indicate a lengthened note at the end (see Ex. 11).

Example 11. Two folk songs with fermatas at the ends of phrases.

a.

Fra-šťa-cký ryb-ní bar hod-nu on ce-zu má, ja Bože roz-bože
pro ko-ko je cho-vá, ja Bože roz-bože pro koho je cho-va?

b.

Stojí janko pod c-konkem, věro uprim. ním sč zntkem,
o-že-ur-ně milen-ko, má-je ošni sr dón. ko

⁷⁹ Ibid., 123-24.

Fermatas were not appropriate, according to Janáček, because the notes were not held out arbitrarily but were consistently sustained for the same amount of time for each verse.⁸⁰ Janáček therefore decided late in life that it was best to notate the folk songs with precise note values and to accommodate the irregularities with meter changes.⁸¹ Thus the ends of phrases that are notated in this manner frequently have an irregular bar like a 6/8 measure in an otherwise 4/8 metric context just as we see in Ex. 12 a..

Example 12. Janáček's use of changing meters in a folk song (a.) and in the second theme in mm. 9-14 of the first movement (b.).

a. *Co se sta-fo tej-to no-ci, co se sta - fo tej-to no - ci*

b. *v tomto našem horním kon - - ci.*

sul ponticello
pp

The basic meter in Ex. 12 a. is 4/8. The last notes of mm. 4 and 6 and the E in the penultimate measure, which are in 6/8, would probably have been the notes that received fermatas.

Janáček uses the same method of notation for the *sul ponticello* solo (see Ex. 12 b.). The ends of the two phrases in this theme (see mm. 11 and 14) correspond to the last two measures of the folk song. Just as in Ex. 12 a., the penultimate note (D) is lengthened and is separated from the final note by two decorative pitches. The triple metered bar extends each phrase in order to accommodate the lengthened notes.

Janáček also uses irregular notation in Ex. 13, where he adds a beat toward the end of the first phrase. The extra beat is in m. 3., the third beat. In order to accommodate this, he simply shifts the whole passage back by a

⁸⁰ Leoš Janáček, "Brezovská píseň," in *O Lidové Písni*, 212, in Geck, 125.

⁸¹ Geck, 125-26.

beat.⁸² The movement therefore misleadingly appears as if it begins with two pick-up notes.

Example 13. A lengthened phrase in the third movement, mm. 1-9.

Notice how the sforzando (in m. 1) and the crescendos and decrescendos consistently match the metric feeling that is conveyed by the music. The addition of a beat in this passage is analogous to the addition of a beat in m. 6 of the folk song in Ex. 12 a.. It is also interesting that the phrase that follows this one, like many folk songs, is extended to the length of five measures since the last note of the phrase is held for two measures.

⁸² Kaderavek also notes this in Milan Robert Kaderavek, "Stylistic Aspects of the late Chamber Music of Leos Janáček: An Analytic Study" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1970), 95.

The Principle of Long-held Notes Used to Articulate Form

On a larger scale, Janáček notes that the lengthened note values sometimes cause the last phrase of an otherwise symmetrical folk song to last longer than the rest of the phrases.⁸³ Janáček's string quartet shows the effect of this kind of phrase as well. The lengthening of specific notes is less common in the *Second String Quartet* than the addition of another measure to a phrase, which is really an adaption of the same principle to a slightly higher structural level. The effect is still that the phrase is lengthened at the end, but now it serves as a formal delineation. It helps prepare for a new section, which is often usually made of a contrasting mood, texture, motive, and/or theme.

For instance the section in Ex. 14 begins with four bar phrases, but the last phrase is extended to five measures, leading into a section of an entirely new character. The five-bar phrase in mm. 128-132 ends on an augmented sixth chord which resolves to the D-flat 6/4 chord in m. 133. The new section returns to the first movement's second theme in, however, an entirely new setting.

Example 14. A five bar phrase in mm. 120-135 leads to a new section of the first movement.

Meno mosso M. M. $\text{♩} = 72$

120 *dolce*

125

The musical score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is 'Meno mosso' and the metronome marking is 'M. M. ♩ = 72'. The score begins at measure 120 with a 'dolce' marking and a piano (*p*) dynamic. The first four measures (120-123) are grouped with a bracket and a '3' above it, indicating a triplet. The fifth measure (124) is a five-measure phrase that ends with an augmented sixth chord. The sixth measure (125) begins a new section with a '3' above it, indicating a triplet. The score continues for several more measures, ending with a mezzo-forte (*mf*) dynamic.

(continued)

⁸³ Geck, 30.

(Ex. 14, continued)

The image displays two systems of musical notation. The first system consists of four staves: a vocal line (soprano), a piano line, a double bass line, and a cello/bass line. The vocal line features a melodic phrase starting with a fermata over a half note, followed by a series of eighth notes. The piano line provides harmonic support with chords and moving lines. The double bass and cello/bass lines play a steady eighth-note accompaniment. The second system is marked 'Allegro' and begins at measure 184. It features a similar four-staff arrangement. The tempo change is indicated by a double bar line and the word 'Allegro' above the staff. The music continues with similar phrasing and accompaniment, ending at measure 195. Various performance markings such as 'arco', 'pp', and 'V' are present throughout the score.

He uses the same principle in Ex. 15. Again, a series of four-bar phrases is followed by a five-bar phrase. This phrase begins at a higher pitch level in m. 16 and is extended by one measure, m. 20. Note that the pitch level is raised again in m. 20, but instead of starting a new phrase, it is succeeded by an entirely new section. Four bar phrasing is resumed in the Allegro section (starting in m. 21).

Example 15. A five-bar phrase transitions to a new section in movement three, mm. 12-25.

Musical score for measures 12-15. The score is written for four staves: two treble clefs and two bass clefs. Measure 12 is marked with a first ending bracket [1]. Measure 15 is marked with the number 15. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The key signature has one sharp (F#).

Musical score for measures 16-19. The score continues from the previous system. Measures 16 and 17 are marked with *espr.* and *cresc.*. Measures 18 and 19 also feature *cresc.* markings. The music shows a continuation of the melodic and rhythmic patterns, with some chromatic movement in the lower staves.

Musical score for measures 20-24. Measure 20 is marked with the number 20. A second ending bracket [2] is present, with the tempo marking *Allegro* and the tempo number *J. = 138* (quarter note = 44). The score includes dynamic markings such as *p*, *mf*, and *f*. The music features a more active melodic line in the upper staves and a steady accompaniment in the lower staves.

Musical score for measures 25-26. Measure 25 is marked with the number 25. The score shows a continuation of the musical material, with a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The key signature remains one sharp (F#).

Janáček's use of five-bar phrases has a parallel in folk dances as well as folk songs. While dances usually use symmetrical phase construction, an extra measure may be added at the conclusion of the dance. This creates the five-bar phrase at the end of the folk dance in Ex. 16. The repeat makes this last phrase play a greater role in the dance song than it would otherwise. Many five-bar phrases in Moravian-Slovak music, as in this instance, can be broken down into two parts: a two-bar and a three-bar group.⁸⁴ Janáček was interested in this kind of phrase and wrote "5 : 5" in the margins of his books where he saw it in folk songs; so, he obviously saw these as five-bar phrases as well.⁸⁵

Example 16. A five-bar phrase at the end of a folk dance.

I parte
Moderato ♩ = 98

Si - vá ho - lu - běn - ko, kdes by - la? Si - vá ho - lu - běn - ko, kdes by - la?

II parte

5 Že jsi svo - je po - pe - la - vé pe - ři, že jsi svo - je po - pe - la - vé pe - ři ztra - ti - la?

Janáček also uses irregular phrase lengths as the norm within some of the sections of the *Second String Quartet*. He used them frequently enough in his works that

⁸⁴ Ibid., 29.

⁸⁵ Ibid.

Kaderavek wrote that Janáček has a “penchant” for phrases of irregular lengths.⁸⁶ The folk precedent for this is great since nearly half (47%) of the folk songs in Geck’s study, despite their shortness, contain asymmetrical phrases.⁸⁷ Janáček uses asymmetrical phrases both in stable and in developmental sections of the quartet. The section from mm. 52-92 from the first movement, where Janáček is developing the opening theme, includes phrases ranging from four to seven measures in length. Janáček showed particular interest in five-bar phrases in folk songs,⁸⁸ and they occur frequently in his quartet. The second theme from the third movement is made of five-bar phrases that can be broken down into components of two and a three measures in length (see Ex. 17).

Example 17. Five-bar phrases (3+2) in mm. 29-48 of the third movement.

The musical score for Example 17 is presented in two systems. The first system covers measures 29 to 80. The piano part (bottom staves) features a series of triplets, with dynamics ranging from *mf* to *f*. A *rubato* marking is placed above the piano part in the first measure. The violin part (top staves) consists of five-bar phrases, with dynamics of *mf* and *f*. The score is marked *Adagio* with a tempo of quarter note = 52. The second system continues the music from measure 80.

(continued)

⁸⁶ Kaderavek, 48.

⁸⁷ Geck, 28. Of these asymmetrical songs 13% were “half-symmetrical,” that is, each phrase had a counterpart of the same length even though phrase lengths varies within the song.

⁸⁸ *Ibid.*, 43.

(Ex. 17, continued)

Musical score for measures 85-90. The score is in 3/4 time and features a key signature of one flat. It consists of four staves: two for the upper strings (Violins I and II) and two for the lower strings (Violas and Cellos/Double Basses). The upper strings play a melodic line with slurs and accents, while the lower strings provide a rhythmic accompaniment with triplets. The dynamic marking *mf* is present, and the instruction *espress.* is written above the lower strings.

Musical score for measures 40-45. The score is in 3/4 time and features a key signature of one flat. It consists of four staves: two for the upper strings (Violins I and II) and two for the lower strings (Violas and Cellos/Double Basses). The upper strings play a melodic line with slurs and accents, while the lower strings provide a rhythmic accompaniment with triplets. The dynamic marking *ff* is present, and the instruction *appassionato* is written above the upper strings.

Musical score for measures 45-50. The score is in 3/4 time and features a key signature of one flat. It consists of four staves: two for the upper strings (Violins I and II) and two for the lower strings (Violas and Cellos/Double Basses). The upper strings play a melodic line with slurs and accents, while the lower strings provide a rhythmic accompaniment with triplets. The dynamic marking *ff* is present.

In addition, the second theme from the second movement (see Ex. 5) and a variation of the main theme in movement four (mm. 172-181) are good examples of Janáček's use of five-bar phrases.

Conclusions

In this chapter we examined a number of temporal qualities which are common to both Moravian folk music and the *Second String Quartet*. First of all we examined several distinctive Moravian rhythms which set these folk songs apart from Bohemian folk music to the west. A number of these rhythms—"falling" rhythms, "mirror"

rhythms, and triplets—are evident in the quartet. These rhythms, particularly the triplets, give Janáček’s melodies and the folk tunes a rhapsodic quality and, at other times, independence from the accompaniment. Janáček noted how the singers could maintain triplets above eighth notes in the accompaniment, and his melodies likewise create cross rhythms with the rhythms in the other instruments’ parts.

At a higher structural level, there are also many parallels between the kinds of phrases in the *Second String Quartet* and those in Moravian folk music. The poetry of the folk songs inspires the varying lengths which are found in many of them. Regular phrase construction plays a negligible role in Janáček’s music as well. He seems to have liked odd phrase lengths—five bar phrases, and particularly, five-bar phrases right before a new section begins. He often stretches the phrase out to this length at the dividing points between sections in a manner analogous to the folk practice of holding out notes at ends of phrases. Often a held note in Janáček’s melody corresponds with the last bar of a five-bar transitioning phrase, and thus follows the folk practice exactly.

The next chapter deals with motives, but we have already encountered some important motivic traits of the folk music and the *Second String Quartet* in this chapter. The “heroic” ballads, a favorite of Janáček, and the *Second String Quartet*’s important second theme have in common their metric ambiguity, slow tempo, expressiveness, and a particular cadential motive. Janáček felt that these ballads were rich in melodic motives, and it is no surprise that this motive (consisting of a leap of a fourth or a third followed by a step in the opposite direction) shows up elsewhere in the quartet. Rhythmic motives, which can dominate a song, are another common feature of Moravian folk music, and Janáček used this approach in the quartet as well.

CHAPTER III

MOTIVES

The influence of folk motives on Janáček's style is more subtle than in the music of his compatriots, Dvořák and Smetana, because he did not borrow folk melodies directly, nor did he concentrate on particular melodic motives in his studies of folk music.⁸⁹ Although borrowing a folk melody was plagiarism in his eyes, he felt entitled to write in the same *spirit* as "our music," as he often referred to Moravian folk music. We will find that some of this "spirit" might have been captured by some characteristic folk motives that appear in the *Second String Quartet*.

Janáček was not as interested in specific motives as he was in the principles behind their creation. As previously mentioned, from his studies of folk song, Janáček came to believe that the distinctive character of Moravian-Slovak folk music grows especially from speech motives. He was captivated by the expressive power that he felt these speech motives possessed. He wrote:

[Folk composers] catch the right tone of a child's laughter, of his sobs. . . . They know the melody of lovers' whisper [sic], a worried or ringing voice, a stinging word, as well as one that heals.⁹⁰

⁸⁹Geck points out that Janáček concentrated his ethnographic studies "on form, on tonality, on rhythm, and on the speech melodies of Moravian-Slovak folk songs" in Adelheid Geck, *Das Volksliedmaterial Leoš Janáčeks: Analysen der Strukturen unter Einbeziehung von Janáčeks Randbemerkungen und Volksliedstudien*, Forschungsbeiträge zur Musikwissenschaft, vol. 26 (Regensburg: Gustav Bosse Verlag, 1975), 66.

⁹⁰Leoš Janáček, "Objectivní hodnota hudebního díla," an unpublished manuscript written sometime before 1916, reprinted in *Opus Musicum* 5-6 (1974): 217, quoted in Skoumal, 1.

This vital inspiration was the key to the folk composers' art, and Janáček believed that he had joined their ranks by discovering it. This view of composition fundamentally changed Janáček's own compositional methods, freeing him from the fetters of his early formalism.

His letters to Kamila Stösslová leave no doubt as to the strong emotional inspiration behind the musical motives in the *Second String Quartet*. He expressly states that the quartet represents his "impression when I saw you [Stösslová] for the first time."⁹¹ Virtually all the melodic material of the movement, even the contrasting second theme, is derived from this first theme.⁹² The quiet *sul ponticello* solo for the viola which directly follows the first theme, represents his anxiety and worry that she might not respond favorably to his affections.⁹³

Speech Motives and the Treatment of Motives in Folk Songs

Janáček's concept of speech motives made its first appearance in his preface to *Folk Songs of Moravia Newly Collected*. The main point of this lengthy discussion of Moravian folk music is that every folk song has originally "grown from the cadence speech."⁹⁴ For him, speech melodies explained the folk songs' rhythms, melodic shapes, phrasing, degree inflection--everything. Janáček made it part of his own compositional

⁹¹ Leoš Janáček, from a letter to Kamila Stösslova dated February 1, quoted in Jaroslav Vogel, *Leoš Janáček: A Biography*, revised and ed. Karel Janovický, trans. Geraldine Thomsen-Muchová (New York: W.W. Norton, 1981), 365.

⁹² Robert Kaderavek, "Stylistic Aspects of the Late Chamber Music of Leoš Janáček: An Analytic Study" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1970), 67. Kaderavek also notes that most of the first movement's materials are presented in the opening passage.

⁹³ Vogel, 366.

⁹⁴ Leoš Janáček, "O Hudební Stránce Národních Písní Moravských," *O Lidové Písni a Lidové Hudbě: Dokumenty a Studie*, ed. Jiří Vysloužil (Prague: Statní nekladatelství krásné literatury hudby a umění, 1955), page unknown, quoted in Vogel, 113 and Ian Horsbrugh, *Leoš Janáček: The Field That Prospered* (New York: Scribners, 1982), 50.

practice. The reason he could write instrumental music, which of course has no text, is that ideas could be “shored up in a motive” even if the words were absent.⁹⁵ Janáček therefore had an extra-musical idea, a program, as the inspiration behind almost everything he composed.

Even though Janáček felt his “speech motives” were derived from folk practice, it would be nearly impossible to find examples that would conclusively show how this complex concept is at work in both the folk music and the *Second String Quartet*. However, since Janáček’s ideas about motives obviously center on folk practice, we can still ask the question: How do the folk songs treat motives and did these methods impact his music? First of all, we discovered in the last chapter that whole folk songs can be made out of just one rhythmic pattern repeated over and over. This is an important observation for this chapter as well. Beyond the use of rhythmic motives, however, there are songs that develop out of a single *melodic*, and not simply a rhythmic, motive. Janáček seemed to refer to this when he wrote:

Dr. O. Hostinsky agreed [with me] that a whole song can grow (and often does) out of one main motif. This motif is inspired by a special and strong emotion. It grows from the depth of soul unreachable by other people.

This motif is also related to the melody of the spoken words. In fact it is half spoken, half sung.⁹⁶

Janáček thought that folk songs were a “spinning out” of a single motive which grew from a strong emotion embodied in a speech motive.

⁹⁵ Leos Janáček, “Pracovní komise pro ces. lid. písen. Janáčkova agenda,” *Janáčkova agenda*, p. 22, in Geck, 86.

⁹⁶ Leos Janáček and Pavel Vása, eds., *Moravské Písne Mílostné*, (Prague: Orbis, 1930), p. XIII, quoted in Pradhak Pradipasen, “A Study of Leos Janáček’s Compositional Style Through an Analysis of Selected Orchestral Music” (Ph. D. diss., Teachers’ College, Columbia University, 1986), 82.

Example eighteen is a good illustration of a song that grows from a single melodic motive:

Example 18. A Moravian love song that develops from an important folk motive, motive x.

The musical score consists of two staves. The top staff is the melody, marked 'Fidèle' and 'Z velké'. The bottom staff is the accompaniment. The lyrics are written below the notes: 'Či-ko-to mty' ma čer-be-má he-ma, doj ně mty már-ko, doj ně mty-márko sro-jé-ho sy-ma.'

The opening motive is treated in sequence (m. 4), it is inverted (m. 8), and it is changed both rhythmically and with respect to its intervals in its final appearance in m. 11. The descending step-wise motion of the melody usually outlines a fourth, also reflecting the structure of the motive. We will refer to this motive as the x motive since it plays an important role in the *Second String Quartet*.⁹⁷ The opening theme of the quartet begins with the retrograde inversion of this same motive (see Ex. 21 b.).⁹⁸

Writers have noted that many of Janáček's own works similarly establish a germinal motive at the beginning from which he derives nearly all his musical materials.⁹⁹ In addition, Zdenek Skoumal has shown by looking at Janáček's compositional process, as it is evidenced in his writings and in the composition lessons he gave at the Brno Organ School, that Janáček's method of composing centered around single motivic ideas.¹⁰⁰ Composition started with an "idea" which was usually a complex emotional

⁹⁷ Kaderavek, 68. Kaderavek also notes this motive in the string quartet, but he does not note its connection to folk motives.

⁹⁸ By the way, this is a love song, one of Janáček's favorite folk genres along with ballads, just as the "intimate letters" are an extended set of love songs to Kamila Stösslová.

⁹⁹ Pradipasen notes (in Pradipasen, 229) that a "germinal cell" from which the themes are drawn is typical of Janáček's music.

¹⁰⁰ Skoumal, 88-96.

reaction--a response, perhaps, to a book or a real event.¹⁰¹ Thus, Janáček's approach is directly related to what he saw in Moravian folk songs where "[t]he idea is shored up in a pungent, expressive motive of the song. . . ."¹⁰² After his idea found its expression in a motive,¹⁰³ it was a matter of building on it by development, contrast, and repetition. We have already noted the source of Janáček's "pungent, expressive" motives in the *Second String Quartet*.

Beyond the fact that germinal motives are used to generate musical material in folk songs and in many of Janáček's works, there are also some particular motives that Janáček's music and the folk music have in common. It is dangerous to go in search for sources for Janáček's themes and motives, as some have done. When similarities are found, they provide only superficial "proof" of "influence" on the composer. However, one particular motive occurs so frequently in Moravian folk music that it cannot be ignored. Many have noted, following Hans Hollander's lead, that the interval of a second coupled with the interval of a third or fourth is common in Moravian music and also appears in Janáček's music.¹⁰⁴ Geck's study put this assertion on much stronger footing with regard to the folk music, for her findings show that three motives of this sort are prominent in Moravian folk songs. It is remarkable that these motives appeared so frequently in her study, because she only considered melodic patterns occurring at

¹⁰¹ For example, the *First String Quartet* was inspired by Tolstoy's *The Kreutzer Sonata* and his piano work, *Street Scene, 1 October 1905*, was written after the death of a worker due to a clash between demonstrators and the police and army.

¹⁰² Leoš Janáček, "Pracovní komise pro ces. lid. písen. Janáčkova agenda," *Janáčkova agenda*, p. 22, in Geck, 86.

¹⁰³ Actually he used the word "motive" quite freely, including timbre, voicing, and even supporting harmonies in his definition. So, his "motive" could mean much more to him than just a set of intervals and rhythms. See footnote 107 in this chapter.

¹⁰⁴ Hans Hollander, *Leoš Janáček: His Life and Work*, trans. Paul Hamburger (New York: St. Martin's Press, 1963), 98-99. Hollander appears to be the first writer on Janáček to have noted this motive.

the beginnings and ends of songs, instead of examining entire songs for their pitch motives. Geck found that one motive appears frequently at the beginnings of a songs while the other two are commonly found at the ends of a songs. The first two three-bar units in Ex. 19 are made solely out of two of these motives.

Example 19. The common motive consisting of the interval of a second plus a third or fourth in a Moravian ballad.

Na Ye - li - ckych tükách na - šet sem tam du - kát.
kdo mně ho pro - mě - ní mi - tej do - ma né - ni.

Geck found that, after step-wise motion, most songs begin as this one does: with the leap of a fourth followed by a step.¹⁰⁵ The first phrase of the ballad ends with a step down followed by a downward leap of a third, and Geck's study showed this to be characteristic of Moravian folk songs as well. After step-wise motion to the cadence, the most common cadence found at the conclusion of the folk songs is a leap of a third descending to the final note.¹⁰⁶ Most of these (77%) are preceded by a step. We will call this motive the y motive (see Ex. 20).

Example 20. The motive of a step plus a leap of a third, the y motive, at the end of a Moravian folksong.

šea dě - ve - čka do ka - je - čka do se - le - ne - ho,
potka - ta tam me - le - se - čka čer - no - o - ka - ho.

¹⁰⁵ Geck, 81.

¹⁰⁶ Ibid., 83-84.

Of course the y motive also occurs in many other songs at internal cadences or simply as a motive elsewhere within a song. Example 20 not only ends with this motive, but it uses it with a different rhythm in mm. 2 and 6 as well, making this another example of motivic unity in a Moravian folk song. Also, the related motive of a fourth plus a second appears in mm. 2-3.

The x motive is also a variant of Hollander's Moravian motive, for it consists of a leap of a third or fourth followed by a step. If the motive as it appeared in Ex. 18 is inverted, we are left with the common cadence pattern that we noted in the last chapter. Now that it is clear that certain specific motives are common in Moravian folk music, let us turn to the quartet.

Use of Folk Motives and Motivic Unity in the String Quartet

Nearly everything in the *Second String Quartet's* first movement can be linked to the opening theme, a quality analogous to the folk songs that develop from a single motive. The quartet uses this idea on a much larger scale, however. Using the characteristic folk motives we have noted above, Janáček develops the entire first movement, with the exception of one contrasting idea, out of the opening theme.

The opening theme is constructed out of the x motive (see Ex. 21). The theme begins with the retrograde inversion of the melodic shape of the motive as it appeared in Ex. 18. Janáček's use of the leading tone, however, creates a diminished fourth instead of a perfect interval.

Example 21. A comparison of (a.) the folk motive from Ex. 18 and (b.) motive x from the opening theme of the string quartet (c.).

a.  b. 

c. 

It is the x motive, punctuated by statements of the second theme, that Janáček develops in the first ninety-one measures of the piece. He begins by isolating the motive starting in m. 15 (see Ex. 22) and then develops it by small degrees.

Example 22. The x motive in mm. 15-20 of the first movement.



As Example 23 a. shows, by m. 38 Janáček has added an extra note, the F, and has changed the rhythm of the second note. Finally, the motive's shape is preserved despite the expanded intervals and the rhythmic changes (see Ex. 23 b.).

Example 23. Development of the x motive in mm. 38-41 (a.) and mm. 77-82 (b.) of the first movement.

a.

b.

Thus far Janáček has developed only the first part of the theme, concentrating on the x motive. If the *Second String Quartet*'s first movement follows the folk model, the material that comes next should also be derived from the opening theme, and in fact it is. The tail of this theme (see Ex. 24, mm. 3-4) is the y motive with an E-flat passing tone added to it.

Example 24. A comparison of (a.) the folk motive from Ex. 20 and (b.) motive y from the opening theme of the string quartet (c.).

a.



b.



c.

Musical notation for motive c, showing the opening theme of the string quartet on a treble clef staff. The notation includes the tempo marking "Andante M. M. ♩ = 84", the instrument label "Violino I", and various musical markings such as accents, slurs, and triplets. The notes are D4, E4, F4, G4, A4, B4, C5, D5.

The y motive dominates a large part of the first movement. Measures 92-132 are created almost exclusively from this motive, which is set in various guises and in contrasting tempos. In Ex. 25 a. the y motive forms both halves of the phrase with a brief melodic interjection between them. Following statements of the opening two themes, the motive is prominent once again in mm. 162-174 (see Ex. 25 b.). Here the melody is very similar to the melody in Ex. 25 a., except that it has been transposed from D-flat Lydian to A-flat Dorian. The rhythm is slightly different and a C-flat is introduced in mm. 162 and 165.

Example 26. The x motive (a.) as part of the opening theme and (b.) as part of the second theme (specifically, m. 51)



The x motive also occurs earlier in the first phrase of this theme (refer to Ex. 25 c., m. 11).

The first movement is a good example of the economy of materials with which Janáček worked in each movement in the *Second String Quartet*. Expanding on folk models, Janáček built the first movement out of the motives that he introduced in the first few measures of the piece. This principle is also at work in the other movements, which are all similarly constructed from a minimum of musical ideas which are presented at the beginning of the movement and subsequently developed.

Motives x and y in Themes from the Other Movements

The important folk motives that inform the *Second String Quartet*'s first movement are vital to the piece as a whole. The second movement is dominated by a single theme that is introduced in the first measures and is treated to very little development. It depends on its contrasting settings for variety (see Ex. 27).

Example 27. The primary theme from the second movement.



The combination of a fourth and a second occurs in the theme in mm. 1-2 and in m. 3, beat one. A second theme using a whole tone collection enters late in the movement (see Ex. 28 a. below). When his theme is combined with the string quartet's opening theme in mm. 181-197 (see Ex. 28 b.), the whole tone collection is no longer used, which allows for motive x to be heard in mm. 183-84.

Example 28. The second theme from the second movement, mm. 125-129 (a.), and mm. 181-184 (b.) where the second movement's second theme is combined with the *Second String Quartet's* opening theme.

a.

b.

There are two themes in movement three. The first theme begins with an inversion of the x motive (see Ex. 29 a.). Compare this with the form of the x motive at an early stage of development in the first movement (see Ex. 29 c.). The second theme relies on the y motive for its character (see Ex. 29 b.).

Example 29. Important motives in the themes from the third movement: the x motive in the opening theme (a.) and the y motive in second theme, mm. 29-33 (b.). Also, a form of the x motive from the first movement (c.) is provided for comparison with example a.

a.

b.

(Continued)

(Ex. 29 continued)

c.

The image shows a musical score for a string quartet. The top staff is the first violin, with a circled motif in the second measure. Above this staff is the instruction 'sul ponticello' and a circled 'X'. The second staff is the second violin, with a 'V' above it. The third staff is the viola, with 'ale tr' above it. The bottom staff is the cello and double bass, with 'tr' above it. The score is in 2/4 time and features various dynamics and articulations.

The main theme of the fourth movement is nearly a palindrome using the y motive first in retrograde and then in its normal form (see Ex. 30).

Example 30. The y motive in the main theme of the fourth movement.

The image shows a musical score for a single melodic line. It is marked 'Allegro d = 112'. The score consists of two phrases. The first phrase is a retrograde of the 'y' motive, and the second phrase is the 'y' motive in its normal form. The 'y' motive is a four-note sequence: G4, A4, B4, C5. The retrograde is C5, B4, A4, G4. The score includes a triplet of notes and various dynamics like 's' and 'sf'.

The motive in its normal form is simply ornamented in m. 4 with a neighboring tone, F-flat. The last three notes of this theme including the neighbor tone, a form of the x motive, are isolated and developed in the course of this movement. Nearly every facet of the movement is derived from this theme.

Conclusions

Because of his concept of speech melodies, which he felt are an integral aspect of Moravian folk music, Janáček made motives the foundation of his compositional approach. It is understandable, therefore, that nearly everything in the *Second String Quartet's* first movement derives from the motives that are heard at its very beginning, for a number of Moravian songs are also constructed in this manner, although on a much

smaller scale. In addition, Janáček makes prominent use of some characteristic Moravian folk motives in the *Second String Quartet*.

A Footnote on Janáček's Use of Motives on Larger Structural Levels

Folk motives actually impact more than the melodic component in Janáček's compositions.¹⁰⁷ Janáček talked of every musical element-- rhythm, key structure, melodic motives or figures, and even distinctive timbres-- in terms of motives.¹⁰⁸ His definition of motive expands to encompass much more than a short melodic idea capable of being developed. In light of Janáček's term, "key center motives," it is interesting that the key structure of the *Second String Quartet's* third movement is actually the y motive: its keys are d-flat, C (and c), and finally a-flat.¹⁰⁹ Janáček sometimes even set up the return of the tonic within a movement with bass motion that uses the melodic motives that we have found.

In the next chapter we shall find that folk motives impact Janáček's accompaniment figures, and that the accompaniments of folk bands probably inspired his particular use of important motives in his accompanying figures.

¹⁰⁷ Skoumal writes (in Skoumal, 138-141) that motives appear in the accompaniments, bass lines, the sequences of tonal centers, and in the melody in Janáček's late works.

¹⁰⁸ It is revealing that Janáček's analysis of Debussy's *La Mer* covers four categories: "elapsed time," "key center motives," "melodic motives," and "harmonic motives." See *Ibid.*, 98.

¹⁰⁹ Kaderavek, 92, has noted Janáček's motive in the key structure of the third movement.

CHAPTER IV
FOLK ACCOMPANIMENT

Janáček's interest in all aspects of folk music led him to study the instruments used in the Moravian provinces. He was fascinated by the ways in which folk musicians accompanied songs and dances. During his ethnographic studies, he not only notated the tunes and wrote down the words, but he also transcribed the accompaniments to folk songs.¹¹⁰ He in turn composed piano accompaniments for over 150 folk songs.¹¹¹ Realizing that the art of folk musicians was being lost and anxious to preserve it, Janáček wrote.

There can be no doubt as to the importance of getting to know, first hand, the harmonic aspect of folk music. For example, the taking down of cymbalom playing or the groups of peasant players in Moravian-Slovakia during the actual singing and dancing. It is long and difficult work but very urgent, as both the cymbalom players and the players in the peasant bands are dying out."¹¹²

¹¹⁰ Bohumír Štědroň, in *Leoš Janáček: Letters and Reminiscences*, trans. Geraldine Thomsen (Prague: Artia, 1955), 74, writes that Janáček's request for money from the Czech Academy of Science, Literature and Art in order to research the accompaniments of folk musicians "was not granted and he was obliged to carry out his work at his own expense;" Janáček includes some of the results of his research into folk accompaniments in Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni a Lidové Hudbe: Dokumenty a Studie*, ed. Jiří Vysloužil (Prague: Státní nakladatelství krásné literatury hudby a umění, 1955), 307-25, 358-65.

¹¹¹ Bohumír Štědroň, "Preface," trans. Margaret Bent, in Leoš Janáček, *Moravská Lidová Poesie v Písniích*, ed. Bohumír Štedron (Kassel: Bärenreiter, [c 1976]).

¹¹² The citation is from Janáček's letter, dated March 1893, to the Czech Academy of Science, Literature and Art quoted in Štědroň, *Leoš Janáček: Letters and Reminiscences*, 73. (The cymbál, or "cymbalom," belongs to the hammered dulcimer family, according to Zdeněk Denny Skoumal, "Structure in the Late Instrumental Music of Leoš Janáček" (Ph. D. diss., City University New York, 1992), 9. This instrument will be referred to as "dulcimer" in this paper.)

Janáček's research had a profound impact on his own style.¹¹³ The textures that are found in the music of Moravian peasant bands and the idioms of the folk musicians' instruments appear prominently in the *Second String Quartet*, for Janáček adapted and incorporated many of the folk musicians' accompanying practices into his own compositional style. The use of motivic interjections in folk accompaniments provided him with a principle that helped him create the accompaniment for his melodies in the quartet, and the distinctive accompaniment patterns that are found in folk dances also made their way into Janáček's quartet.

Folk Band Instruments and Textures

The mark of folk instrumental performance is quite clear in the textures and accompaniment figures of Janáček's *Second String Quartet*. Dulcimer and bagpipe performance techniques are conspicuous. Village bands accompanied both songs and dances, and in Janáček's time they consisted of a first violin, two second violins, a double bass, a dulcimer, and a clarinet. The double bass and the clarinets gradually replaced the bagpipe, which had, together with the violins, made up the earliest known folk bands.¹¹⁴ Janáček loved the older sound of the bagpipe as a member of the band:

What a splendid sonority and variety of colour when the fiddles, bagpipes and cymbalom play together. Today, the doublebass plays the lower notes,

¹¹³ Two authors refer to Janáček's pedals and accompanying figures as evidence of folk influence in his his music: Hans Hollander, *Leoš Janáček: His Life and Work*, trans. Paul Hamburger (New York: St. Martin's Press, 1963), 101; Milan Robert Kaderavek, "Stylistic Aspects of the late Chamber Music of Leoš Janáček: An Analytic Study" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1970), 3-4.

¹¹⁴ Karel Vetterl, "Czechoslovakia," in *The New Grove Dictionary of Music and Musicians*, 1st ed., Vetterl writes pp. 127-131 only; Jaroslav Vogel, *Leoš Janáček: A Biography*, revised and ed. Karel Janovický, trans. Geraldine Thomsen-Muchová (New York: W. W. Norton & Co., 1981), 115.

and instead of bagpipes, clarinets are often used.¹¹⁵

The first violin ornamented the melody extensively sometimes in a high register,¹¹⁶ and the other violins provided the inner parts. Janáček's illustration of how the violins accompany the singer is shown in Ex. 31.¹¹⁷ The two second fiddles, which are labeled "kontras" in the example, alternate in approximately doubling the melody an octave lower and slightly ornamenting it. When one of the second violins has the melody, the other follows the general contour of the melody and fills in the harmonies. Even the bass moves in similar motion with the melody. Notice that the first fiddle goes into a higher register and plays an ornamented version of the melody after the singer finishes the verse.

Moravian folk musicians frequently accompany the melodies with parallel or similar motion. The few two-part folk songs that Janáček collected are sung in parallel thirds with an occasional unison (Janáček only collected fifteen such

¹¹⁵ Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni a Lidové Hudbe*, 322, quoted in Bohumír Štědroň, *Leoš Janáček: Letters and Reminiscences*, 71.

¹¹⁶ Karel Vetterl, "Czechoslovakia," in *The New Grove*, 130.

¹¹⁷ Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni*, 359-61.

Example 31. Janáček's illustration of a folk band accompanying a singer.

$\text{♩} = 116$

Zpěv
f
 Ne-márni, nemárni, šo - hajíč-ku švarný, jak všecko

1. Hudec
f

Kontras
f

Basista
f

pro-már - níš, za co sa o-že - níš?

12 14 16

songs).¹¹⁸ Janáček's folk song accompaniments commonly move in parallel thirds, sixths, octaves, and unison with the melody as well. In Ex. 32, for instance, the accompaniment moves in parallel sixths and unison with the vocal melody.

Example 32. Parallel thirds and sixths in one of Janáček's folk song settings.

Moderato 

Proč, ka - li - no, ne - pro - kvé - táš, proč, ka - li - no, ne - pro - kvé - táš,

ma - li - na ma - ne - za - se - dáš,

ma - li - na ma - ne - za - se - dáš?

The theme that opens the third movement of the string quartet reveals the same technique (see Ex. 33). The first violin is in a very high register, and the accompanying

¹¹⁸ Adelheid Geck, *Das Volksliedmaterial Leoš Janáček's: Analysen der Strukturen unter Einbeziehung von Janáček's Randbemerkungen und Volksliedstudien*, Forschungsbeiträge zur Musikwissenschaft, vol. 26 (Regensburg: Gustav Bosse Verlag, 1975), 121.

voices all move in similar motion, approximating the shape of the melody in simple rhythms.

Example 33. Similar motion in the accompanying voices in movement three, mm. 1-5.

Moderato ♩ = 72

The musical score consists of four staves: Violin I (top), Violin II, Viola, and Cello (bottom). The time signature is 3/8. The tempo is Moderato with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat and E-flat). The score shows five measures of music. The first violin part is marked with a 'V' and 'loco' in the fifth measure. Dynamics include *mf* and *sf*. The accompaniment in the other three staves moves in similar motion to the melody.

Another of the many other examples in the quartet is the passage from mm. 128 to 144 in the fourth movement where all four instruments move in similar motion. The second violin, an octave lower, and the cello, a perfect fourth below, parallel the melody.

The bagpipe, known as the “gajdy” in Moravia, has three pipes available to it, as a survey of Janáček’s bagpipe transcriptions shows.¹¹⁹ A pedal point, usually C, constantly supports the other two voices (see Ex. 34). The top voice often ornaments the melody but because it is limited to a fairly small range, it must sometimes alter a vocal melody in order to perform it. The middle voice generally only plays the notes C and G between the outer voices, and it either creates an open fifth with the drone, or it uses its two notes as an accompanying figure. The interjection of this figure enlarges m. 6 of Ex. 34 by an eighth note, creating a 5/8 measure.

¹¹⁹ Leoš Janáček, “O hudební stránce národních písní moravských,” in *O Lidové Písni*, 300-302, 309-15.

Example 34. A transcription by Janáček of a bagpiper's rendition of a folk song.

Ej s Bohem o - stá - vajtě, vy Žaj - gfo - vé krá - vy, už vám

ta Ka - čen - ka ne - do - ne - se trá - vy. Dohra.

Janáček's music is characterized by pedals and ostinatos that are derived from bagpipe playing.¹²⁰ See, for example, how the bottom three voices in Ex. 35 correspond to what we have seen in the bagpipe music.

Example 35. Janáček's use of the bagpipe's texture in movement two, mm. 64-67.

65

¹²⁰ Skoumal notes that this texture is common in folk music and in Janáček's music in Skoumal, 36.

This passage contains a pedal on the bottom and the melody on top. The ostinato in the middle part consists of intervals of a fourth, as does the bagpipe's middle voice (which, however, would have been limited to alternating between just two notes). Janáček thus emulates the style of the bagpipe with similar textures and in the fourth motion in his ostinatos.

The open fifth that the bagpipe creates with the drone is evident at the beginning of the second movement (see Ex. 36). In Ex. 36 the note a fifth above the pedal, F, is sustained, and the third of the chord appears briefly in the melody in mm. 1-4.

Example 36. The open interval of a fifth in movement two, mm. 1-4.

The image shows a musical score for four staves. The tempo is marked 'Adagio' with a quarter note equal to 80 beats per minute. The score features a sustained open fifth interval (F and C) in the upper staves and a rhythmic ostinato in the lower staves. The notation includes various dynamics such as *p* (piano) and *mf* (mezzo-forte), and articulation marks like *v* (accents).

Janáček is just as apt to use the interval of a seventh between two sustained notes as he does, for instance, in mm. 21-24 in movement three.

Another instrument in the folk band, the dulcimer, has a very distinctive sound that was popular in Moravia. Ian Horsbrugh describes the “swirling, clanging cascades of sound” as “ideal for the rhapsodic nature of Moravian music.”¹²¹ The dulcimer sustains notes by using tremolo, and it is capable of providing a sparse accompaniment by the addition of a second note to a melody that it plays.¹²² The little harmony it affords

¹²¹ Ian Horsbrugh, *Leoš Janáček: The Field That Prospered* (New York: Scribners, 1982), 47.

¹²² The information on dulcimers in this paper is gleaned mainly from analysis of Janáček's transcriptions in Leoš Janáček, “O hudební stránce národních písní moravských,” in *Ů Lidové Písni*, 303, 316-18, 364-66.

consists solely of this tremolo between two notes which are a third, sixth, or an octave apart. The dulcimer is also capable of flourishes like the one in the last measure of Ex. 37 a. Example 37 is a comparison of Janáček's transcription of a folk song as it was performed on a dulcimer (a.) and his adaption of the same tune for piano (b.). This comparison is important in helping us see how Janáček attempted to capture the special quality of the dulcimer in another idiom, and we are thus better able to detect the influence of this instrument's character on the quartet. He approximates the dulcimer's sound in several ways. First, he captures the "shimmering" quality of the dulcimer's tremolo in rolled chords, which obviously supply more harmony than the dulcimer would allow. Second, Janáček uses trills for the same effect, and the sforzandos on trilled notes simulate the attack that the dulcimer's little hammers make at the beginning of a note. Third, thirty-second notes are left by a leap to a note that is a third or a sixth away from a sustained note (as in mm. 18-24). Finally, he leaves unchanged the flourish and tremolo in the last measure (he even adds his own flourish in m. 21). Many interjections in Janáček's arrangements imitate this kind of a flourish.

Example 37. A comparison of the same dance music as (a.) a transcription of a dulcimer performance and (b.) as an arrangement for piano, both by Janáček.

a.

Cimbál

By - strá vo - da vy le - la

b.

Moderato $\text{♩} = 88$

Pianoforte

Janáček often uses trills on pedal notes, both in the bass and in upper parts, in the *Second String Quartet*. He even begins some of the trills with an accent, a direct parallel to dulcimer playing, as he does in the opening theme (see Ex. 38). The cello's trilled note begins with the addition stress of a fortissimo dynamic with a decrescendo.

Example 38. Dulcimer techniques in the opening eight measures of the quartet.

The musical score for Example 38 is written for three staves: Violin I, Violin II, and Cello. The tempo is marked 'Andante' with a metronome marking of 84. The key signature has one flat (B-flat). The Cello part features a trill on a pedal note, marked 'ff' and 'tr'. The Violin parts play parallel sixths, with the second violin doubling the first violin at the octave. The score includes various musical notations such as accents, trills, and triplets.

As this example illustrates, Janáček imitates, at the very beginning of the quartet, the sound of fiddles, bagpipe, and dulcimer, which together form a favorite sonority of his. The drone reveals the influence of the bagpipe. The melody above this pedal tone is performed in parallel sixths and is doubled at the octave by the second violin. As in these opening measures, the instruments of folk bands have a tremendous influence on the textures throughout the *Second String Quartet*, and Janáček frequently combines elements from these instruments in his textures.

Janáček uses many techniques, other than one note trills, that are derived from dulcimer playing. Tremolos between two notes frequently serve as an ostinato in the *Second String Quartet*. In a direct parallel with the folk precedent, Janáček uses a quick alternation between two notes that are a third apart as accompaniment (Ex. 39 a.). This alternation appears in the accompaniment during nearly every appearance of this theme.

Example 39. A tremolo-like ostinato in (a.) movement one, mm. 218-225, and (b.) in movement four, mm. 219-221.

a.

Un poco piu mosso.

6 6 220 6 6 6 6 6 6 225

This musical score shows a four-staff arrangement (Violin I, Violin II, Viola, and Cello/Double Bass) in 3/4 time. The tempo is marked 'Un poco piu mosso.' The score covers measures 218 to 225. The first violin part features a prominent tremolo-like ostinato pattern, with sixteenth-note runs and slurs. The second violin part has a similar pattern. The viola and cello parts provide harmonic support with sustained notes and some rhythmic patterns. The key signature has one flat (B-flat).

b.

8 14

This musical score shows a four-staff arrangement (Violin I, Violin II, Viola, and Cello/Double Bass) in 3/4 time. The score covers measures 219 to 221. The first violin part features a tremolo-like ostinato pattern, with sixteenth-note runs and slurs. The second violin part has a similar pattern. The viola and cello parts provide harmonic support with sustained notes and some rhythmic patterns. The key signature has one flat (B-flat).

A related accompaniment, involving double stops, occurs in the second and fourth movements (see Ex. 39 b.). This combination of a tremolo between two notes and a trill imitates dulcimer accompaniment. The pervasive use of bagpipe-like pedals in the quartet is in evidence in this example, too.

The style in which the dulcimer is played may also help explain the distinctive theme from movement four which has trills on each note. The theme makes its first appearance in mm. 34-38 (see Ex. 40). In this example trills are used in every voice, particularly at the end. The notes played by the second violin in mm. 39-40 bring one section to a close before the quieter, but more intense mood of the next section. These notes, mostly step-wise in their motion, resemble an ending flourish on the dulcimer, but they are also a motivic interjection derived from the tail of the main theme of the

movement (see Ex. 45 below). This motive is developed extensively in the passage that follows it. We will find that this sort of motivic interjection is important in the quartet.

Example 40. The theme from movement four (mm. 34-38) that involves trills on every note.

The image shows a musical score for a string quartet, specifically measures 34 through 40. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a prominent trill on every note, particularly in the upper staves. Measure 35 is marked with a forte dynamic (sf) and a 'V' above the staff. Measure 39 is marked with a 'rit.' (ritardando). The score includes various musical notations such as slurs, accents, and dynamic markings.

There are two places where Janáček uses chords as he did in the piano rendition of the dulcimer example that we examined earlier. Big, widely spaced chords in Ex. 41 a. are plucked by the second violin. Janáček specifically marks that they should be rolled. In the third movement, the cello accompanies the second theme with large, rolled chords (see Ex. 41 b.). This example has an interjection in mm. 39-40 that resembles a dulcimer's flourishes, but as with most elements in Janáček's music, it is also motivically derived. It shares with typical folk interjections the characteristic of shorter note values than the melody has. In fact, it is a contracted version of the half-phrase in mm. 67-68 (see Ex. 41 b.). All of these five notes are made to fit, despite the meter, into just one measure and are subsequently used as an interjection in the Presto section that follows.

Motivic Accompaniment

Janáček's unique settings of folk songs fall somewhere between exact imitation of the folk instruments and, at the other extreme, the romanticized, simplified versions that were common in his time.¹²³ The earlier collections of arrangements that Janáček had access to did not attempt to follow folk practices at all and instead, adapted the songs to conventional harmonies and rhythms.¹²⁴ In so doing, the integrity of the songs was lost. "The song accompaniments are even more beautiful if they are also true," said Janáček.¹²⁵ Replicating folk instrumental idioms precisely, on the other hand, would also have been "untruthful" in that each instrument within a folk band has its own traits, and the piano, likewise, has an idiom of its own. A peasant dulcimer player might adopt the idea of a drone from the bagpipe, but he still will play tremolo-like notes instead of a drone. Although Janáček used various techniques derived from folk music, his arrangements do not look like transcriptions of the songs as a folk band might render them. Setting out to capture the spirit of the songs, Janáček derived his accompaniment from the melody and the mood of the text.¹²⁶ He took traits from the melody and used them in his accompaniments.

Folk musicians frequently used ideas from the melody in the accompaniment, and from this idea Janáček built his complex method of using motives in all the layers of his works. Janáček noted that folk musicians inserted a motive or a small segment of melody where a sustained note permitted it:

In slow songs, the musicians even pause on longer notes and fill them with

¹²³ Vogel, 118-19.

¹²⁴ Štědroň, 18.

¹²⁵ Bohumír Štědroň, "Preface."

¹²⁶ Ibid.

the little notes of the tune.¹²⁷

Janáček's folk song arrangements commonly use a motive from the melody as the main accompanimental idea. He would "find a characteristic figure of the song and with this [he would] harmonize it--accompany it."¹²⁸ Most commonly a motive appears as an interjection at either the climax of a phrase or else in between two phrases, particularly in slow songs where a long note is sustained. Interjections in folk songs and in Janáček's own works are frequently a diminution of a motive from the melody, as in Example 42.¹²⁹ The motive is first presented in the short introduction to this song, and it appears again in m. 6, the climax point for the first phrase. The *andante* tempo allows the fast notes of the interjection time to paraphrase the melody midway through the phrase. The melody outlines the tonic triad (B minor) on the first beats of the measures starting in m. 4. and returns to B (in m. 7) with a grace note, C. The interjection follows this pattern exactly, except that it is a rhythmic diminution. The second phrase has within it the same motive, which, however, is built on the subdominant, E, beginning in m. 10. The second interjection (see m. 12) has the same relationship to the melody as before. The interjected motive appears two more times in the conclusion.

¹²⁷ Leoš Janáček, "Introduction" in *Moravská lidová poesie v písních* [Moravian Folk Poetry in Song], quoted in Skoumal, 39.

¹²⁸ Vogel, 88.

¹²⁹ Skoumal has pointed out that Janáček often used motivic diminutions as interjections in his works. Skoumal, 79.

Example 42. Janáček's accompanimental use of a motive that is derived from the melody of a folk song.

Andante

Těž-ko je mi, těž-ko na mo -

pp

P

mf

P *P*

nu šňu - reč - ku.

P *P* *P* *P*

Taking the folk principle even further, Janáček used his accompanying motives not as just interjections, but constructed some of his piano accompaniments solely from a single motive taken from the folk song. In Example 43 the interjection was an addition to the prevailing accompaniment, but in Ex. 43, a motive that is derived from the melody is the prevailing accompaniment.

Example 43. Janáček's entire harmony is created out of a single melodic motive, a motive that is common in folk songs, in this setting.

Andante (♩ = 65)
una corda

pp

ty ho - di - ny

1. Ty ho - di - ny vi - van - skó,

vi - van - skó, vi - van - skó,

f

ty sí, Bo - žo, ci - gan - skó.

rit.

The ballad in Ex. 43 is accompanied by a rhythmic motive in parallel octaves that is derived from the first three notes of the folk song. The common folk motive, a leap of a fourth plus a half step, is developed in the accompaniment only with respect to the size of the upward leap (which is expanded to a tritone in m. 6 and a tritone in m. 7). The chromatic descending scale is an extension of the half step in the folk motive. The similarity of this accompaniment to the opening melody of the string quartet is remarkable. They both begin with the x motive followed by descending step-wise motion. This setting with its chromaticism is not typical of folk music, but is an example of how Janáček treated the accompaniment in a more personal way during his late period. (Ex. 43 is from a group of settings, *Moravské lidové písně*, that he published in 1922.) The principle of deriving the accompaniment from motives in the melody, however, is still prominent in these settings.

Janáček frequently applies the technique of interjection,¹³⁰ and of using melodic motives in the accompanying parts, in the *Second String Quartet*. Often, interjectory motives in the quartet are not interruptions by another instrument, but rather are integrated into the fabric of the melody. For instance, to the opening motive of the piece, motive y, is added an interjectory motive-- all within the same melodic line (see Ex. 44). The interjected motive is not new: it is also the y motive. It begins on the G in mm. 32 and overlaps the first motive. In Ex. 44 b., which shows this idea at a later stage of development, the connection between the interjection and the ostinato accompaniment and becomes clear. The accompaniment is made of the same intervals of a rising third and falling fourth as the interjection is. A motive that was initially a melodic motive is thus gradually transformed into an accompaniment figure (not to say that one was conceived by the composer before the other; we can only note that this is the order of events in the movement). The interjection in Ex. 44 c. also corresponds with the ostinato and shows how Janáček's interjections remain in the same melodic line as the rest of the melody.

¹³⁰ Pradhak Pradipasen noted the presence of interjections as a mark of Janáček's style. Pradhak Pradipasen, "A Study of Leoš Janáček's Compositional Style Through an Analysis of Selected Orchestral Music" (Ph. D. diss., Teachers' College, Columbia University, 1986), 160. See also Skoumal, 79.

Example 44. A motive is transformed as a melodic interjection and as an ostinato in (a.) mm.26-33, (b.) mm. 52-57, and (c.) mm. 100-105 of the first movement.

a.

b.

c.

Janáček often derives accompaniment patterns from his melodies in an extended process that is an outgrowth of this method of accompanying. Instead of using a short interjection between phrases as a means for introducing a motive into the accompaniment, he isolates the melodic motive at the end of a phrase and, before going on with more melody, makes it an accompaniment pattern. For example, he takes the tail of the theme in movement four (the y motive) and creates an accompaniment pattern

from it (see Ex. 45).¹³¹

Example 45. The transformation of a melodic motive into an ostinato in the fourth movement, mm. 1-19.

Allegro $\text{♩} = 112$

The viola picks up the melodic fragment from the first violin and uses it as an ostinato. It is as if Janáček is exposing the mechanics of his creative process.

Motivic Layering

Janáček used the term “bedding” for the technique of using more than one motivic statement concurrently.¹³² As in Ex. 45 above, the ostinato serves as the “bed” for the melody to rest upon. The outer parts are in relief against the backdrop of the two

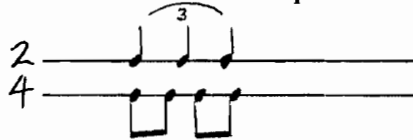
¹³¹ Skoumal also mentions that this theme becomes an accompanying ostinato. Skoumal, 49.

¹³² *Ibid.*, 139.

inner parts, the second violin and viola. Contrast between the layers of motives is accomplished, in Janáček's terminology, by "superposing" or "subposing" the motivic statements (these terms were introduced in the last chapter). Janáček saw rhythm as a way to do this, and provided a triplet melody over a duple accompaniment as an example:

To "superpose" would require simultaneity of entimelets [scascovka]. Examples of this are in the accompanied dance songs. A Moravian example is the arching triple entimelet over four eighth notes:¹³³

Example 46. Janáček's example of "superposing."



This phenomenon is common in Moravian-Slovak folk music and directly corresponds with Janáček's polyrhythms in the string quartet. In the foreword to the collection "Kytice," Janáček expressed his amazement at the ease with which folk singers handled triplet measures in duple meters.¹³⁴ The singers maintained three notes against two in the accompanying instruments for whole songs. Janáček especially noted the "counterpoint" that was created by three notes against four in the accompaniment in songs from Moravian Slovakia.¹³⁵ In order to show that the accompaniment was indeed in duple meter, many songs in the various collections are marked as being in 2/4 but have triplets that seem to negate the written meter (see Ex. 47).

¹³³ Skoumal, 95. "Scascovka," or "entimelets" as Skoumal translates it, is Janáček's term for short rhythmic ideas that often have motivic significance.

¹³⁴ Leoš Janáček, "Kytice Z Národních Písni Moravských, Slovenských I Ceských," in *O Lidové Písni*, 148, quoted in Geck, 140.

¹³⁵ Geck, 140.

Example 47. The notation of a folk song in triplets in duple meter in order to show that the accompanying instruments were using this meter.



This particular folk polyrhythm occurs in the *Second String Quartet* along with many examples of other rhythmic layering. Janáček uses quartet-note triplets in a melody which is “bedded” on the running eighth notes in the accompanying viola part in Ex. 48. The second violin sustains a G-sharp for two measures, joins the running eighth notes, and then adds a little interjection, which is also uses a triplet, at the end of the phrase (see mm. 95 and 99).

Example 48. The “superposing” of the melodic motive above the lower layers in the texture by the means of polyrhythms in mm. 92-99 of the first movement.



At times when Janáček did not use polyrhythms, the ideas of “superposing” and “counterpoint” are usually still evident. All the rhythms in Ex. 49 can be divided evenly by sixteenth notes, but the layering technique is still obvious. The longest notes are in the second violin part, the viola has a little more activity, and the sixteenth-note motion in the cello is the most animated. The characteristic rhythms of the theme set the melody apart from the other parts. Also note the polyrhythms in m. 37.

Example 49. Janáček’s technique of creating different rhythmic layers in mm. 34-39 of the second movement.

The image shows a musical score for four staves, labeled 'dolcis espress.' and 'pp'. The score is numbered '35' at the beginning. The top staff (Violin I) has a melodic line with eighth and sixteenth notes. The second staff (Violin II) has a more active line with eighth notes and some triplets. The third staff (Viola) has a line with eighth notes and some triplets. The bottom staff (Cello) has a line with sixteenth notes and some triplets. The score is in a key with one flat and a 3/4 time signature.

Dance Accompaniment

Moravian folk instrumental music is generally not a separate entity. It is connected to the melody of a song or provides the accompaniment to a dance, and even many dance tunes are songs in themselves. Janáček took special interest in dances, as he did with everything connected to the musical life of the peasants, and he wrote down the dance steps that went with much of the dance music that he notated.¹³⁶ He also wrote numerous piano arrangements for dance songs. The tunes in the dances are very distinct from the accompaniments, since the accompaniments consist of characteristic rhythmic patterns. Janáček writes:

¹³⁶ Vogel, 102.

Dance songs are characteristic; that is why their accompaniments cannot leave out the typical figure that is connected with the beautiful dance movement.¹³⁷

The most common pattern in Moravian folk dances is the simple alteration between a bass note on the strong beats and chords on the weak beats, as in Ex. 50 a., a dance from Janáček's collection of folk dance arrangements for piano, *Národní Tance na Morave*.¹³⁸ The fourth movement of the *Second String Quartet* is mainly dance-like in character and shows many similarities to this example. The lively theme which is shown in Ex. 50 b. is accompanied by bass notes on the down beat of each bar and by chords on the weak beats. (This theme with its accompaniment pervades the movement; an interesting derivative theme in mm. 205-214 uses the same dance pattern.) The regular four-bar phrase structure and the treatment of the fourth bar of the phrase is the same in both the theme and the folk dance. In both cases there is a change of harmony on the last measure. It is common for Moravian dances to change the harmony and to place an accent on the fourth and last measure of a phrase. Repeated, staccato notes and simple rhythms are important for the dance character of both of the melodies as well.

¹³⁷ Leoš Janáček, "Introduction," in *Moavská lidová poesie v písních* [Moravian Folk Poetry in Songs]), quoted in Skoumal, 39.

¹³⁸ Leoš Janáček, *Národní Tance na Morave*, (Prague: Editio Superaphon, 1953). A newer edition is available that even contains dance instructions: Leoš Janáček, *Danze Popolari Della Moravia*, ed. Bohumír Štědroň, (Milan: G. Ricordi, 1980).

Example 50. A comparison of dance accompaniments (a.) from a collection of dances that Janáček transcribed and (b.) from the fourth movement of the string quartet, mm. 1-8.

a.

Con moto $\text{♩} = 152$ (Z Tovačova)

5

b.

Allegro $\text{♩} = 112$

5

Example 51. A passage in which the down beats given by the bass and the off-beat syncopations in the viola create a dance-like character.

The image shows a musical score for four staves: Violin I, Violin II, Viola, and Bass. The score is in 3/4 time and features a key signature of one sharp (F#). Measures 65 and 70 are explicitly marked. The bass line (bottom staff) plays a steady eighth-note pattern on the downbeats. The viola (third staff) plays a syncopated eighth-note pattern, often starting on the off-beat. The upper staves (Violin I and II) feature more melodic lines with some syncopation. The dynamic marking *ff* (fortissimo) is present in several measures.

In the first movement the quality of a dance is hinted at in mm. 52-83, where the melody often enters on the weak beats and the ostinato provides the bass note on the first beat of each measure (see Ex. 51). Unlike the slower moving upper parts, the viola part reinforces the dance-like impression by its fast, syncopated rhythm, an accompaniment pattern that is also found in folk dances (cf. Ex. 42 in this chapter).

Conclusions

Many of Janáček's textures are adopted from what he heard Moravian folk bands do, and many of the techniques used by the instruments found in folk bands (the folk bands of Janáček's time) are evident in the *Second String Quartet*. Janáček's folk song accompaniments help reveal interesting connections between the quartet and the folk bands by providing examples of how Janáček adapted the folk techniques for another instrument, the piano. Janáček uses the kind of parallel and similar motion that fiddlers played, and it seems that his ostinatos imitate the fourth motion created by the bagpipe's middle pipe. His sustained notes in the bass line imitate the effect of a bagpipe's drone. The tremolos, rolled chords, trills, and flourishes in the *Second String Quartet* appear to be adaptations of dulcimer techniques.

Moravian folk musicians frequently used motives from the melody to accompany songs, and Janáček seems to have built his method of using motives simultaneously in

the layers of his textures, or “bedding,” from this idea. Interjections which contain motivic material, and which are free from the confines of the prevailing meter, are common in both folk music and in the *Second String Quartet*. Sometimes Janáček blatantly reveals his “bedding” method by transforming a melody directly into an accompanying ostinato. Finally, this chapter noted that off-beat accents, and also changes of harmony in the last measure of each four-bar phrase, occur in Moravian folk dances and in the *Second String Quartet* as well.

CHAPTER V
THE HARMONIC IMPLICATIONS OF FOLK TEXTURES

The harmonic implications of adopting the bagpipe texture are easily seen in Janáček's *Second String Quartet*. From a glance at his score it is obvious that the quartet is built mainly of short sections in which a single harmony is sustained by a pedal point, an ostinato, or both. Janáček's music is a mosaic of static blocks of harmony.¹³⁹ Even where the melody is in the cello, creating more motion in the bass line, the ostinato maintains the harmony. From our examination of the folk instruments and their influence on the textures of the *Second String Quartet*, we know that the use of ostinatos also has as its precedent bagpipe playing.

While Janáček's music is usually static on a large structural level, there can be a great deal of local activity. The freedom of the melody often creates dissonances with the bass. Janáček wrote that Moravian folk song's flexible melodic lines may include dissonances as structural pitches since they are not necessarily formed out of harmonic tones.¹⁴⁰ We will discover that Janáček's extended harmonies are very similar to the extended harmonies that interested him in bagpipe playing. Mainly diatonic, but also

¹³⁹ These writers have also noticed the static blocks in Janáček's music: Zdenek Denny Skoumal, "Structure in the Late Instrumental Music of Leoš Janáček" (Ph. D. diss., City University New York, 1992), 67; Milan Robert Kaderavek, "Stylistic Aspects of the late Chamber Music of Leoš Janáček: An Analytic Study" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1970), 57.

¹⁴⁰ Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni a Lidové Hudbe: Dokumenty a Studie*, ed. Jirí Vysloužil (Prague: Státní nakladatelství krásné literatury hudby a umění, 1955), 272, quoted in Adelheid Geck, *Das Volksliedmaterial Leoš Janáčeks: Analysen der Strukturen unter Einbeziehung von Janáčeks Randbemerkungen und Volksliedstudien*, Forschungsbeiträge zur Musikwissenschaft, vol. 26 (Regensburg: Gustav Bosse Verlag, 1975), 117.

altered, higher-dominant dissonances (sevenths, ninths, and elevenths) are evident in Janáček's music and have been widely recognized as characteristic of his style.¹⁴¹

The movement between his static harmonies is often abrupt and quite unexpected. As if he were assembling the various parts of a collage, Janáček moves rapidly between contrasting blocks of harmony. His harmonic motion often does not follow the common paths of traditional western music; sometimes it is even unusual compared either to folk music or to western common practice. Harmonic "progression" would be an inaccurate designation since Janáček's harmonic moves often do not "progress" to anywhere;¹⁴² it is seldom that we find the subdominant leading to the dominant, which subsequently resolves to the tonic. One surprising move is what Skoumal calls a "semitone shift," a move of all the members of a chord by a half step in the same direction.¹⁴³ As the following chapters will show, this and other techniques are the result of Janáček applying principles that he found in folk melodies to his harmony.

The Bagpipe and Janáček's Harmonic Blocks

We have seen that the drone and the limits of the middle pipe (it only plays the notes G and C) force songs played by the bagpipe into a static harmonic framework. We also saw in the last chapter how the the ostinatos in Janáček's music resemble the middle voice in bagpipe playing and may contribute in making the harmony static. In the many passages with no drone the harmony often remains static with an ostinato, as in Ex. 52.

¹⁴¹ Kaderavek writes that the impressionistic parallel with Janáček's style has caused others to look for impressionistic influence in his work, but that the apparent link is only superficial: Kaderavek, 92. Pradipasen also notes the presence of extended sonorities in Janáček's works in Pradhak Pradipasen, "A Study of Leoš Janáček's Compositional Style Through an Analysis of Selected Orchestral Music" (Ph. D. diss., Teachers' College, Columbia University, 1986), 23.

¹⁴² Skoumal, 49.

¹⁴³ Ibid., 105-107.

The fundamental harmony is built on the E-flat major triad in 6/4 position, a favorite position for Janáček. The harmony and the ostinato with its leaps of a fourth remain for these six measures.

Example 52. Static harmony is created by the ostinato in mm. 75-82 of the first movement.

Not only can we find a precedent for Janáček's static harmony in bagpipe performance, but he also had a model for his extended harmonies. The ninths and elevenths above the bass note are common in both bagpipe music and in the *Second String Quartet*. Janáček comments in the foreword to *Národní Písne Moravské v Nove Nasbírné* on the extended harmonies that commonly result from melodies being played over the constant drone.

He specifically points to the excerpts in Ex. 53, where the ninth and eleventh, and also the sixth are prominent in the melody against the bass note.¹⁴⁴

¹⁴⁴ Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni a Lidové*, 373.

Example 53. Extended harmonies in two excerpts from bagpipe performance.


a. 

b. 

Example 54, which is clearly in A-flat Dorian, is a simple example of how Janáček uses extended harmonies in the same texture as that created by the bagpipe. The melody creates first an eleventh and then a ninth with the bass in mm. 163 and 166 (compare Ex, 2 a., m. 2).

Example 54. Extended harmonies created by a melody from mm, 162-167 of the first movement.

Allegro $\text{♩} = 100$



The score shows a melody in the upper voice and accompaniment in the lower voice. The key signature is two flats (B-flat and E-flat). The tempo is Allegro with a quarter note equal to 100 beats per minute. The score includes dynamic markings such as *f* and *espress*. The melody features extended harmonies, specifically an eleventh and a ninth, in measures 163 and 166.

One folk song that Janáček uses as an example even has a melody that is centered on F, although the drone, C, is still present (see Ex. 55).¹⁴⁵ Usually bagpipers transposed songs to fit their drone, but this example shows that this kind of dissonance was acceptable to the folk musician.

Example 55. Many extended harmonies created by a melody centered on F in a bagpipe melody.

The image displays two systems of musical notation for Example 55. Both systems are in 2/4 time. The top system consists of a treble clef staff with a melody and a bass clef staff with a drone. The melody is centered on F, and the drone is C, creating a dissonance. The bottom system continues the melody and drone. The melody is centered on F, and the drone is C, creating a dissonance.

¹⁴⁵ Ibid., 314.

Example 56 is a good example of how Janáček commonly dwells on added tones, the seventh and ninth, in the melodies. The notes that are an interval of a seventh or a ninth (G-flat and B-flat) above the bass are repeated several times at the end of the first phrase in mm. 32 and 33. These added tones also begin the second phrase (m. 35). The prevalence of the intervals of a sixth and a fourth (or equivalently, an eleventh) above the A-flat drone in the first phrase is indicative of the 6/4 position of tonic chord, D-flat major. Janáček treats this sonority with its dissonant interval of an eleventh as a consonance.

Example 56. Extended harmonies in mm. 29-36 in movement three.

The image shows two systems of musical notation. The first system covers measures 29-36, with measure numbers 80 and 85 indicated above the staves. The piano part (bottom staves) features a rubato marking and a dynamic of *mf*. The violin part (top staves) has a *sul G* marking and a dynamic of *mf*. The second system covers measures 80-85, with a dynamic of *mf* and a marking of *espress.* in the piano part.

Most of Janáček's ostinatos create extended harmonies. This is to be expected since so many of them use the interval of a fourth, as in the first violin part in Ex. 57.

Example 57. Dissonances in the ostinato parts in mm. 273-279 of the first movement.

The musical score for Example 57 consists of three staves: first violin, second violin, and bass. The first violin part begins at measure 275 with a melodic line that includes a ninth interval between the G pedal and the D in the second violin. The second violin part has a similar melodic line. The bass part has a steady ostinato pattern. The score is marked with '275' and 'cresc.'.

The ostinato in the first violin creates a eleventh with the G pedal, and the D in the second violin is a seventh above the bass in mm. 1-4. In the following harmonic block (mm. 277-279), the B-flat in the first violin and the F-flat in the second violin are a ninth and a seventh, respectively, above the pedal. There are also very many sixths, sevenths, ninths, and elevenths in the melody of this example.

6/4 Chords

Perhaps Janáček's propensity for 6/4 chords¹⁴⁶ was influenced by the sort of configuration in the Ex. 55 where the bagpipe melody is centered on a note that is a fourth above the bass. Kaderavek goes so far as to say that "it is very likely the bagpipe that is 'responsible for' so many of the pedal effects-- the 6/4's and the rest-- so prevalent in Janáček's chamber music."¹⁴⁷ However, string folk bands also used that position without worrying about placing it in a cadential, passing and neighboring relationship to the music around it. Unlike western common practice, it is characteristic of Janáček's music and of the folk bands to treat 6/4 position chords as consonant.¹⁴⁸

¹⁴⁶ Kaderavek, 31; Skoumal, 143.

¹⁴⁷ Kaderavek, 185. In the course of his study, Kaderavek finds many 6/4's in the *Second String Quartet*.

¹⁴⁸ Skoumal notes that Janáček uses 6/4's frequently and that he uses them as consonances in Skoumal, 143.

The example of a folk group accompanying a song that we saw in the last chapter (Ex. 31) uses this position in mm. 3-4. Janáček imitated this same style in a harmonization of his from *Moravská lidová poesie v písních* (song No. 52, see Ex. 58).¹⁴⁹ This example displays 6/4 position chords in mm. 10-12, 15, and 16.

Example 58. Part of the postlude excerpted from a folk song setting by Janáček that imitates the folk band style and makes free use of the 6/4 position.

The image shows a musical score for piano accompaniment, divided into two systems. The first system contains measures 10, 11, and 12. The second system contains measures 15 and 16. The music is written in 6/4 time and features complex chordal textures with trills and slurs. The key signature has one sharp (F#) and one flat (Bb). The score is for piano, with a treble and bass clef.

In Ex. 59 are two of the many instances where Janáček uses the 6/4 position as a consonance in the *Second String Quartet*.

¹⁴⁹ Leoš Janáček, *Moravská Lidová Poesie v Písních*, ed. Bohumír Štědroň (Kassel: Bärenreiter, [c 1976]).

Example 59. The 6/4 position in (a.) movement two, mm. 29-33, and (b.) movement one, mm. 100-105.

a.

Musical score for Example 59a, measures 29-33. The score is in 6/4 time and consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a strong ostinato-like pattern in the bass line, with sixteenth-note runs and sixteenth-note chords, marked with *ff* and *6* (sixteenth notes). The upper staves contain melodic lines with various note values and rests.

Musical score for Example 59a, measures 80-83. The score is in 6/4 time and consists of four staves. The key signature has two flats. The music continues the ostinato-like pattern in the bass line, marked with *ff* and *6*. The upper staves show melodic development with slurs and accents.

Musical score for Example 59a, measures 84-87. The score is in 6/4 time and consists of four staves. The key signature has two flats. The music continues the ostinato-like pattern in the bass line, marked with *espr.* and *ff* and *6*. The upper staves show melodic development with slurs and accents.

b.

9 Allegro M. M. $\text{♩} = 100$

Musical score for Example 59b, measures 100-105. The score is in 6/4 time and consists of four staves. The key signature has two flats. The music is marked *Allegro* with a tempo of $\text{♩} = 100$. The score features a complex texture with many chords and melodic lines, marked with *ff*. The bass line has a steady rhythmic pattern.

The harmony of B-flat Dorian is clear in Ex. 59 a., where the 6/4 position of this chord is created by the ostinato-like pattern below which generally has F as its lowest note. The

passage in Ex. 59 b. is in D-flat Lydian with A-flat in the bass. The interval of a fourth and also the overlapping notes in the ostinato make this an obvious example of the 6/4 position.

Conclusions

Adopting folk-like textures had several consequences for Janáček's music. His drones and ostinatos create static blocks of harmony. There is however, much activity within these blocks, and dissonances are freely used within them. Janáček's extended harmonies in the *Second String Quartet*, involving ninths and elevenths with the bass, mainly create diatonic dissonances just as in bagpipe playing.

Janáček's harmonic movement is really harmonic "succession," rather than "progression." Techniques like his "semitone shift" do not make use of functional harmonies of traditional, western music. We also found that Janáček's love of chords in second inversion has precedents in bagpipe playing and in the music of Moravian folk bands.

CHAPTER VI

CADENCES AND HARMONIC MOVEMENT

The Moravian folk song is characterized by a striking predilection for the seventh degree of the scale. It seems to me as though the melody was purposely descending from the tonic by a whole tone and leaning towards a lower key which contains an emotional impression strong enough to lead the melody into a new key.

This special Moravian inclination to the seventh degree or to the key of the seventh degree in the middle of a song, should be of interest to Czech composers in Bohemia, who show a tendency to use the commonplace inclination to the key of the dominant.¹⁵⁰

Since, in the quotation above, Janáček specifically suggests “Moravian modulation” (his own term) to his fellow Czech composers, it is only reasonable for us to look for it in this quartet’s harmonies. There is probably no better lead for those studying Janáček’s connection with folk music in all that Janáček wrote; and yet there is a surprising lack of research into this subject. The dominant chord and also the key of the dominant traditionally function, in western music, as a contrast to and a preparation for the tonic. We will find that Janáček does take his own suggestion and uses the subtonic in the *Second String Quartet* in a way that is analogous to the dominant function.

He also gleaned from Moravian-Slovak music his prominent use of the mediant key as a contrast to the tonic. Folk musicians used the mediant more than any other key

¹⁵⁰ Leoš Janáček, “O hudební stránce národních písní moravských,” in *O Lidové Písni a Lidové Hudbě: Dokumenty a Studie*, ed. Jiří Vysloužil (Prague: Statní nekladatelství krásné literatury hudby a umění, 1955), 322, quoted in Bohumír Štědroň, *Leoš Janáček: Letters and Reminiscences*, trans. Geraldine Thomsen (Prague: Artia, 1955), 71-2.

in the middle part of sectional folk songs.¹⁵¹ Janáček evidently felt that it was enough contrast to move to the mediant and return directly to the tonic without the help of the dominant chord.

Cadential Motives

“Moravian modulation” and subtonic preparation for the tonic are found at cadences in Moravian-Slovak music, and so we will begin by examining cadences in folk songs. The traits found in these cadences pervade the quartet as well as the folk music, as will be evident in the examples throughout this chapter.

Janáček makes much use of folk cadential motives in his melodies. He also uses the principles found in those cadences in the harmonies of the *Second String Quartet*. Three cadential patterns are most prominent in Moravian music.¹⁵² After descending step-wise motion to the tonic, the characteristic use of the seventh scale degree before the tonic note is next in prominence. Although the lowered seventh may be used in a folk song, in many cases it is raised so as to function as the leading tone at the end of a folk song, creating a strong resolution to the tonic note. Typical ending patterns of this type consist of these scale degrees: 1-7-1, 2-7-1, and 3-7-1 listed in order of frequency.¹⁵³ These patterns are examples of the x motive¹⁵⁴ which appears, in Ex. 60, in the cadence at the end of the first line (in m. 5) and in the final cadence.

¹⁵¹ This fact can be gleaned from a table in Adelheid Geck, *Das Volksliedmaterial Leoš Janáčeks: Analysen der Strukturen unter Einbeziehung von Janáčeks Randbemerkungen und Volksliedstudien*, Forschungsbeiträge zur Musikwissenschaft, vol. 26 (Regensburg: Gustav Bosse Verlag, 1975), 53-54.

¹⁵² This information is taken from the table in Geck, 80.

¹⁵³ *Ibid.*, 83.

¹⁵⁴ (Please refer to the chapter on motives.)

Example 60. Cadential motives in a folk song.

Sey-še-la sem ka ma-rádko, ať že so hodaš odá-vat;
ješče sem li ne-zo-čo-la, na tra-vě-ku ho tá-vat.

The second theme of the first movement, the ponticello viola solo (see Ex. 61) contains two phrases, both of which end with this cadential motive.

Example 61. Cadential motives in the ponticello viola solo from first movement of the *Second String Quartet*.

sul ponticello
pp

The first phrase ends on G, the fifth scale degree, and if G were tonic we would see the typical pattern, 2-7-1. The next cadence, this time actually on the tonic, has the similar pattern 3-7-1: motive x. Although the seventh degree is in its lowered position here, the leading tone is used in the other three transpositions of this theme which appear in the first movement (see mm. 25, 51, and 138, respectively).

The third most common cadence found at the conclusion of folk songs is a leap of a third descending to the final note.¹⁵⁵ Many of these songs approach a cadence point with a falling third to the tonic: 4-3-1, 2-3-1, and 5-3-1; but a surprising number of Moravian-Slovak songs end on the fifth scale-degree (110 out of the 1038 songs that Geck studied),¹⁵⁶ and the leap from the seventh to the fifth scale-degree is one such ending. The following patterns are examples of this type: 1-7-5, 2-7-5, and 6-7-5 (see Ex. 62).

¹⁵⁵ Geck, 83-84.

¹⁵⁶ Ibid., 73.

Example 62. The cadential pattern 1-7-5, or motive y, in a folk song.

The image shows a musical score for a folk song. It consists of two staves of music in 2/4 time. The first staff is labeled "Z Velke" and the second "Z Velke". The lyrics are: "Fra-šta-cký ryb ni kár hod-nu on ce-nu má, ja Bože roz-bože pro ko-ho je cho-vá, ja Bože roz-bože pro ko-ho je cho vá?". The music features a cadential pattern 1-7-5, or motive y, which is highlighted in the original image.

In one passage where the opening theme of the quartet is echoed in altered form in the first movement, the phrase ends, as does the main theme, on the characteristic fifth degree (see Ex. 63). The phrase ending also exhibits the common folk cadential pattern 1-7-5, although the leading tone in m. 115 is spelled B-double flat instead of A-natural. The phrase follows the contour of the opening phrase of the string quartet but has, instead of G, the tonic of B-flat which is firmly established by the relationship between the tonic and dominant scale degrees and by the leading tone. This cadential motive, distilled from the the first theme, is important because it is practically the only melodic material in mm. 92-132 and occurs in many of the quartet's themes.¹⁵⁷ Since Janáček's phrases in these measures and throughout the quartet are generally very short, cadential motives are essential to their character.

Example 63. The cadential motive 1-7-5, motive y, in movement one, mm. 112-115.

The image shows a short melodic phrase in movement one, mm. 112-115. The phrase is marked "espress." and "[ff] rubato". The notes are: B-flat, A, G, F, E, D, C, B-flat.

On a larger scale, the melody in Ex. 64 finally settles on the fifth degree for the last two measures of this passage, an example of the folk tendency to end on the fifth scale degree in a section of the quartet.

¹⁵⁷ (Please refer to the discussion of the y motive in the chapter on motives.)

Example 64. Measures 1-9 of the third movement of the string quartet, which end on the fifth degree of the scale.

Moderato $\text{♩} = 72$

Janáček uses the characteristic cadential formulas of Moravian-Slovak folk music on many structural levels in the *Second String Quartet*. Several times in the first movement, Janáček's bass lines, the roots of his chords, or both follow one of the folk cadential patterns or a derivative of one of them. Skoumal notes that this a trait of Janáček's late works.¹⁵⁸ One very clear instance is the bass in Ex. 65. The pedal notes in the bass line, E, C, and D-flat (the tonic), form the x motive: 2-7-1. A secondary dominant on E moves to A minor in first inversion, which places the seventh degree in

¹⁵⁸ Zdenek Denny Skoumal, "Structure in the Late Instrumental Music of Leoš Janáček" (Ph. D. diss., City University New York, 1992), 104-105.

the bass. The passage arrives at D-flat major in m. 198.¹⁵⁹

Example 65. A cadential motive in the bass line of the first movement, mm. 190-201.

The musical score for Example 65 consists of two systems of four staves each. The first system covers measures 190 to 195. The second system covers measures 198 to 201. The bass line in the second system is marked with dynamics and performance instructions: *espress.*, *acceler. e cresc.*, *[p]*, *[espress.]*, *[mf]*, and *[p]*. The key signature is one flat, and the time signature is 2/4.

Janáček uses the same motive in his harmonies in Ex. 66, which is from the third movement. The passage clearly begins and ends in C. The cadence pattern 3-7-1 occurs in the harmony in mm. 75-77.

¹⁵⁹ Skoumal also finds that the first three statements of the second theme of the first movement share the same pitch collection [0,1,5] as our motive x. The tonics of these statements are C, A-flat, and finally D-flat, the first appearance of the tonic. Skoumal, 141. (Also, the same sequence of key centers is found in the bass line in mm. 144-153 of the first movement.)

Example 66. Motive x in the roots of the chords in mm. 69-78 of the third movement.

On a very large level, the third movement ends on the dominant which is analogous to the tendency for folk songs to end on the fifth scale degree. The movement begins in D-flat Dorian mode, moves to the subtonic, and ends in the minor dominant, A-flat Aeolian,¹⁶⁰ which is the pattern 1-7-5.

“Moravian Modulation”

The use of the lowered seventh degree of the scale has a particularly important role as one of the cadence types in Moravian-Slovak folk music and, as we shall see, in the Janáček’s *Second String Quartet* as well. Moreover, Janáček’s music takes the principle found in this type of cadence and applies it on a much larger scale. Janáček coined the term “Moravian modulation” to describe the use of the lowered seventh scale degree after discovering its frequent occurrence in folk song. It occurs in internal cadences, and often ends a formal unit.¹⁶¹ This characteristic of Moravian-Slovak music

¹⁶⁰ Kaderavek also notes this motivically derived harmonic scheme in Milan Robert Kaderavek, “Stylistic Aspects of the late Chamber Music of Leoš Janáček: An Analytic Study” (D.M.A. diss., University of Illinois at Urbana-Champaign, 1970), 92.

¹⁶¹ Geck, 56.

greatly interested him, and he wrote a great deal about it.¹⁶² The term “Moravian modulation,” however, is neither limited to this geographical boundary nor is it even a “modulation” in the modern sense of the word.¹⁶³ What the term actually describes is the emphasis of the lowered seventh degree as the last note of a melodic phrase and, in many cases, the use of the members of the subtonic chord in the subsequent phrase, but it is not indicative of a new tonic (see Ex. 67).

Example 67. Three folk songs that illustrate “Moravian modulation.”

a. *Z Kopr. vnice*
 Za ku-ka-ta ze-zu-din ka ma ol ší, ma ol-ší,
 a že si ty, můj sy-mo-čku maj-hor-ší, maj-hor-ší.

b. *Nová les*
 Ze-uo di-voa pře-uo tien, ej pře-uo di-voa pře-uo lon,
 ej, ne-da-le-ko ad ku-man

c. *Z Karel. v c.*
 Za-fo-báči sa, za-fo-zil se, pou-fo-ře
 kra-ku-š-ěck ja-š-ě-vo, kra-ku-š-ěck ja-š-ě-vo

The seventh degree is often reached by step as in the first two songs of Ex. 67. Although Ex. 67 c. is very uncommon in that it begins the next phrase (in m. 6) with the lowered seventh degree (only six songs in Geck’s study do this),¹⁶⁴ a perusal of

¹⁶² The most thorough discussion of Janáček’s “Moravian Modulation” known to this author is in Geck, 56-61.

¹⁶³ Skoumal, 24.

¹⁶⁴ Geck, 57.

Moravian-Slovak songs will reveal that the second and the fourth scale degrees are frequently the main notes in a phrase that follows a “Moravian modulation.” In other words, the melody moves to notes within the subtonic chord, which was probably one reason Janáček perceived this event as a modulation. All three songs in Ex. 67 remain within the subtonic for a while before returning to the tonic. Some songs, however, move immediately to the third degree or to the tonic. In all cases, however, the subtonic provides contrast to the tonic, to which the melody returns at the end of the song.

Janáček makes obvious use of “Moravian modulation” in two of his themes. In the excerpt in Ex. 68, the feeling of “Moravian modulation” is encapsulated within the nearly identical two-bar components of this four-bar phrase.

Example 68. “Moravian modulation” in mm. 1-6 of the second movement.

In the first bar, the tonic harmony, B-flat minor, is introduced by the melody and reinforced by the accompanying voices, which remain on the open fifth B-flat and F for the entire phrase. The phrase ends in m. 4 on the lowered seventh degree, A-flat. A crescendo within the first beat of m. 2 and of m. 4 provide tension which is then resolved by a decrescendo and a leap of a perfect fourth into the A-flat on the second beat. When the melody is repeated, starting in m. 5, the tonic harmony is restated in first inversion.

There are examples in folk music and in Janáček’s *Second String Quartet* where successive, short, repetitive phrases end on the lowered seventh degree. The opening

There are examples in folk music and in Janáček's *Second String Quartet* where successive, short, repetitive phrases end on the lowered seventh degree. The opening phrases from the third movement of the quartet (see Ex. 69) and the repeated two-bar phrases in mm. 2 and 4 of the folk song in Ex. 70 end on the seventh degree of the scale. (The seventh degree in these instances actually marks a caesura, and not a cadence point.)

Example 69. Sub-phrases ending on the seventh scale degree in the opening measures of the third movement.

Example 70. The lowered seventh degree at the ends of short phrases in a folk song that was set by Janáček.

In the books of folk songs that he studied, Janáček wrote the word “Karak” in the margins (probably his shorthand adaption of the German “Charakter,” since there is no similar Czech word) to indicate cases of “Moravian modulation.”¹⁶⁵ He also used this marking in instances where he believed that the effect of “Moravian modulation” was felt despite the fact that it involved other scale degrees. He marked “Karak,” for instance, when the fourth scale degree was used in relation to the fifth scale degree in the same manner in which the lowered seventh degree was used in relation to the tonic. This is especially true where the fifth degree is the final note and the fourth degree is the lowest note of the song (as in Ex. 71).

Example 71. The principle of “Moravian modulation” in context of the dominant in a folk song (a.) and in the opening fourteen measures of the string quartet (b.).

a.

Z Pařan
 ké-ře je-de-ná-stá ho-dí-ne m-de-re-la
 staň pa-ru-ko mi-lá, je mu-sím za ka-ře-je.

b.

ff *pp* *sul ponticello*

¹⁶⁵ Ibid., 59-61.

In Ex. 71 a. the melody moves off of the tonic chord, G minor, and onto material from dominant chord within the first measure; in m. 2 the music steps down from the fifth degree to the fourth scale degree. This is repeated in mm. 5-6. Since the melody in this example remains on the subdominant, C, for a while, it is fairly easy to see why Janáček thought of this as a modulation. The parallel between this passage and Ex. 71 b. is outstanding. The opening theme of the *Second String Quartet*, like the folk example, has G as tonic and moves to the subdominant. The phrase ends on the fifth degree and moves to the second theme with a step down to C (mm. 8-9), which is clearly the new tonic. It is noteworthy that Janáček begins the string quartet with this passage, since neither of the keys here is related to the first movement's tonic, D-flat. His focus on minutiae is one reason why Janáček sometimes treats a temporary, local tonicization as a full-fledged modulation in both his folk settings and in his own compositions. For the same reason we will find rather short ideas and even sub-phrases in his string quartet divided by cadential figures that would normally be found in folk songs mainly at the ends of phrases and in the tonic.

Janáček's Roman numeral analyses of folk songs tend to focus on local details. The raised fourth in Lydian mode or even a regional tonicization of the fifth degree was evidence enough for him to call the event a modulation to the dominant.¹⁶⁶ Since he took the dominant to be the new tonic, the fourth degree appears to be the seventh degree in the new key. Example 71 (above) shows how this tendency caused him to view cases where the fourth scale degree follows behind melodic material outlining the dominant chord, even just the three notes of the chord, as "Moravian modulation."

Interestingly, Janáček's way of thinking led to his unique way of adapting folk principles for his own use. He saw a change of chord, called it a modulation, and then used that modulating principle on a larger scale in his own music. He took a small event, like "Moravian modulation," and used it to build his formal structures in the string

¹⁶⁶ Ibid., 60.

quartet. We will see how he used “Moravian modulation” in the *Second String Quartet* on the level of sections instead of just phrases, and also how the melodic implications of this event are realized in his harmonies.

Example 72. “Moravian modulation” used harmonically in the third theme of the first movement, mm. 210-218.

The third theme of the first movement, when it is finally in a harmonically stable form over a D-flat pedal in mm. 210-218, ends each of its phrases on the subtonic (see Ex. 72). This passage uses “Moravian modulation” on the same structural level that it is found in the folk music, the phrase, but it uses it harmonically, not melodically.

Example 73. A large scale “Moravian modulation” in an altered version of the viola’s ponticello solo later in the first movement (mm. 152-161).

Example 73 also shows how Janáček uses the principle of “Moravian modulation” harmonically. In the three phrases of this example the original form of the theme becomes successively more altered. The first phrase cadences on the subdominant chord in D-flat major. In order to accommodate this harmony, the common folk cadential motive $\hat{3}-\hat{7}-\hat{1}$ (motive x) occurs on the subdominant. By the end of the second phrase the harmony arrives on the subtonic chord built on the lowered seventh degree, C-flat major, and the melody cadences on the third of this chord, E-flat, using this pattern: $\hat{2}-\hat{7}-\hat{1}$ (which is, again, motive x). This is a clear harmonic adaption of the “Moravian modulation” which Janáček noted so often in the folk music he collected. The C-flat in the bass remains as a pedal for the following phrase. The melody approaches the final note with a whole-step from below using the x motive.

An instance where a folk principle is used on a larger scale is the passage from the third movement in Ex. 74 on the following page. This theme is actually taken from the first movement, and it therefore exhibits the same cadential motive y that we saw there: $\hat{1}-\hat{7}-\hat{5}$. The passage has D-flat (or C-sharp) as its tonic, and until the very end, it has continuous pedal points of either D-flat or A-flat. In fact, both are present through m. 34 and again in mm. 39-40. Inflection of the third degree of the scale makes the mode ambiguous. The A-flat pedal in mm. 29-31 creates a 6/4 inversion, a favorite device for Janáček. The section moves to the dominant, which is accomplished through the basic, and for Janáček, unusual progression i-iv-V in mm. 39-44. Janáček convoluted the traditional harmonies, however, by the means of added tones and embellishing chords (m. 40, for instance).

Example 74. Janáček's use of "Moravian modulation" in a section of the third movement, mm. 28-50.

The musical score is divided into four systems, each with a key signature change and a tempo marking:


- System 1:** Marked **3 Adagio** with a key signature of one flat (B-flat). It includes the tempo marking *mf* and the instruction *(rubato)*. The music features a prominent triplet pattern in the bass line.
- System 2:** Marked **3** with a key signature of two flats (B-flat and E-flat). It includes the tempo marking *mf* and the instruction *espress.*. The music continues with the triplet pattern.
- System 3:** Marked **4 appassionato** with a key signature of two flats (B-flat and E-flat). It includes the tempo marking *ff*. The music features a more active, driving rhythm.
- System 4:** Marked **4** with a key signature of three flats (B-flat, E-flat, and A-flat). It includes the tempo marking *ff* and the instruction *rit.*. The music concludes with a slower, more expressive feel.

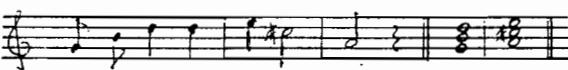
The section ends on the minor dominant (spelled with Janáček's idiosyncratic enharmonics). The downbeat of the final measure, m. 50, has the lowered seventh degree in all but the second violin part (the B-natural is the subtonic for a tonic of C-sharp, an enharmonic spelling of D-flat). The bass motion is from tonic to the seventh degree. Except for the one other note, the fifth degree in the second violin, this is like a large-scale "Moravian modulation." The repeat brings the tonic immediately back.


Subtonic as a Preparation for the Tonic

Closely related to "Moravian modulation" is another trait of Moravian-Slovak songs. This interesting construct reaches the final chord of a phrase after the triad a whole-step below the final chord is outlined, usually using all three of its members.¹⁶⁷ This may be rather long and can even fill a whole phrase (see Ex. 75) In order to realize just how related subtonic preparation for the tonic and "Moravian modulation" are, see Ex. 67 c., which shows that sometimes "Moravian modulation" melds with subtonic preparation when the subtonic chord continues on after the cadence. Analogous to the way in which western music may "wait" on the dominant until it finally moves to the tonic, the subtonic is used in its stead to prepare for the tonic chord in Moravian-Slovak songs. This common technique is used both as preparation for the tonic of the piece and for regional tonicization. Janáček extends this idea into his larger scale harmonies.

Example 75. Preparation by the subtonic in some folk songs.

a. 

b. 

c. 

¹⁶⁷ Ibid., 85.

Example 76, taken from the end of the third movement, is a good example of the subtonic as preparation. The major triad built on the lowered seventh degree (A-flat) is used before the final tonic chord in mm. 216-217 instead of the traditional dominant chord. Notice, too, that the melody falls the interval of a third to its final note, the fifth degree of the scale.

Example 76. Subtonic as preparation for the tonic in movement three, mm. 214-218.

The distinctive use of the subtonic found in Moravian-Slovak songs is vital to our understanding of the opening passage of Janáček's *Second String Quartet* (see Ex. 77). The first melodic phrase of the piece, an example of the tendency to end on the fifth scale degree, is centered on the tonic of G; but the simple, pedal note accompaniment in the cello makes the tonic ambiguous.

Example 77. Janáček's use of subtonic as preparation on a large scale in the opening passage of the *Second String Quartet*.

The influence of the traditional, common practice of western Europe may cause one to hear the melody with its accompaniment as implying the key of E-flat major. Kaderavek believes that the opening phrase has C, not E-flat, as tonic, since the next section shares the same pitch collection and certainly has C as tonic.¹⁶⁸ A deeper understanding of the passage, however, is arrived at if we recognize that this is an example of the subtonic as preparation for the tonic that we have observed in Moravian-Slovak folk music. The opening theme of the first movement (mm. 1-8) functions as subtonic preparation (B-flat) for the following ponticello passage which has C as tonic. A B-flat pedal trill lasts the duration of the first theme. The music arrives at the B-flat major chord at the end of the phrase in m. 8, leading directly to a C-minor chord in m. 9. On a larger scale the opening phrase and the ponticello together can therefore be seen as having C as their pitch center.

On a smaller scale, one is apt to hear the melody as centered around G, the dominant of C. There is the leading tone to G, and the notes of the G-minor triad are prominent in the melody. As one might expect in melodic minor, the leading tone and the sixth-degree are lowered in their motion towards the final note, D, the fifth degree of the scale. Not only is the subtonic in evidence harmonically as preparation for the tonic, but the region of the dominant, in the melody, is also preparation for the viola solo.

The Mediant in Janáček's Harmonic Successions

Folk music presented another alternative to the common paths of traditional western music. The move to the mediant and also the move directly back from it to the tonic is common in Janáček's music.¹⁶⁹ While the submediant is used, especially in the

¹⁶⁸ Kaderavek, 71.

¹⁶⁹ Pradipasen finds that the mediant frequently appears in Janáček's orchestral music in his study, Pradhak Pradipasen, "A Study of Leoš Janáček's Compositional Style Through an Analysis of Selected Orchestral Music" (Ph. D. diss., Teachers' College, Columbia University, 1986), 107-108.

second movement, we will focus on the mediant because of its prominence in the folk music, both on the level of phrases and as a favorite key in Moravian-Slovak folk songs. Janáček's harmonic successions take place over much larger spans of time than are normally involved in traditional harmonic rhythms, and their structural level is somewhere between the level of chords within a phrase and the level of whole key areas. It is therefore worthwhile to discover the role of the mediant key at the higher structural level, and also, at the lower level, the role of the upward interval of a third in melodic sequences of folk songs.

Sequences can move the melody to a higher or a lower level. By far the most common of the ascending-type intervals of transposition in Moravian-Slovak folk music is the third. Of the seventy-five songs in Geck's study which involve upward moving sequences, thirty-five of them (that is, forty-seven percent) transpose the tune up an interval of a third.¹⁷⁰ The Moravian melody in Ex. 78 was given this setting by Janáček. It displays a sequence in the melody which is also reflected by the harmony's move from the initial chord of A minor to a C major chord, a third higher, in mm. 4-5. Except for this one move to the mediant, and the dominant and secondary dominants which articulate the cadences, the harmony in this example is basically static.

¹⁷⁰ This data is gleaned from the table in Geck, 98.

Example 78. A sequence of an ascending third in a folk song setting by Janáček.

Andante ♩

Mu - zi - kan - ti, co dě - lá - te, mu - zi - kan - ti,
 co dě - lá - te, aj, má - te hus - le a ne - hrá - te, aj, má - te

In a remarkably similar instance of a sequenced phrase, the main theme of the quartet's last movement is presented twice, once in the tonic, A-flat, and once in the mediant (see Ex. 79).

Example 79. A harmonic sequence of a third in the fourth movement, mm. 1-8.

Allegro $\text{♩} = 112$

The two four-bar phrases in the example are harmonically static except for the last measure of each phrase. We discovered in the last chapter that this change to a new harmony on the fourth measure of a four-bar phrase is common in folk dances. The first

phrase of Ex. 79 ends with a subtonic chord in 6/4 position in m. 4, which leads to the mediant just like the secondary dominant did in the folk song above it (compare Ex. 78).

It is interesting that modulations in the folk music share the same tendencies as the harmonic moves that are implied in the sequences. The importance of the mediant key is very clear in the sectional folk songs. Among the songs that Janáček collected, there are forty-four three-part songs that modulate away from the tonic for the second section.¹⁷¹ The third section does not always return to the tonic, which causes these songs to conclude in a new key. The mediant, occurring in the middle section of fourteen songs (that is, nearly thirty percent of them), is the most frequent move away from the tonic. After the mediant, the next most commonly found key, the subtonic, occurs only eight times. All but one of the songs using the mediant return to the tonic at the end of the song, and this fact bears out Janáček's assertion that the dominant does not have the same importance in Moravian-Slovak music as it does in traditional western music.

This modulation obviously caught Janáček's attention as well, for his foreword in *Národní Písň Moravské v Nove Nasbírání* refers to a "special" Lachian modulation and provides five examples of it from the Susil collection.¹⁷² Although one moves to the supertonic, the majority move to the mediant key in the middle section (one example is probably an oversight, for it contains no modulation at all).

The mediant key is also common in Janáček's harmony. Although some large sections of the *Second String Quartet* are made of static harmonic blocks that are ambiguous with respect to a tonal center and may serve as passing harmonies, other times a certain harmonic region is clearly established. The initial statements of a movement's main theme are especially unambiguous, and it is in these that the mediant is

¹⁷¹ The statistical information here was gathered from the table in Geck, 53-54.

¹⁷² Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni*, 320, referenced in Geck, 55-56.

prominent. For instance, as we saw in Ex. 79, the fourth movement begins (mm. 1-4) with the main theme of the movement in the tonic, followed by the same theme in the mediant. The first harmonic move in the third movement of the quartet is also to the mediant (see Ex. 80). The music is in the tonic key, D-flat minor, until m. 12, where the bass outlines the mediant chord in 6/4 position. Janáček spells of the mediant chord as E major instead of F-flat major, which we would expect in the key of D-flat minor. As in the folk songs with a contrasting key in a middle section, the music moves back from the mediant to the tonic in m. 16. It is also interesting that in the opening section Janáček does not use the dominant to lead to the tonic at the ends of phrases and uses instead the subtonic chord (m. 4) and the subdominant (m. 7).

Example 80. A move to the mediant in back in mm.
1-19 of the third movement.

Moderato $\text{♩} = 72$

Violin I, Violin II, Viola, Cello/Double Bass

mf, sf, p, *espr.*, *loco*

1. 10b. 2.

1 15

(continued)

(Example 80 continued)

The image shows a musical score for four staves, likely a piano and violin duo. The music is in a key with two flats (B-flat major or D-flat minor). The score is divided into four measures. The first two measures show a melodic line in the upper staves and a supporting bass line in the lower staves. The third measure features a dynamic marking 'espr.' (espressivo) above the upper staff and 'cresc.' (crescendo) below the lower staff. The fourth measure continues the melodic and harmonic development. The notation includes various note values, rests, and accidentals.

In Ex. 81 the main theme of the second movement is presented in the tonic, B-flat, which is followed by a section in the mediant key D-flat major (mm. 34-44). In the middle of the section in the mediant, A major, a half step above the dominant chord, is used. The mediant is reasserted in mm. 41-44. At the end of the same movement, in mm. 198-219, a very clear use of the mediant comes, once again, after a static section in the tonic.

Example 81. A move to the mediant in mm. 29-44 of the second movement.

Musical score for measures 29-34. The score is in three staves: Violin I, Violin II, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 29 is marked with a forte dynamic (*ff*). Measures 30-34 feature a prominent sixteenth-note accompaniment in the bass line, with some sixteenth-note patterns in the upper staves. A first ending bracket is present at the end of measure 34.

Musical score for measures 35-38. The score is in three staves: Violin I, Violin II, and Bass. The key signature has two flats. Measure 35 is marked with *espr.* (espressivo). Measure 36 is marked with *ff*. Measure 37 is marked with *pp* (pianissimo). Measure 38 is marked with *pp*. A second ending bracket is present at the end of measure 38, with the instruction *dolcis espress.* (dolce espressivo) written above it.

Musical score for measures 39-43. The score is in three staves: Violin I, Violin II, and Bass. The key signature has two flats. Measure 39 is marked with a forte dynamic (*ff*). Measures 40-43 show a melodic line in the upper staves and a rhythmic accompaniment in the bass line.

Musical score for measures 44-48. The score is in three staves: Violin I, Violin II, and Bass. The key signature has two flats. Measure 44 is marked with a forte dynamic (*ff*). Measures 45-48 show a melodic line in the upper staves and a rhythmic accompaniment in the bass line. A first ending bracket is present at the end of measure 48.

In the first movement Janáček takes a circuitous route to the tonic, starting in the subtonic, moving through the dominant, and finally arriving at the tonic in m. 46. However, the dominant does not move directly to the tonic, D-flat, but Janáček uses the mediant before the tonic instead (see Ex. 82). Although the bass acts melodically and the mediant chord, F-flat, is in first inversion about half of the time, the mediant is clearly established in mm. 42-45. The tonic arrives in m. 46. Note the extended harmonies especially in m. 45, the second beat: sevenths, ninths, and a sixth.

Example 82. The mediant sets up the first appearance of the tonic at the beginning of the quartet, mm. 41-51.

[Molto meno mosso]

50

sul ponticello
(pp)

The Dominant

Having explored these alternatives to the dominant, it is important to note that Janáček did not, however, give up the dominant completely. For instance, after mistakenly calling the Lydian mode, which appeared in the second part in some three

part folk songs, the “dominant” because of the raised fourth degree,¹⁷³ Janáček expresses his disgust for *over*-use of the dominant key as follows:

The key of the fifth degree is found to the point of annoyance in the middle section of small compositions.¹⁷⁴

The fact that Janáček is displeased by an apparent over-abundance of the dominant does not mean that he does not use it in the quartet. Although he sometimes uses the subtonic and the mediant in place of the dominant, Janáček’s music still uses the dominant in order to define his tonic, especially at a larger structural level. Probably his clearest use of the dominant-tonic relationship occurs in the final measures of the first movement, mm. 283- 300. The juxtaposition of A-flat and D-flat as tonics, establishes D-flat as the overall tonic for the string quartet and for the outer two movements.

Conclusions

We have seen how Janáček often took principles that he saw operating in Moravian folk music and derived larger structural principles from them. He uses typical cadence patterns-- motive y and motive x-type cadences, and the tendency of many Moravian folk melodies to end on the fifth degree of the scale--in his melodies, but these patterns are also evident in his bass lines and in the root motion of his harmonies.

Janáček’s tendency to look with a small scope, seeing small things (cadences) as larger things (modulations), helped him discover principles in short folk songs and use them on a larger scale in his *Second String Quartet*. “Moravian modulation,” the subtonic as preparation for the tonic, and his use of the mediant are all examples of this. “Moravian modulation,” actually the emphasis of the lowered seventh scale degree at the end of a phrase, defines sections of the quartet, instead of just phrases, and it appears

¹⁷³ Geck explains that Janáček was actually looking at Lydian when he wrote the following quote in Geck, 55.

¹⁷⁴ Leoš Janáček, “O hudební stránce národních písní moravských,” in *O Lidové Písni*, 321, quoted in Geck, 55.

in Janáček's harmony too, instead of just the melody. Janáček saw cases of "Moravian modulation" even where the fifth and fourth scale degrees were involved in the same manner as in the usual context: the first and seventh scale degrees. The opening fourteen measures of the *Second String Quartet* can be seen as a good illustration of this sort of "Moravian modulation," and also of the subtonic as preparation for a key.

This function of the subtonic is another example of the special status of the lowered seventh degree in Moravian folk music. The chord built upon this scale degree appears right before the move to the tonic in the cadences of some folk songs. Janáček sometimes uses the subtonic harmonically, providing it instead of the dominant as contrast before the return of the tonic.

Finally, we found that sequences in Moravian folk songs frequently move a phrase of melody up an interval of a third, and that modulating folk songs often go to the mediant key and then back to the tonic. In *Second String Quartet*, Janáček commonly moves to the mediant and back to the tonic without feeling compelled to use the dominant at all, although he did not discard the dominant completely. It still establishes the key at the ends of some of the movements.

CHAPTER VII

MODES AND DEGREE INFLECTION

Moravian music uses many more modes than just major and minor. Aeolian, Dorian, and Lydian are some of the most common modes in the folk songs.¹⁷⁵ However, modes are sometimes treated with great flexibility and scale degrees are not necessarily fixed. It is common, for instance, for the fourth scale degree in major mode to be raised by a half step several times in a song.¹⁷⁶ Folk musicians, as if drawing from the broadest of musical palettes, may arbitrarily choose a version of a scale degree simply for its color. The third and fourth degrees are often raised in order to reflect the light-hearted mood of the text (for example, when love is found), while the lower versions of these scale degrees are used for such emotions as sadness and melancholy (when love is lost).¹⁷⁷

In the majority of songs, a certain mode is clearly defined. For instance, the tonic to dominant relationships and the prominence of the notes of the tonic triad clearly establish E Dorian as the key in Ex. 83.

¹⁷⁵ See Geck's chart in Adelheid Geck, *Das Volksliedmaterial Leoš Janáčeks: Analysen der Strukturen unter Einbeziehung von Janáčeks Randbemerkungen und Volksliedstudien*, Forschungsbeiträge zur Musikwissenschaft, vol. 26 (Regensburg: Gustav Bosse Verlag, 1975), 46.

¹⁷⁶ Ibid.

¹⁷⁷ Vysloužil assigns various moods to the major and minor types of modes in Jiří Vysloužil, "Leoš Janáček 1854-1928," in *Acta Janáčkiana II*, (Brno: Leoš Janáček Society, 1985), 16-17. How words of the text can motivate degree inflection is shown in Zdenek Denny Skoumal, "Structure in the Late Instrumental Music of Leoš Janáček" (Ph. D. diss., City University New York, 1992), 23-25.

Example 83. A Moravian-Slovak song in E Dorian.

Geck examined the 848 songs in her study that do not modulate and discovered that 613 of them (seventy-two percent) are in a heptatonic mode: either major, melodic minor, harmonic minor, Aeolian, Dorian, Lydian, Mixolydian, Phrygian, or gypsy mode.¹⁷⁸ The term “gypsy” mode is generally unfamiliar and needs clarification, although it is used in a number of sources.¹⁷⁹ It refers to harmonic minor with a raised fourth degree (see Ex. 84). Skoumal writes that this mode is a favorite mode of Janáček’s.¹⁸⁰

Part of what gives Janáček’s quartet its Moravian flavor is his use of the wide range of modes that are presented in the folk music. He uses the gypsy mode, built on the tonic of C, in the string quartet’s second theme, for example (see Ex. 84).¹⁸¹

Example 84. The gypsy mode in the second theme from the first movement, mm. 47-51.

¹⁷⁸ This data is from the table in Geck, 46 and the text on p. 48 in the same book.

¹⁷⁹ A few of these include Jaroslav Vogel, *Leoš Janáček: A Biography*, revised and ed. Karel Janovický, trans. Geraldine Thomsen-Muchová (New York: W.M. Norton & Co., 1981), 118; the mode is referred to as “Lydian minor” in Skoumal, 27; only one instance of the mode is found in Geck, 46.

¹⁸⁰ Skoumal, 27.

¹⁸¹ This is the first time in the movement that Janáček uses the leading tone instead of the lowered seventh degree as the penultimate note in the second theme (see m. 51 in the example).

The last movement, another example, begins with the main theme in A-flat Aeolian. In addition, Janáček often casts a melody into a new mode, creating a contrasting harmony. The second movement for example begins in a minor-type mode (it lacks the second and sixth scale degrees) with the tonal focus on B-flat. He then presents the same theme in G-flat major (mm. 12-16) and in B-flat Dorian (mm. 29-33). Another good example of this technique is shown in Ex. 85. The passages use the same materials: the y motive, a six-bar phrase, and the same interjection in their third measures. However, Ex. 85 a. is in D-flat Lydian, while the other passage is in A-flat Dorian.

Example 85. The recasting of the melodic idea in mm. 100-105 (a.) in another mode later in the first movement, mm. 162-67 (b.).

a. **9** Allegro M.M. $\text{♩} = 100$

b. Allegro $\text{♩} = 100$

Janáček's method of melodic variation between contrasting harmonic blocks bears a resemblance to the way in which folk songs were performed. The melodic shape could change greatly between performances of the same song, and not only the third

and sixth degrees, but all the intervals.¹⁸² Often different versions of the same song are given in the Bartoš collections.¹⁸³ Janáček wrote:

Many times, in the changing intervals of a song only the most tenacious, basic material remains: the form and the basic rhythmic outlines. The freshly blossoming attire lend the old form a very different appearance.¹⁸⁴

Inflection of the scale degrees plays a large role in the heptatonic (i. e., based on a collection of seven pitches) folk songs and also the two groups of songs which use other pitch collections. In eighty-two of the 613 heptatonic songs in Geck's study the mode that dominates the song is altered by degree inflection.¹⁸⁵ In addition to the heptatonic songs, there is a large number of folk songs that do not use all seven notes of a mode. These folk songs have smaller ranges, typically of a sixth. There are 217 folk songs in Geck's study (twenty-seven percent) that only use a portion of a mode's pitch collection, and this group of songs is marked by frequent use of degree inflection.¹⁸⁶ The remaining 189 songs draw their diverse scales from various modes.¹⁸⁷ Degree inflection and the combination of various modes brings so much variety to the pitch collections of Moravian-Slovak songs that Janáček wrote that "[i]f we arrange the tones of a given song into a scale we will obtain scale types until now completely

¹⁸² Ibid., 52.

¹⁸³ Frantisek Bartoš and Leoš Janáček, eds., *Nášbírání Písň Moravské v Nove Nasbírané*, 2 vols. (Prague: Czech Academy, 1901).

¹⁸⁴ Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni a Lidové Hudbě: Dokumenty a Studie*, ed. Jirí Vyslouzil (Prague: Státní nakladatelství krásné literatury hudby a umění, 1955), 293, quoted in Geck, 52.

¹⁸⁵ Geck, 46, 48.

¹⁸⁶ Ibid., 48.

¹⁸⁷ Ibid.

unknown.”¹⁸⁸ Outside of the group of 848 songs, of course, there are many more songs in Geck’s study that do not remain in one mode, but modulate to a new mode or modes.

When Janáček develops many of his thematic ideas and motives in the *Second String Quartet*, he uses only parts and combinations of modes instead of complete heptatonic modes. These passages can be harmonically ambiguous. For instance, we cannot assign a mode to the harmonic block contained in Ex. 86, where he is developing the x motive. The pitch collection here is not heptatonic, nor does this passage make use of part of just one mode. The tonic appears to be C, but major third and minor sixth scale degrees are above the C pedal in the bass. The versions of those scale degrees do not belong together in the pitch collection of any mode. They are borrowed from different modes.

Example 86. A six-note pitch collection in mm. 15-19 from the first movement.

With so much variety and with the volatile state of the modes, it is no wonder that some would question the whole business of assigning modes to Moravian-Slovak songs. Vysloužil, for instance, writes that it is best to say that there are just alterations of the major and minor scales which “are felt as survivors of the older modes.”¹⁸⁹ The pitch

¹⁸⁸ Leoš Janáček, “O hudební stránce národních písní moravských,” in *O Lidové Písni*, 454, quoted in Skoumal, 22.

¹⁸⁹ Vysloužil, 15. He also writes that the similarities with the old modes are only superficial. For a similar point of view see Skoumal, 20.

collection of any song, in his view, is thus the result of a tendency in Moravian music to inflect scale degrees, and the pitch collection only superficially resembles the “church modes.” Along the line of Janáček’s concept of speech motives, if a song expresses one particular and strong emotion, then it should consistently use a particular version of the various scale degrees; and so, one might view the peculiar pitch collections of each song as the result of large-scale degree inflection. The gypsy scale serves as a good example. The augmented second between the third and fourth and between the sixth and seventh degrees is easily arrived at by inflecting these scale degrees towards the two “poles:” the tonic and the dominant. Perhaps this view is more accurate and better for conveying the character of the pitch collection than simply assigning it a mode name. Modes are useful, nevertheless, as labels.¹⁹⁰ Janáček himself uses names of church modes to classify the tonality of folk songs.¹⁹¹

As the following two Moravian-Slovak ballads illustrate, the third, sixth and seventh scale degrees are commonly inflected (see Ex. 87).¹⁹²

¹⁹⁰ Vysloužil finds the modes to be helpful labels, too, and uses “Lydian” to describe a song on the very next page, *Ibid.*, 16 after his comment above. Janáček himself assigned modes to songs: Skoumal writes, in *Skoumal*, 51, that he assigned modes and tonics to 50 songs in the document S 18, p. 2 at the Janáček-Archiv Brünn.

¹⁹¹ Leoš Janáček, “O hudební stránce národních písní moravských,” in *O Lidové Písni*, 446-56, referenced in *Skoumal*, 18. Janáček also used modes to classify songs in the same place, p. 156, referenced in *Skoumal*, 45.

¹⁹² Geck found that the fourth and seventh degrees are the most commonly altered scale degrees, in *Geck*, 65. Skoumal says the third scale degree is altered most, and the seventh and fourth degrees are also unstable. As he notes, the sixth degree is often altered in the same direction as the seventh. See *Skoumal*, 23.

Example 87. Degree inflection of the third and seventh scale degrees (a.) and of the sixth and seventh scale degrees (b.) in folk ballads.

a. *Mírně* *ƒ Velké*

By-ta je-dna si-ra rdo-va, by-ta je-dna si-ra
rdo-va, se-dem sy-mů o-na mě-ta.

b. *ƒ Kopřivnice*

Aj vo-ta-ti, vo-ta-ti, kde stě vo-ty pa-si.
zra-ti-ta sem vi-mec ko-ry, stě ho na sí.

Example 87 a. has a tonic of C, and the third degree occurs once as major and twice as minor. The seventh degree appears three times as the leading tone and twice in its lowered position. The same ambiguity is evident in the sixth and seventh degrees in Ex. 87 b.. When they are in close proximity, the sixth and seventh degrees in this song are altered in the same direction.

Janáček uses degree inflection melodically and, as we shall see later, also in his harmonic motion in the quartet.¹⁹³ The passage in Ex. 88 is in D-flat Dorian, but the melody in the first violin inflects the sixth scale degree.

Example 88. Degree inflection in movement three, mm. 122-126.

Andante $\text{♩} = \text{♩}$

125

¹⁹³ Skoumal also notes that Janáček uses degree inflection in many ways in Skoumal, 30.

Half the time a B-flat is used in Ex. 88, matching the accompaniment, but every other time the sixth degree is lowered to B-double flat.

Janáček uses degree inflection on a larger scale in the melody in Ex. 89:

Example 89. Degree inflection in movement three, mm. 28-43.

3] Adagio $\text{♩} = 52$ $\text{♩} = 52$ 80

mf *mf* *mf*

[rubato]

mf *mf* *mf*

mf *mf* *mf*

85

espress. *mf*

4] *appassionato*

ff *ff* *ff* *ff*

90

The melody starts out in D-flat major, but by m. 38 it has moved to minor (F-flats now appear). The second violin uses scale degrees in their different versions very freely, and the major tonality at the beginning is immediately contradicted in m. 31. This minor version of the third degree also contradicts the first violin's raised sixth degree in the following measure.

Janáček applies the principle of degree inflection to his harmonies with a device that Skoumal terms "semitone shift."¹⁹⁴ Skoumal agrees that Janáček's treatment of the pitches of a scale is derived from folk music, and he believes that this accounts for the places within Janáček's compositions where no one version of a scale degree is the norm.¹⁹⁵ According to Skoumal, Janáček treats the different versions of the same degree equally and freely chooses any version of a any scale degree. This led Janáček, writes Skoumal, to his technique of moving chords and even whole static harmonic blocks by a half step. This is a much more reasonable way of analyzing this event than trying to explain it by secondary Neapolitan chords or flatted submediant chords. The "secondary Neapolitans" do not function as a Neapolitan chord would and have nothing to do with that chord.

A very clear example of "semitone shift" occurs in the first movement of the *Second String Quartet*. The movement has D-flat as tonic, but it begins in the subtonic followed by the dominant. Before the tonic arrives in m. 46, the entire static harmonic block in the dominant is shifted up a by a half step to A (see Ex. 90). A comparison of mm. 26 and 30 shows that each of the chord members of the first harmonic block has been shifted up by a half step.

¹⁹⁴ Ibid., 105-107.

¹⁹⁵ Ibid., 30.

Example 90. “Semitone shift” between two harmonic blocks in mm. 26-34 of the first movement.

The image shows two systems of musical notation. The first system covers measures 26-28. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature has two flats (B-flat and E-flat). The first violin part is marked 'sul ponticello' and 'p'. The second system covers measures 29-34. It also features five staves. The key signature changes to one flat (B-flat). The first violin part is marked 'mf'. A section labeled 'B' begins at measure 80. The bass part is marked '(mf)' at the end of the system.

An instance where Janáček employs a variant of the “semitone shift” idea over a longer period of time is in Ex. 91. The passage starts in D-flat minor, but it gradually moves to A major which is accomplished by the shift from A to B-double flat in the viola. Measures 20- 25 are clearly in D-flat minor. The subdominant chord (in 6/4 inversion) marks the end of the phrase in m. 25. Notice that a B-double flat is added to the subtonic chord in the viola part. It looks as if D-flat were to continue, but the viola part maintains the B-double flat in m. 26, clashing with the A-flat in the cello. The clash is repeated between the viola and the first violin in m. 28. The B-double flat “takes over,” and in mm. 30-33, the bass note and the highest note are both B-double flat or its enharmonic equivalent, A. These four measures are in A Mixolydian. D-flat returns as the bass note in m. 34. (Other “semitone shifts” occur in mm. 63-64 and in mm. 211-212 in the second movement.)

Example 91. Degree inflection in a gradual harmonic move in movement four, mm. 20-37.

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The first system covers measures 20 to 25. Measure 20 is marked with a box containing the number 20 and a circled 2. The second system covers measures 26 to 30. The third system covers measures 31 to 37. The score includes various musical notations such as notes, rests, and accidentals. Dynamics are indicated by *sf* (sforzando) and *f* (forte). Articulation marks include accents (^) and breath marks (V). The key signature changes from one flat to two flats between measures 25 and 26, and again between measures 30 and 31. The time signature is 4/4.

Fluctuation Between Major and Minor

Janáček believed that the inflection of the third and sixth scale degrees is a feature of Moravian-Slovak music.¹⁹⁶

Many times I witnessed the change between major and minor keys.¹⁹⁷

Peculiar are the songs in which the third and sixth degrees fluctuate a great deal; that comes from the people, not from the art music singers, and arise from the emotions. The change between major and minor is a common practice for us.¹⁹⁸

Geck's study shows that 114 of the songs, transcribed by Janáček, modulate once only, and that twenty-four (twenty-one percent) of those modulations were between the parallel major and minor.¹⁹⁹ Of course, there are also songs that move between minor and major-type songs (Aeolian to major, for instance) as well; so this is a very significant event. In addition, many songs that use degree inflection, like Ex. 87 a. (early in this chapter), hint at a change of mode.

The string quartet also fluctuates between major and minor versions of the tonic. These two versions of the tonic harmony, D-flat, are used in such equal measure in the first and last movements that these movements cannot be called one or the other. Janáček does not try to disguise his changes between minor and major. In fact, he sometimes seems to call attention to it, as in Ex. 92. The passage begins in D-flat major and suddenly moves to D-flat minor in m. 206 (see Ex. 92 a.). As shown in Ex. 92 b., the music moves back to major mode in m. 232.

¹⁹⁶ Geck, 65.

¹⁹⁷ Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni*, 215, quoted in Geck, 51.

¹⁹⁸ Leoš Janáček, "O hudební stránce národních písní moravských," in *O Lidové Písni*, 331, quoted in Geck, 51.

¹⁹⁹ This information is derived from the table in Geck, 47.

Example 92. Shifts between D-flat major and minor in mm. 198-236 of movement one (mm. 215- 224 are omitted).

a.

acceler. e cresc. 200 205

[p] *[p]* *[p]* *[p]* *[p]* *[p]* *[p]* *[p]*

[mf] *[mf]* *[mf]* *[mf]* *[mf]* *[mf]* *[mf]* *[mf]*

[p] *[p]* *[p]* *[p]* *[p]* *[p]* *[p]* *[p]*

[p] *[p]* *[p]* *[p]* *[p]* *[p]* *[p]* *[p]*

Detailed description: This musical score shows measures 198 through 205. It features a piano part with a melodic line and a bass line. The piano part includes dynamic markings such as *[p]* and *[mf]*. The score is marked with 'acceler. e cresc.' and measure numbers 200 and 205.

15 210 acceler. *sf*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Detailed description: This musical score shows measures 210 through 215. It features a piano part with a melodic line and a bass line. The piano part includes dynamic markings such as *ff* and *sf*. The score is marked with 'acceler.' and measure numbers 210 and 215.

b.

225 6 rit. 230 6 Allegro $\text{♩} = 100$

rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

Detailed description: This musical score shows measures 225 through 230. It features a piano part with a melodic line and a bass line. The piano part includes dynamic markings such as *rit.*. The score is marked with 'Allegro' and a tempo of $\text{♩} = 100$. Measure numbers 225 and 230 are indicated.

235

3 3 6 6

Detailed description: This musical score shows measures 235 through 240. It features a piano part with a melodic line and a bass line. The piano part includes dynamic markings such as *3* and *6*. Measure number 235 is indicated.

Example 93 is another passage where Janáček changes mode abruptly. The passage begins in C major, and it moves to C minor in mm. 68-69.

Example 93. Change to minor mode in the third movement, mm. 64-72.

Largamente $\text{♩} = 58$

The musical score consists of two systems of staves. The first system covers measures 64 to 69. It begins in C major. The tempo is marked 'Largamente' with a quarter note equal to 58 beats. The dynamics are marked 'ff' (fortissimo) in the upper staves. The second system covers measures 70 to 72. In measure 70, the key signature changes to C minor, indicated by a double flat sign. The tempo remains 'Largamente'. The dynamics are still 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Conclusions

A wide range of modes and derivatives of modes (gapped scales for instance) are used in Moravian folk music and in the *Second String Quartet*. The flexibility with which the folk songs use scale degrees in order to express their words is reflected in Janáček's free use of degree inflection. The "gypsy mode," with its lowered third, raised fourth, and lowered seventh scale degrees, seems to be a result of this propensity to use different versions of the same scale degree (this pitch collection lends the second theme from the quartet's first movement some of its expressive quality). Related to degree inflection is the fluctuation between major and minor types of modes with the same tonic (parallel modes). This also occurs in both Moravian music and in the *Second String Quartet*.

As we have seen from earlier chapters, Janáček uses principles found in folk music on a larger scale in his quartet, including his treatment of modes. Janáček sometimes recast a melody by setting it above harmonies that are in a new mode, even though the melody's mode remains constant. At times Janáček moves entire blocks of his static harmony up by a half step. He also uses degree inflection to gradually change tonic and mode, creating some clashing dissonances in the process.

CHAPTER VIII

CONCLUSION

Janáček, loved set forms early in his life. Folk music provided him with a means of dismissing set forms in favor of programs (extra-musical events) and incorporating new and interesting sonorities—thus creating his own brand of romanticism. In fact, his style is so unlike any other that it is amazing that elements of folk music could be central to Janáček's unique style. Janáček uses folk-inspired elements more obviously while he was first assimilating elements of Moravian music into his style than in the *Second String Quartet*,²⁰⁰ but the fact that these musical elements are truly at the very foundation of his mature style is best demonstrated by examining the *Second String Quartet*, which came at the very end of his life and represents Janáček at his most idiosyncratic.

This study has revealed specific correlations between Moravian folk songs and Janáček's *Second String Quartet*, and it is evident that Janáček assimilated many elements from Moravian folk music, and that he applied principles derived from the folk music to higher structural levels in remarkable ways. We have seen that rhythms, motives, the peculiarities of instrumental technique, and the textures of Moravian folk music are all to be found in the *Second String Quartet*. These textures and techniques also had implications for Janáček's harmonies. The modality and degree inflection also appear in both Moravian folk music and in the *Second String Quartet*.

In the chapter on rhythm we found that a number of characteristic rhythmic

²⁰⁰ See, for example, *On The Overgrown Path* and the *Sonata No 3 for Violin and Piano*, where the melody is quite folk-like at times and the dulcimer, is often imitated in the piano part.

patterns—“falling” rhythms, “mirror” rhythms, and triplets—are common to both Moravian folk music and the *Second String Quartet*. Triplets, in particular, give the melodies in the quartet their rhapsodic quality and their independence from the accompaniment. Janáček’s melodies, which create cross rhythms with the rhythms in the other instrumental parts, are similar to the practice of folk singers, who would sometimes maintain triplets above constant eighth notes in the accompaniment.

Next we saw how Janáček was fascinated by motives in Moravian folk music. He felt that Moravian songs could convey the range of human emotions through the use of “speech motives.” His approach to composition changed after his aesthetic commitment to formalism was replaced by a desire to make use of the expressive power of these motives. Although he does not quote folk melodies, we discovered that characteristic folk motives permeate the *Second String Quartet*. Janáček felt that the “heroic” ballads were especially rich in melodic motives, and the *Second String Quartet* has a number of traits in common with them, including the x motive, as we called it, a variant of the important motive to which Hans Hollander has called our attention.²⁰¹ Rhythmic motives, which sometimes dominate an entire folk song, are another common feature of Moravian folk music, and Janáček used this “cookie-cutter” approach in the quartet as well. Other than specific motivic connections, moreover, Janáček created the larger forms of the quartet’s four movements based on models found in Moravian folk music, as we have seen.

As some writers have asserted, many of Janáček’s textures and instrumental techniques are adopted from what Moravian folk bands do (the folk bands of Janáček’s time, that is). His ostinatos and drones in the *Second String Quartet* are clearly related to bagpipe playing. Janáček’s folk song accompaniments provide examples of how Janáček adapted dulcimer techniques to his own music, and we therefore found that trills, tremolos, interjectory flourishes, for example, are used quite prominently in the

²⁰¹ See footnote 16 in Chapter III.

Second String Quartet. Janáček also uses parallel and similar motion such as fiddlers played. The chapter on folk accompaniment showed that off beat accents, and also changes of harmony in the last measure of each four-bar phrase, occur in both Moravian folk dances and, at times, in the *Second String Quartet*.

Janáček's practice of using textures derived from those created by Moravian folk bands had many consequences for his music. His drones and ostinatos create static blocks of harmony, and it seems that Janáček's extended harmonies in the *Second String Quartet*, which involve ninths and elevenths with the bass, have strong antecedents in bagpipe playing as it was recorded in his transcriptions. Janáček's fondness for chords in second inversion also has precedents in bagpipe playing and in the music of Moravian peasant bands.

It has been pointed out by other authors that the modal quality of Moravian music influenced Janáček, and he does in fact use modes and also degree inflection. This study demonstrated that the *Second String Quartet* uses certain modes. The freedom with which Moravian folk songs inflect various scale degrees is reflected in the *Second String Quartet* in other ways, too. Janáček uses degree inflection to change tonic and mode gradually, creating some clashing dissonances in the process. Once in the *Second String Quartet* Janáček even moves an entire harmonic block up by a half step, a technique that has already been noted by Zdenek Skoumal in some of Janáček's other works.²⁰² Also related to degree inflection is the fluctuation between major and minor types of modes with the same tonic (parallel modes) which occurs in both Moravian music and in the *Second String Quartet*.

This study also found remarkable correlations between Janáček's use of the mediant and the mediant in Moravian folk music. Sequences in the folk songs often move a melody up an interval of a third, and many of the songs that modulate move to the mediant key and then back to the tonic. And in the *Second String Quartet*, too, the

²⁰² See footnote 19, in Chapter VII.

move to the mediant and back to the tonic is frequent. Perhaps most interesting, however, is how Janáček derived his harmonic practices from the folk songs when the correlations were more obscure than this.

Janáček's Use of Folk Music Principles on Higher Structural Levels

Janáček often took principles that he saw operating in Moravian folk music and derived larger structural principles from them. As we know from Chapter II, Janáček took the idea of long-held notes at the ends of phrases to help create his larger forms. His idea about using motives throughout the texture of a passage of music grew from the way in which folk musicians accompany songs. In Chapter VI we saw how Janáček also developed his use of “Moravian modulation” and subtonic preparation from characteristics in Moravian folk music.

Janáček uses odd phrase lengths—five bar phrases, for instance—and also varies the lengths of his phrases as the folk songs sometimes do. One particular feature of the phrases in folk songs is especially prominent in the folk music: Many songs stretch out the last note or notes of a phrase to the point that the sense of meter is broken. Janáček uses fermatas or else expands the number of beats per measure in order to accommodate these longer notes. In the *Second String Quartet*, Janáček often stretches out the melody notes and elongates his phrases right before the dividing points between sections. In a manner analogous to the folk phrases, his phrase lengths usually expand from four to five measures in length and, thus, mark the beginning of a new section.

Another trait of Moravian folk songs is that they often display rigorous motivic unity. Janáček believed that folk melodies developed out of a single motive. Likewise, Janáček derives nearly all of his musical materials in the first movement from the opening theme, which contains the characteristic Moravian motives that we labeled x and y. Each of the *Second String Quartet's* movements grows from the motives presented in their first few bars.

Folk motives did not only influence his melodies, however. Moravian folk musicians frequently accompanied songs with motives from the melody, often using them in diminution as interjections. Janáček did the same thing, but he also built upon this method and began using the same motive in the layers of his textures simultaneously, a technique he called “bedding.” Furthermore, the key structure of the *Second String Quartet*’s third movement is actually the y motive, and Janáček sometimes even sets up the return of the tonic within a movement with bass motion that uses the melodic motives that we have found.

In chapter VI we saw that Janáček’s tendency to miss the bigger context by mistaking, for instance, the small event of a cadence for a complete modulation, actually aided him in the application of principles found in short folk songs to a large-scale work like his *Second String Quartet*. This is the case with “Moravian modulation” and also subtonic preparation which are both found in miniature form in the folk songs. But in the *Second String Quartet*, “Moravian modulation”—which is actually just the emphasis of the lowered seventh scale degree at the end of a phrase in the folk songs—delineates whole sections, not just phrases. The chord built upon the lowered seventh degree of the scale is outlined, at times, by the melody right before a folksong cadences on the tonic. But Janáček uses “subtonic preparation” (as it is has been dubbed in this paper) harmonically to prepare for the final return of the tonic in movement two, and he uses it in several other places as well, as we have seen.

Janáček has not received the recognition that his fellow Czechs, Smetana and Dvorák, enjoy. Perhaps that is because his personal idiom did not fall so neatly within the main stream of European art music as theirs did. Theirs was a more westernized version of Czech music. When Janáček, in his sixties, finally met with some measure of success with the opera *Jenůfa*, it was only after the conductor, Karel Kovařovic, revised

the work, removing some of the idiosyncrasies of his style.²⁰³ Janáček anticipated Bartok with his interest in folk music and his accurate transcriptions, another area in which Janáček has not received the credit due him; for study into Janáček's connection to folk music has lagged. There has been a decided lack of research into Janáček's works, and his peculiar use of folk elements has not been thoroughly explored. This paper is intended to help fill this gap.

²⁰³ John Tyrrell, "Leoš Janáček," in *The New Grove Dictionary of Music and Musicians*, 1st ed., 477.

Selected Bibliography

- Bartoš, Frantisek and Leoš Janáček, ed. *Národní Písň Moravské v Nově Nasbírané*. Vol. 1. Prague: Czech Academy, 1901. A collection of folk songs with musical analysis by Janáček in the foreword.
- Beckerman, Michael. "Janáček and the Herbartians," *The Musical Quarterly*. LXIX (1983), 388-407. A comparison of folk melodies with Janáček's melodies. Beckerman shows how Janáček's musical theory and aesthetics were influenced by Johann Herbart via his Czech interpreters.
- Elschek, Oskar. "Ludová piesen a samocinny poetac, II," *Musicologica Slovaca*. VI (1978), 163-308. A comparison of folk melodies with Janáček's melodies.
- Geck, Adelheid. *Das Volksliedmaterial Leoš Janáčeks: Analysen der Strukturen unter Einbeziehung von Janáčeks Randbemerkungen und Volksliedstudien*. Forschungsbeiträge zur Musikwissenschaft. Regensburg: Gustav Bosse Verlag, 1975. Excellent statistical analysis and research into Moravian folk music. Intended as an aid for researching Janáček's music.
- Gerlach, Reinhard. "Leoš Janáček und die Erste und Zweite Wiener Schule. Ein Beitrag zur Stilkritik seines instrumentaler Spätwerkes," *Die Musik Forschung*. XXIV 1 (1971), 19-34. A critique of Janáček's late style in his instrumental compositions in light of the first and second Viennese Schools.
- Hollander, Hans. "Die Thematischen Metamorphosen in Janáčeks Zweiten Streichquartett," *Neue Zeitschrift für Musik*. CXXVII (1966), 95-98. Short discussion of Motivic variation and development in the *Second String Quartet*.
- Hollander, Hans. *Leoš Janáček: His Life and Work*. Translated by Paul Hamburger. New York: St. Martin's Press, 1963. Old style biography, often makes assertions without supporting research, but it has some important information, nevertheless.
- Hollander, Hans. "Leoš Janáček und das Streichquartett," *Oesterreichische Musikzeitschrift*. XVII (1962), 130-133. General discussion of Janáček's aptitude in this medium.
- Hollander, Hans. "The Music of Leoš Janáček--Its Origin in Folklore," *The Musical Quarterly*, XLI 2 (195?). Mentions some connections between Moravian folk music and Janáček's works. This article is the chapter "The Folkloristic Roots" in Hollander's biography.
- Horsbrugh, Ian. *Leoš Janáček: The Field That Prospered*. New York: Scribner, 1982. A more recent biography with emphasis on Janáček's operas.
- István, Miloslav. *Metoda Montáže Izolovaných Prvku v Hudbě*. Praha: Panton, 1973. Janáček's use of "montage."

- Janáček, Leoš. *I. X. 1905* ("Z ulice" ["From the Street"]). Miami Lakes, Florida: Masters Music, c. 1980. Two movements for piano written in 1905.
- _____. *Druhy Smyccovy Kvartet: Listy Duverné*. Prague: Hudební Matice, 1949. *The Second String Quartet*, composed in 1928.
- _____. *Dvacet Sest Balad Lidovych*. [Twenty-six Folk Ballads] Prague: Hudební Matice, 1950. (Masters Music Publications, Inc. has recently published the arrangements.) Janáček's arrangements of folk ballads for voice and piano.
- _____. *Lasské tance* [Lachian Dances] Edited by Bohumír Štědroň. Prague: Hudební Matice, 1928. (A more recent publication: Prague: Orbis, c. 1951.) Six dances arranged for orchestra from 1889-90. An example of Janáček's immediately after he began studying folk music.
- _____. *Moravské lidové písne*. [Fifteen Moravian Folksongs] Prague: Hudební matice Umelecké besedy v Praze, 1950. (A newer edition: Edited by Bohumír Štědroň. Boca Raton, Florida: Masters Music, c. 1990.) Piano arrangements of Moravian dances, written late in Janáček's life (1922).
- _____. *Moravská Lidová Poesie v Písniích*. [Moravian Folk Poetry in Song] With a preface by the editor, Bohumír Štědroň. Kassel: Bärenreiter, [c. 1976]. Fifty-eight folk songs with piano accompaniment by Janáček written during his first years of ethnographic study.
- _____. "Národní písne moravské" in *O Lidové Písni a Lidové Hudbe: Documenty a Studie*. Edited by Jiří Vysloužil. Prague: Státní nakladatelství krásné literatury hudby a umění, 1955. Article written by Janáček as a foreword to a folk song collection.
- _____. *Národní Tance na Morave*. Arranged for piano by Leoš Janáček. Prague: Supraphon, 1953. Moravian dances transcribed by Janáček for piano. (G. Ricordi published them under the title *Danze Popolari della Moravia* in Milan: 1980.)
- _____. "O hudební stránce národních písni moravských" in *O Lidové Písni a Lidové Hudbe: Documenty a Studie*. Edited by Jiří Vysloužil. Prague: Státní nakladatelství krásné literatury hudby a umění, 1955. Article written by Janáček as a foreword to a folk song collection.
- _____. *Po zarostlém chodníčku* [On an Overgrown Path] Prague: Hudební matice Umelecké besedy v Praze, 1942. (A more recent publication: Edited by Vilem Kurz and Frant. Schaefer. Miami Lakes, Florida: Masters Music, c. 1980.) A piano cycle of fifteen pieces composed from 1901-1908. Shows how Janáček was assimilating folk elements into his musical language.

- _____. *V mlhách* [In the Mists] Brno: Friends of the Art Club, 1913. (Published more recently: Edited by V. Štěpán. Miami Lakes, Florida: Masters Music, c. 1980.) A piano cycle in four movements written in 1912.
- _____. *Zdenciny variace* [Zdenka Variations] Prague: Hudební Matice, 1944. (A more recent publication: Edited by Vilem Kurz. Miami Lakes, Florida: Masters Music, c. 1980.) A theme and seven variations for piano written in 1880. An example of Janáček's style before he began studying folk music.
- Kaderavek, Milan Robert. "Stylistic Aspects of the Late Chamber Music of Leoš Janáček: An Analytic Study." D.M.A. diss., University of Illinois at Urbana-Champaign, 1970. A thorough analysis of the *Second String Quartet*.
- Knaus, Jacob. "Leoš Janáček--Aussenseiter der Neuen Musik," in *Bericht über den internationalen Musikwissenschaftlichen Kongress Bonn 1970*, ed. Carl Dahlhaus. Kassel: Bärenreiter, 1971. Describes the unique aspects of Janáček's sonorities, rhythm, and motivic development.
- Pečman, Rudolf. Concert notes for a performance of the "Intimate Letters" in *Festival Leoš Janáček et Musica Europaea. Brno, 1968*, ed. Rudolf Pečman (Brno: Brno International Festival, 1968). Intimate information on Janáček's inspiration, Kamila.
- Poulos, Helen. "Leoš Janáček's String Quartets." D. M. diss. Music, Indiana University, 1971. A "viewguide" to the themes in Janáček's quartets.
- Pradipasen, Pradhak. "A Study of Leoš Janáček's Compositional Style Through an Analysis of Selected Orchestral Music." Ph.D. diss., Teacher's College, Columbia University, 1986. Analysis of a wide range of Janáček's orchestral music.
- Prey, S. "Diatonik bei Janáček," *Musica*. XLII 5 (1988), 442-47. A discussion of Janáček's use of various scales and modes.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 1980. S.v. "Leoš Janáček," by John Tyrrell. A good biographical sketch of Janáček's life.
- _____. *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 1980. S.v. "Czechoslovakia," by Karel Vetterl. Delineates the geographical peoples of Czechoslovakia and their music.
- Skoumal, Zdenek Denny. "Structure in the Late Instrumental Music of Leoš Janáček." Ph. D. diss., City University New York, 1992. A good analysis of part of the *First String Quartet*; contains information on Janáček's creative process and shows how Janáček uses flexibility of scale degrees, a trait of Moravian folk music, at larger structural levels.

- Stedron, Bohumír. *Leoš Janáček: Letters and Reminiscences*. Translated by Geraldine Thomsen. Prague: Artia, 1955. Letters by Janáček and vignettes on his life.
- Trojan, Jan. *Moravská Lidová Písan. Melodika--Harmonika*. Praha: Supraphon, 1980. A study of Moravian folk music.
- Vetterl, Karel. "Janáček's Creative Relationship to Folk Music." in *Leoš Janáček et Musica Europaea Brno III 1968*. Brno: , 1968. Describes how Janáček was inspired by folk music.
- Vogel, Jaroslav. *Leoš Janáček: A Biography*. Revised and edited by Karel Janovický. Translated by Geraldine Thomsen-Muchová. New York: W.W. Norton & Co., 1981. The most definitive bibliography on Janáček.
- Vysloužil, Jiří. "Leoš Janáček 1854-1928," in *Acta Janáčkiana II*. Brno: Leoš Janáček Society, 1985. Discusses a broad range of topics of interest to Janáček, from such things as the nature of modes in folk music to Janáček's cultural contributions to Brno.
- Vysloužil, Jiří. "Zur Frage der Mährischen und Slawischen Volksidiome im Schaffen von Leoš Janáček," in *Bericht über internationalen Musikwissenschaftlichen Kongress Bonn 1970*. ed. Carl Dahlhaus. Kassel: Bärenreiter, 1971. Describes the need for research into the nature of Janáček's connection to folk music.
- Vysloužil, Jiří. "Lidová Písňová Tradice v Teorii a Díle Leoše Janáčka," *Národopisní Aktuality*. VIII 1 (1971), 3-12. Folk tradition's influence on Janáček's theories and compositional practices.
- Wehnert, Martin. "Anmerkungen zur Semantik in der Streichquartetten Leoš Janáčeks," in *Colloquium Musica Cameralis Brno 1971*. ed. Rudolf Pečman. Brno Mezinárodní Hudební Festival, 1977. Remarks on the use of semantics and syntax in order to analyze Janáček's string quartets.
- Wehnert, Martin. "Zur syntaktisch--Semantischen Korrelation in den Streichquartetten Leoš Janáčeks," *Deutsches Jahrbuch für Musikwissenschaft*. XVIII (1973-77), 185-94. An analysis of Janáček's string quartets using the methods outlined in Wehnert's study above.