MTO 10.4 Examples: Everett, Parody with an Ironic Edge

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.04.10.4/mto.04.10.4.everett.php

Figure 1a. Hutcheon’s *ethos*

![Diagram of ethos categories]

Figure 1b. Aesthetic motivations for parody in 20th-century art music

- Narrative program (Berg, Ives)
- Evocation/nostalgia (Crumb, Rochberg, Tower)
- Device for fragmentation (Berio, Kagel, Stockhausen, Schnittke)
- Spoof on Bach (Peter Schickele)
- Postmodern eclecticism (Corigliano, Berio, Bolcolm)
- Device for alienation or defamiliarization (Shostakovich, Eisler, Weill)
- Satirical parody (Shostakovich, Debussy, Weill)
- “Existential” irony (Shostakovich, Symphonies No. 10 and No. 13)
- Double irony (Maxwell Davies, *Eight Songs for a Mad King*)
- Dramatic irony (Andriessen, *Writing to Vermeer*)
Figure 2a. Hatten’s theory of analogy vs. correlation

1. Analogy (figurative comparison of relationship)
   \[ A : B :: X : Y \]
   (A is to B as X is to Y)

2. Correlation (literal mapping of signification)
   - minor
   - major
   - tragic
   - nontragic

Figure 2b. Paradigmatic substitution via *inverted correlation*
Example 1. Parody of Brahms’s Waltz, op.39/2 in Andriessen’s *Rosa*, Scene 3 (orchestral reduction)

Example 2. Parody of Brahms’s Waltz, op.39/2 in Andriessen’s *Rosa*, Scene 11 (orchestral reduction)
Figure 3. Paradigmatic substitution via distortion

Negation via Analogy

\[
\text{Quotation (X)} \quad \rightarrow \quad \text{Expressive State (Y)}
\]

\[
\text{Distorted quotation (X')} \quad \rightarrow \quad \text{Negation of Expressive State (Y')}
\]

---

Temporal sequence

Signification

Example 3. Quotation of Badarzewska’s “Maiden’s Prayer” in Weill’s setting of The Rise and Fall of the City of Mahagonny, Scene 9

\[\text{Andante } \frac{4}{4}\]

\[\text{Quartes } \text{a. d. Bilbros}\]

\[
\begin{array}{c}
\text{Music notation of the quotation.}
\end{array}
\]
Figure 4. Progressive de-contextualization

Example 4. Quotation of Wagner’s *Tristan und Isolde* in Debussy’s “Golliwog’s Cakewalk”
**Figure 5.** A typology of constructs that generate satiric and ironic *ethos*

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>A:B :: X:Y</td>
<td>structural and expressive oppositions</td>
<td>minor : major :: tragic : non-tragic</td>
</tr>
<tr>
<td>A:B :: Y:X</td>
<td>paradigmatic substitution via <em>inverted correlation</em></td>
<td>Andriessen, <em>Rosa</em></td>
</tr>
<tr>
<td>A → -(A) :: x → -(x)</td>
<td>paradigmatic substitution via analogy</td>
<td>Weill, <em>Mahagonny</em></td>
</tr>
<tr>
<td>-(x) → y → ...</td>
<td>progressive de-contextualization</td>
<td>Debussy, <em>Golliwogg’s cakewalk</em></td>
</tr>
<tr>
<td>x + y</td>
<td>metaphor that arises through a juxtaposition of incongruous types and gives rise to a trope</td>
<td>Davies, <em>Eight Songs for a Mad King</em></td>
</tr>
<tr>
<td>-(x + y)</td>
<td>ironic metaphor context inverts the meaning of a trope</td>
<td>Andriessen, <em>Writing to Vermeer</em></td>
</tr>
</tbody>
</table>

A, B = structural properties; X, Y = expressive topics; x, y = parodied element or style
Example 5. Stylistic and Literal Quotations in No. 7, "Country Dance"
Figure 6. Sweelinck quotations (SW1) in Andriessen’s *Writing to Vermeer*
Example 6a. De-contextualization of SW1 (scene 1, reh.20)
Example 6b. Full citation of Sweelinck’s “Mein junges Leben hat ein End” (scene 4, sec. 6)

Figure 7. Comparison of the parodic structure of the four works

Brecht/Weill, Mahagonny
Andriessen, Writing to Vermeer

Davies, Eight Songs
Andriessen, Rosa