

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*

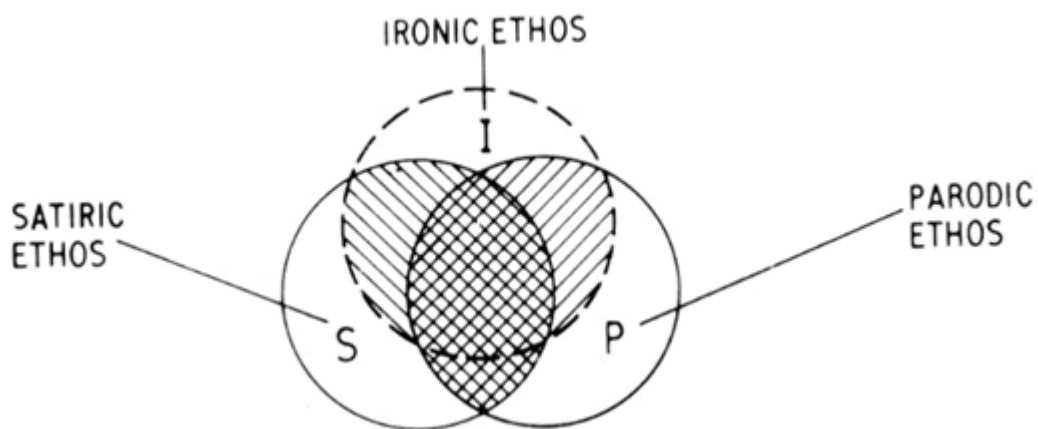


Figure 1b. Aesthetic motivations for parody in 20th-century art music

	<i>ethos</i>
	neutral/playful
<ul style="list-style-type: none"> • 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) • <i>Double irony</i> (Maxwell Davies, <i>Eight Songs for a Mad King</i>) • <i>Dramatic irony</i> (Andriessen, <i>Writing to Vermeer</i>) 	<div style="display: flex; align-items: center; justify-content: center;"> <div style="margin-right: 10px;">↑</div> <div style="border-left: 1px solid black; border-right: 1px solid black; height: 100px; margin: 0 10px;"></div> <div style="margin-left: 10px;">↓</div> </div> <div style="display: flex; align-items: center; justify-content: center; margin-top: 20px;"> <div style="margin-right: 10px;">↑</div> <div style="border-left: 1px solid black; border-right: 1px solid black; height: 100px; margin: 0 10px;"></div> <div style="margin-left: 10px;">↓</div> </div>
	contesting
	contradictory

Figure 2a. Hatten's theory of analogy vs. correlation

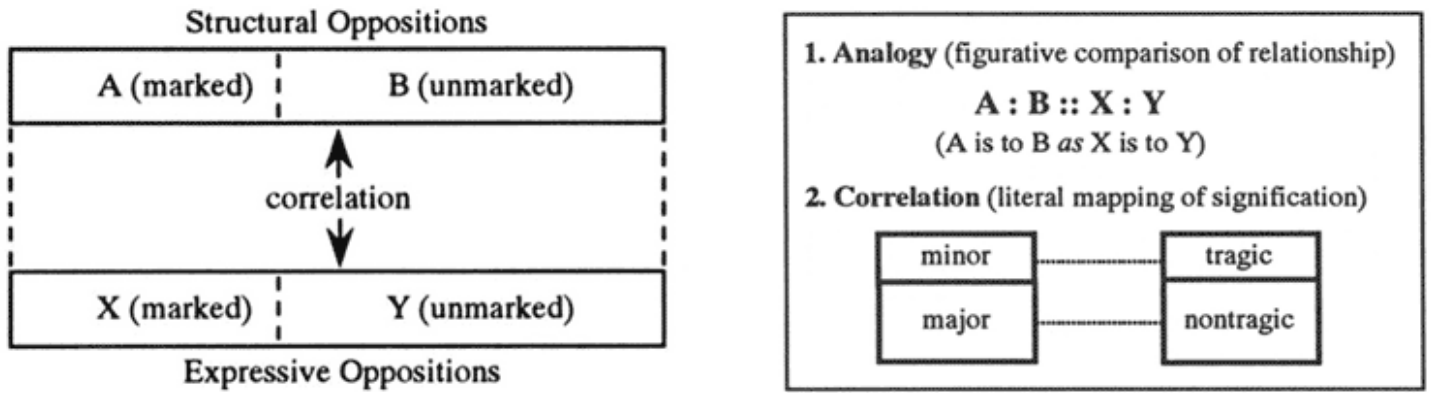
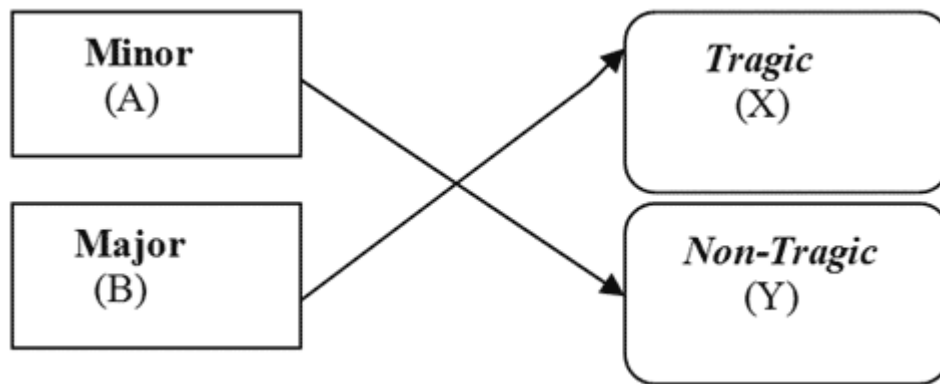


Figure 2b. Paradigmatic substitution via *inverted correlation*



Example 1. Parody of Brahms's Waltz, op.39/2 in Andriessen's *Rosa*, Scene 3 (orchestral reduction)

10

94 Esmerelda *ppp* *senza vibr. legato*
molto tranquillo

Dear Ma - ma, I am sad... for I love him. But I should be an

101

a - ni - mal, he says,

ff *fff*

Detailed description: This musical score is for a vocal and piano piece. It begins at measure 94 with the character Esmerelda. The vocal line is written in a soprano clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "Dear Ma - ma, I am sad... for I love him. But I should be an". The piano accompaniment features a series of overlapping, sustained chords in the right hand, creating a dense, atmospheric texture. The left hand has a simple bass line. Performance markings include *ppp* (pianissimo) and *senza vibr. legato molto tranquillo*. The score continues to measure 101, where the lyrics are "a - ni - mal, he says,". The piano accompaniment becomes more active, with dynamic markings of *ff* and *fff* (fortissimo) appearing in the lower register.

Example 2. Parody of Brahms's Waltz, op.39/2 in Andriessen's *Rosa*, Scene 11 (orchestral reduction)

25 Rosa falsetto

I am ri - ding, I am ri - ding, I ride fast. With

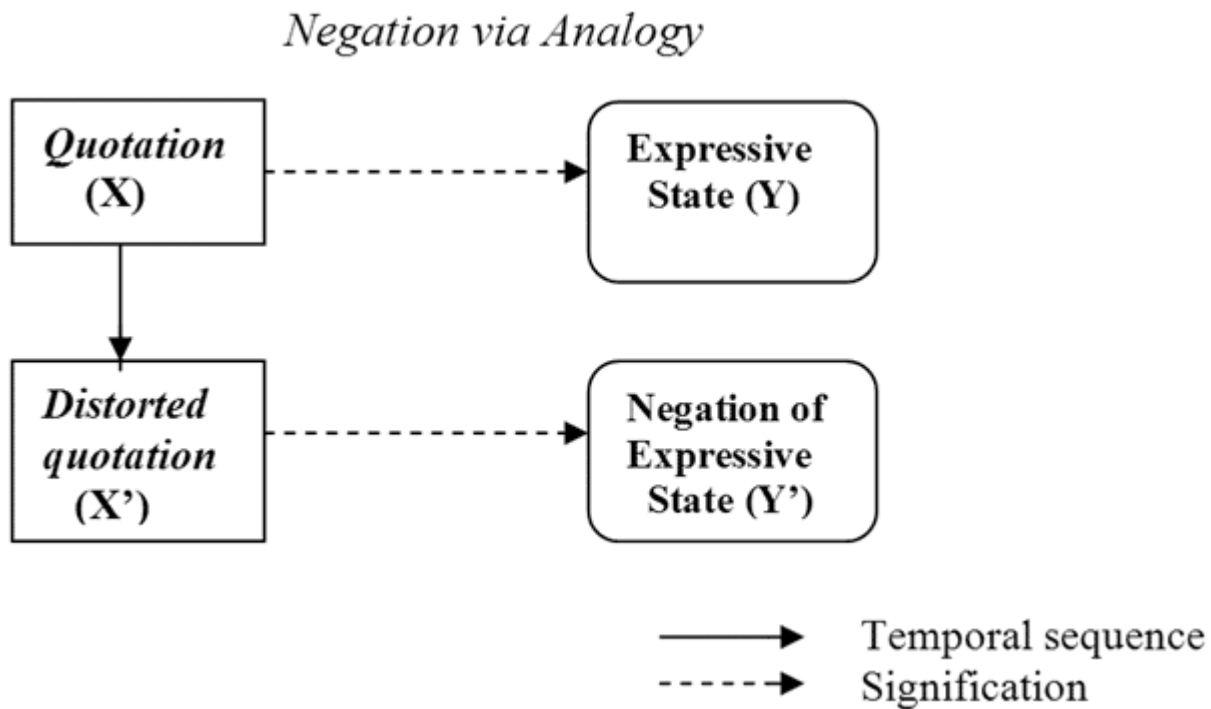
pp

31

hor - ses, wo - men, night - hor - ses, night - mares.

Detailed description: This musical score is for a vocal and piano piece. It begins at measure 25 with the character Rosa. The vocal line is written in a soprano clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "I am ri - ding, I am ri - ding, I ride fast. With". The piano accompaniment features a series of sustained chords in the right hand, creating a dense, atmospheric texture. The left hand has a simple bass line. Performance markings include *pp* (pianissimo). The score continues to measure 31, where the lyrics are "hor - ses, wo - men, night - hor - ses, night - mares.". The piano accompaniment continues with sustained chords, and the vocal line has a falsetto effect indicated by the "falsetto" marking above the first measure.

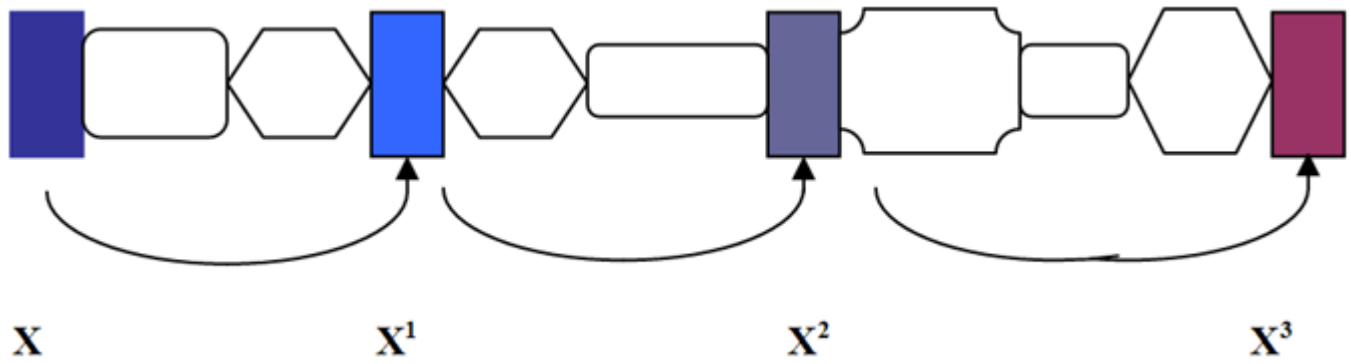
Figure 3. Paradigmatic substitution via distortion



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



Figure 4. Progressive de-contextualization



Example 4. Quotation of Wagner's *Tristan und Isolde* in Debussy's "Golliwog's Cakewalk"

The musical score is presented in two systems. The top system features a grand staff with a bass clef on the left and a treble clef on the right. It includes the instruction "Cédez *p* avec une grande émotion" and a bracket labeled x above the right-hand part. The bottom system also features a grand staff with a treble clef on the left and a bass clef on the right. It includes the instruction "a Tempo" and "Cédez" above the right-hand part. Dynamics include *pp* and *p*. Brackets labeled y , x' , and y' are placed below the score to indicate specific musical segments.

Figure 5. A typology of constructs that generate satiric and ironic *ethos*

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

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”

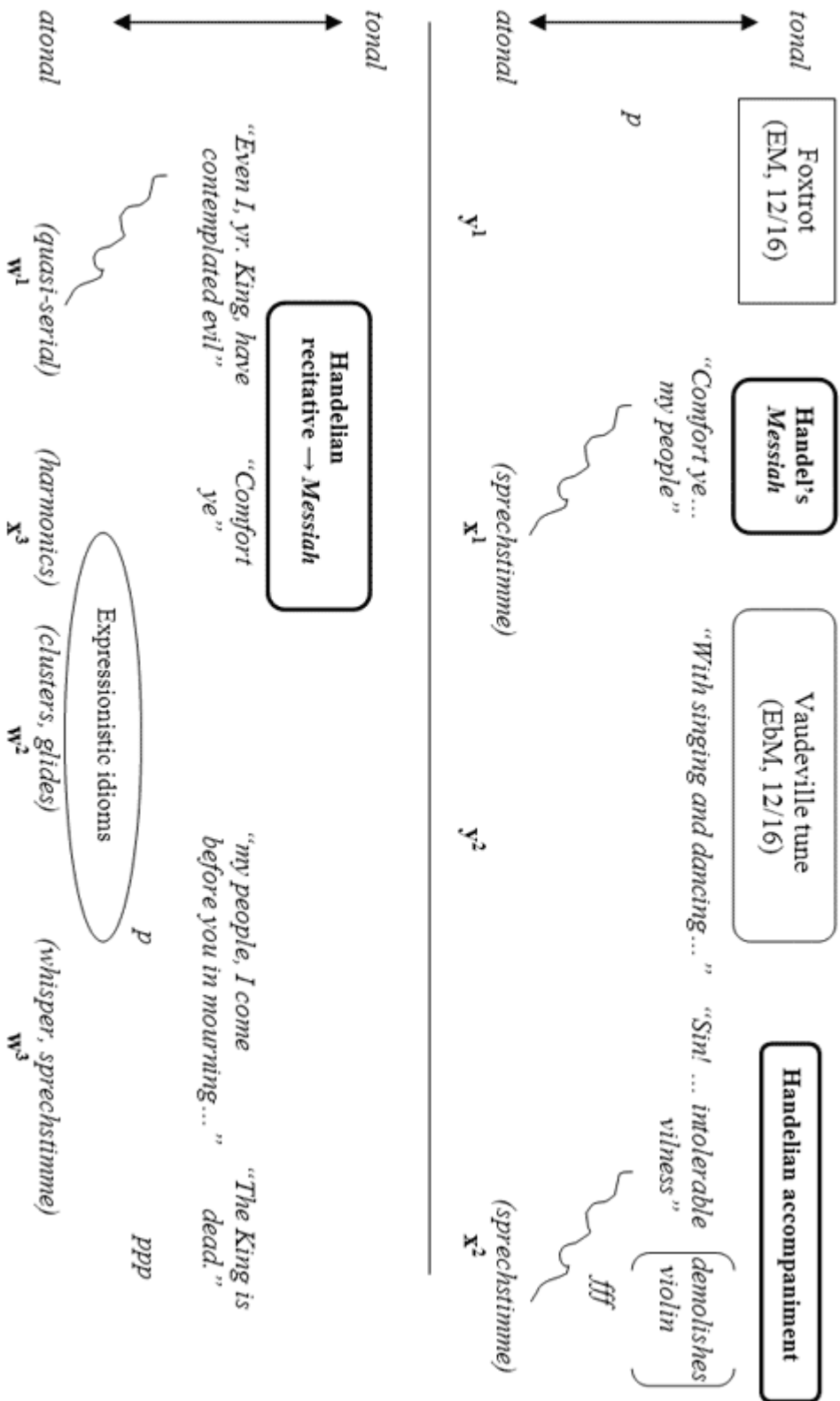
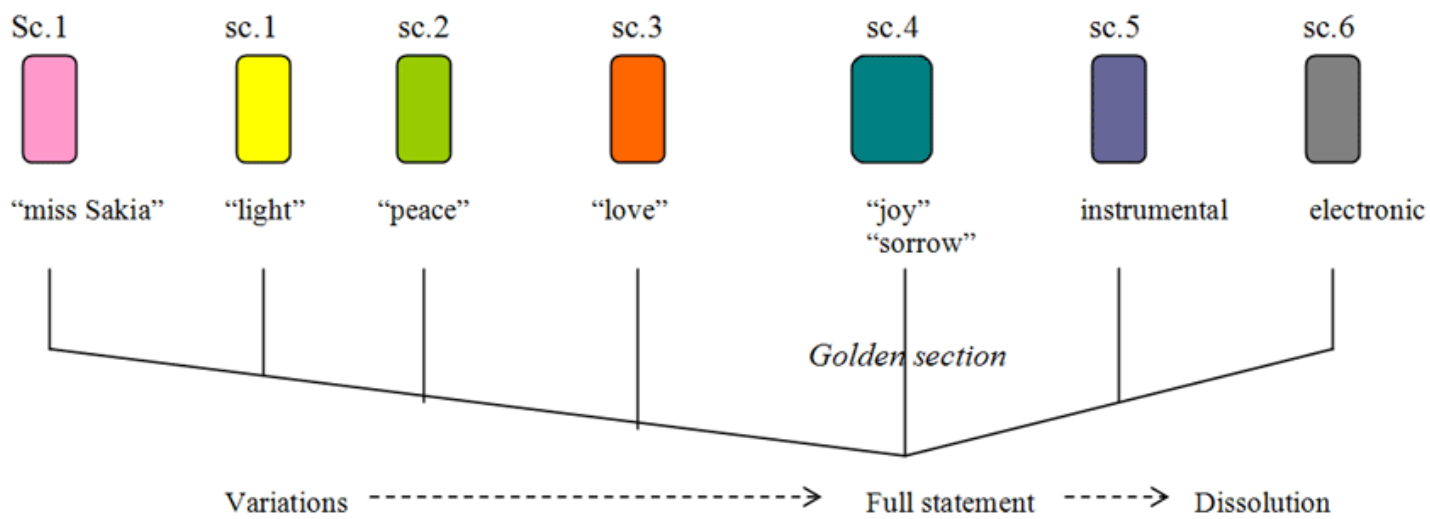


Figure 6. Sweelinck quotations (SW1) in Andriessen's *Writing to Vermeer*



Example 6a. De-contextualization of SW1 (scene 1, reh.20)

20

picc 1/2
fl 3
pp

hrn
trp
pp

hrp
f

gtr
mp metallic

Chi.
mf legato

M.
light

pno I/II
strings
p
mp

hrn
mp metallic

gtr
mp

trp
mute
mp dolce

Ch.
light

Detailed description: This musical score is for rehearsal mark 20. It features a variety of instruments and vocal parts. The Piccolo 1/2 Flute 3 part starts with a *pp* dynamic and plays a melodic line. The Horn and Trumpet parts also begin with *pp*. The Harp part is marked *f*. The Guitar part is marked *mp metallic*. The Chorus part is marked *mf legato* and has the lyrics 'Un til he sees the light'. The Male part is marked 'light'. The Piano/III and Strings parts are marked *p* and *mp* respectively. The Horn part in the second system is marked *mp metallic*. The Guitar part in the second system is marked *mp*. The Trumpet part in the second system is marked 'mute' and *mp dolce*. The Chorus part in the second system is marked 'light'.

Example 6b. Full citation of Sweelinck's "Mein junges Leben hat ein End" (scene 4, sec. 6)

whispering
legatissimo
senza vibrato

ff

$\text{♩} = 66$

S. Mein jun - ges Le - ben hat ein End, mein Freud und auch mein Leid.

$\text{♩} = 66$

Hrp.

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

