Possible Implementation of Heinrich Christoph Koch's Analytical Terminology in Contemporary Analytical Practice

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Abstract

This paper aims to interpret two capital works of Heinrich Christoph Koch, the most important theorist of the eighteenth century: *Musical Lexicon* (*Musikalisches Lexikon*) and *Introductory Essay on Composition* (*Versuch einer Anleitung zur Composition*) in three volumes, from the viewpoint of his analytical terminology. For better understanding of the piece, and bearing in mind that his *Introductory Essay* is a textbook, and therefore has a pedagogical nature, his view on the composer's relation with his work is discussed, and with it, creating a piece based on three parameters: conception, realization and elaboration, as well as the concepts of feeling, genius, fervour, impression and taste. Koch's relationship to the work from the viewpoint of the analysis of musical form and its dissection is considered. Some concepts, which have always been used in the analysis of form, whose meaning is understood by default, are explained: character, genre, style.

This paper arises from the necessity of re-examining Koch's analytical terminology and to introduce it into today's analytical practice, especially for the better understanding of music of the baroque and classical periods and its more logical explication. Special emphasis has been given to sonata form, which is necessary to be seen in a different way, in accordance with the stylistic period in which it was created.

Koch's music theory is completely neglected in the textbook literature and therefore the contribution of this scientific work is twofold: the analysis of Koch's postulates as well as an attempt to implement them in todays' practice.

Keywords: Heinrich Christoph Koch, music theory, *Musical Lexicon, Introductory Essay on Composition,* Günter Wagner

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Introduction

The problem of the complexity of music theory and analysis of musical works, as regards terminology, becomes increasingly pronounced as the centuries go by. Despite the fact that through history there is a limited number of formal types in different circumstances of style and/or genre, the analytical apparatus becomes more complicated. Although the founders of music theory in different environments mostly agree on basic questions, later interpreters have, as the centuries passed, referred to their postulates less and less. This especially concerns music theory and analytical practice of the 20th century, so there is a general impression that nowadays there are deep polemics about even the primary concepts, and thus it leads to many disagreements. Paradoxically, in the textbook literature, as regards its conception, there is a tendency towards a unified approach to the form, without looking back at the specificities of the stylistic period. The biggest problem is perhaps the analytical approach to the work exclusively from the viewpoint of its passing, while the founders of music theory, and in that sense Koch as well, also approached the musical work from the viewpoint of its creation, in the compositional-technical sense, and in the search for the expression of the feeling that created it.

There are many analytical approaches today, and a substantial question arises: what is the purpose of music analysis? To confirm a theory, to show how something functions, to present the tendencies of some style or simply one individual interpretation? Lawrence Zbikowski thinks that "analysis rarely, if ever, simply corroborates a theory: analysis pulls theory and pushes it, extending and changing theory just as it also extends and changes our understanding of musical phenomena" (Zbikowski 2002: 19).

Defects in contemporary analytical postulates are frequent because of insufficient knowledge on the part of earlier theorists; thus, there is the defect of a single comprehensive insight and the carrying forward of music theory of the past, as well as neglecting during analysis the totality of the aspects of the musical work, especially the emotional aspect.

This paper aims to interpret two major works of Heinrich Christoph Koch, the most important theorist of the eighteenth century: *Musical Lexicon* (*Musikalisches Lexikon*) and *Introductory Essay on Composition* (*Versuch einer Anleitung zur Composition*) in three volumes, from the viewpoint of his analytical terminology. His theory is discussed from the viewpoint of different authors. Koch's music theory is totally neglected in the textbook literature and therefore the original contribution of this scientific work is double: analysis of Koch's postulates as well as an attempt to implement it in today's practice, which is especially important for better understanding of music of the baroque and classical periods and a more logical explication thereof. Special emphasis is been given to sonata form, which is necessary to be seen in a different way, in accordance with the stylistic period in which it was created.

Koch's Theoretical Approach to the Musical Piece

In theory, Koch examines everything in music apart from the interpretation and creation of a piece. Thus, "knowing grammar, rhetoric and aesthetics, besides knowing

the instrument's construction" (Koch 1802: 1534). He who considers the creation of a composition, e.g. "the art of linking notes so that through them feelings might be expressed" (Koch 1802: 877–878).

The concept of the "expression of a feeling" (*Ausdruck der Empfindung*) has a special meaning for Koch and "represents, in fact, the final goal of musical art, and therefore the most exquisite demand of every piece" (Koch 1802: 184). He says that feeling alone represents a psychological as well as moral concept, because, on the one hand, it resists clear recognition, and on the other, it marks the perception that makes the nature of the things recognizable by influencing us. From this concept he differentiates the concept sense (*Gefühl*), for which he says that it "often represents the interpretation of a musical artist's feelings, and that means a vividly illustrated representation of the act of sensibility" (Koch 1802: 644), while under modification and expressing feelings in general he uses the term emotions (*Gemüthsbewegungen*). Feelings are, thus, the very focus of Koch's theory. It is therefore is of primary importance for him that the composer, besides knowing the mechanical rules, also has genius, which he defines as "a natural gift" for achieving progress. But, if even without studying the rules he brings the piece to perfection, then he is said to be a genius (Koch 1802: 660). This is very much in line with the way of thinking of the period in which he lived, in which "only genius can explain how a beautiful melody is created; only taste, the ultimate eighteenth-century arbiter, can be the final judge of what is beautiful" (Kovaleff Baker 1977: 183). Beside this, Koch tries to explain the artist's fervour (*Begeisterung*) as a state in which the composer builds the form "with an extraordinary ease, but without consciousness of intention" (Koch 1802: 231). Under an impression (*Eindruck*), he understands the effect that a piece has on us, and under taste (*Geschmack*) he understands the power to invent the beautiful.

By the notion of aesthetics itself, Koch understands the capacity of something to intrigue the feelings and influence taste (Koch 1802: 92). It is considered that he took most of his aesthetic views on the musical work form Johann Georg Sulzer (Kovaleff Baker 1977: 184). Besides the determination of feeling and taste, above all, he took the concepts of unity (*Einheit*) and variety (*Mannigfaltigkeit*), which in fact represent some sort of a philosophy of his comprehension of an ideal form, and they refer to the tendency for individual pieces towards a purpose of wholeness (unity), but also for them to bring in various changes (variety) through parsing, mixing with secondary thoughts, in different parts of the form, as well as tonalities, so they can "repeteadly appear in changed relations" (Koch 1802: 189–191). Koch defines character as a diversity between the objects of same type, which define bar type, tempo, rhythm, melodic figures, form, accompaniment, modulations, style and basic feeling (Koch 1802: 313). Unfortunately, Koch does not define the concept of genre (*Gattung*), but nevertheless uses it in the context to differentiate types of compositions (sonata, symphony, minuet etc.), while style (*Styl, Sreibart*), in his opinion, represents the main feature in every single genre, which takes into account feelings expressed and modified, as well as accidental circumstances, such as time, place and ocasion (Koch 1802: 1450). Here there belongs also the content of specifities, which is defined through strict or

linked or free or unlinked style, which he identifies with the concept of galant style (Koch 1802: 1453).

By composition Koch understands "the art of linking notes so that feelings could be expressed with them" (Koch 1802: 878). If one piece is going to be successfully written, it is necessary, according to him, that the composer be capable of building a whole piece in his imagination with the help of notes as well as the usual signs. For that reason some kind of inborn ability is required, which cannot be gained by studying, because it belongs to genius. On the one hand, the material part of the art of composing represents "the science which can be learned and mastered and which is usually thought of when we speak of studying composition" (Koch 1802: 879). Koch considers that the artist's genius should be cherished, and that can be achieved by learning the rules which are divided in two disciplines: grammar and rhetoric. Grammar deals with the rules, relations between elements and components of music, which "must match their most favourable use, which is validated by many teachers of music with long experience and from entire nations, in which refined taste predominates" (Koch 1802: 678). It processes the tonal system, harmony and melody. Rhetoric, on the other side, confirms the rules, according to purpose and, in this manner, corrects the material part of the artistic statement (Koch 1802: 1251). Koch uses Forkel's (Johann Nikolaus Forkel) differentiation between rhetoric and grammar (Koch 1802: 680).

However, that which presents the framework for understanding Koch's analytical approach is his relation with theme, as well as his conception of composition. Taking the rhetorical conception of form as a starting point, Koch recommends the composer to organize the work process of a piece according to these three parameters: the conception (*Anlage*), the realization (*Ausführung*) and the elaboration (*Ausarbeitung*). Firstly, he must determine the final goal or at least the character or a feeling which he thinks would intrigue the listener. "Determination of the character or the feeling of a piece, but especially finding those substantial parts with which the feeling will be expressed, is called the conception of a piece" (Koch 1802: 147). How important an adequate conception is Koch underlines by stating that "it remains a permanent value" for centuries, unlike the realization and elaboration, which change with the taste of the time. He warns that bad conception can turn off the desire for any further elaboration by the composer, and that is why he suggests that one should not continue to work on other segments, while one has not brought the conception to an appropriate stage. During the realization, the parts of the conception are distributed into periods and the ways of processing are to be found. Hence, they are brought into different relations and dissected. In this way the piece achieves its range and continuance. While the conception, in Koch's opinion, depends more on pure talent, realization is a question of taste, on which the total impression of a piece depends. By elaboration Koch means "the final processing of a piece of art, after the whole layout and presentation of all parts is totally formed, or, so to say, adding the sporadical unities" (Koch 1802: 181). Under this falls adding harmonies, additional voices and everything that is implied by the grammatical part of the task.

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The concept of theme in Koch's musical theory

Koch was familiar with the concept of theme, because it exists as an entry in his *Musical Lexicon*. But it is merely a referral to another entry – main sentence (*Hauptsatz*), which is defined as "that melodic sentence of a piece which signifies its main character, or in which the feeling expressed is presented in an understandable picture or impression" (Koch 1802: 745). Although it is crucial for the substance of a musical piece, Koch also says that, as regards its appearance, there are no general rules prescribed: "Sometimes the composer will begin his artistic pieces imediately with the main sentence, and this is especially usual in the art of the sonata (*Sonatenart*), and sometimes he will allow a short introductory sentence to precede the main one, as for example in modern symphonies, or in ritornello, or in arias and concertos" (Koch 1802: 745–746). By analytical process Koch understands the parsing of a musical piece, namely: "observation of the individual sentences of which a piece is compound, especially individually, from the viewpoint of their content or form etc., so that according to these features the whole piece can be evaluated" (Koch 1802: 1756). In the article "Remarks about Heinrich Christoph Koch's theory of form" ("Anmerkungen zur Formtheorie Heinrich Christoph Kochs"), Günter Wagner noticed that Koch, as well as the notion of the main sentence, also differentiates other sentences: tight, containing four bars, (*enge Satz*), extented (*erweiterten Satz*), overlapping (*zusammengeschobenen Satz*). The final formula of the whole piece is called the final sentence (*Schlußsatz*), and parsing sentences (*Zergliederungssätze*) are those which are divided in different ways during the realization. He defines such conceptions as delimitation (*Absatz*) which in the German language has the word "sentence" included in it, cut, (*Einschnitt*), segment (*Abschnitt*), caesura or incision (*Cäsur, der Schnitt*), which will enable the segmentation of musical flow. Also, he establishes the terminology of the cadential process (Wagner 1984: 87).

Koch's View of Period as the Main Unit of Form

Günter Wagner makes a statement that period is also, like sentence, "the central concept of the Kochian study of composition" (Wagner 1984: 88). His interpretation of Koch's theory is important because he recognized the fact that the period is not defined as a particular construction, but rather a function of a closed whole which it fulfils in the particular piece; and also because of his desire to research the ideology of Koch's analytical view of a piece to make a parallel between his and later theories of form, for the purpose of a better analytical view of music before romanticism (Wagner 1984: 90). In his *Musical Lexicon*, Koch announces that period "signifies unity of different sentences, namely, different melodic parts with an autonomous sense, and, by uniting an idea, or much more the expression of a feeling, presented in a certain finished degree" (Koch 1802: 1149–1150). However, he notes as well that "it seems that there is no united opinion on music, because many often call period a part of the whole piece which in itself makes complete sense and which is called a sentence in language" (Koch 1802: 1150).

In the *Introductory Essay on Composition* Koch explains how the period fits into smaller and larger pieces. As for small forms, as a first type he cites the dances from the baroque suite (Gavotte, Bourrée, Anglaise, Polonaise, Minuet, March), giving an overview with general guidelines for character, rhythm, bar, not dealing with their construction. As a second type he names the melodies for odes or songs: chorale and figured melodies. In the third type, he includes other "common pieces of small range, which do not have a particular character and whose bar type, motion and rhythmical or interpuntional ordering completely depends on the whim of the composer" (Koch 1793: 52). As well as these pieces, here he includes theme and variations. As far as the structure of these three sorts of pieces is concerned, Koch mentions that for the dance melodies the quadruple (*Vierer*) usually employ the structure of a tight sentence, precisely because they have the most pleasant influence on our senses (Koch 1793: 53). He points out that the unity of brief pieces requires "closer correspondence of the parts; it requires that a minimum of one of existing parts be repeated in another link or turn etc." (Koch 1793: 55).

To understand how Koch imagines the form of one movement of a dance suite, it is necessary to expain one more concept – melodic parts. That is, as in language, Koch implies in music more or less striking caesuras in the melody, which are necessary for the feelings to be affected. The most striking caesura is the period, while the less striking include sentences and melodic parts. Melodic parts are the cut (in today's terminology, the motive), which implies uncompleted thought. Completed thought represents the delimitation (if it is placed in the sentence), and if contains the cadential formula, the final movement (*Schlußsatz*). With the general concept of "melodic punctuation" (*melodische Interpunction*) Koch designates lesser or greater caesuras in the melody. He underlines that all kind of types of parts contain caesuras, or puncuation marks, but that range or the bar number – which he calls "the rhythm" (Rythmus) – must also be considered (Koch 1787: 342–347). He mentions that during the linking of four melodical parts, just one, or perhaps two, of them need to end with complete closure and in that way divide the whole piece into two shorter periods (Koch 1793: 56). The most important elements for the structure of the form are indeed the cadential turns, and the cadences that form it, or "punctuation form", as he calls it. He follows the modulational flow on the basis of those tonalities in which an important cadence is made, and not on the basis of all the tonalities in which the modulation is executed.

Koch comes to the following conclusion: "As long as the second period of the small piece does not consist of anything but one sencence, those forms in which the first period also concludes with the cadence in the main tonality, from the viewpoint of tonal change, are not capable of variety" (Koch 1793: 68). It follows, then, he says, that for modulations are used pieces of a wider range, such as minuet and country dance (*Contertanz*) in which, specifically, the second period is obtained from more than two melodic parts...(Koch 1793: 69). He also, makes the following statement: "To arrive at the common form, which a small piece of sixteen bars should have, a case should be introduced in which the second period, instead of having two self-sufficient melodical parts also could occasionally consist of one joined phrase." On the basis of these standpoints, it could be thought that, as well as the concept that melodic

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parts could correspond with the concept of musical thoughts, so his understanding of the period could be more appropriate to the concept of a part of a form. But, in explaining that figure, Koch focuses on the cadential turns, namely on the punctuation form, rather than on the thematic plan and the range of the second "period", in regard to the first, respectively, in the proportionality of the parts. In that sense, he specifies a rule, on which basis two different "melodic parts" could not follow one another if both have a perfect cadence in the same tonality (it would be possible if the same cadence were in two different tonalities!), but it could be possible if they are the same – in the same or in a different tonality (Koch 1793: 113–116). If, however, two different melodic parts have the dominant cadence, they can follow one another if they are not in the same tonality (Koch 1793: 113–116).

Based on the description on pages 87 and 88 of Koch's *Introductory Essay on Composition*, it can be concluded that Koch differentiates permeation form between binary and ternary form, but he does not so name them. In adition, on page 128, he considers how short pieces with more than four melodic parts connect mutually to form one whole piece, from the viewpoint of cadential turns, and afterwards, also the proportions of the form itself. The first part sometimes allows the possibility of the three-sentence structure, with the condition that the third should finish with the cadence in the dominant tonality (Koch 1793: 146). This fact is very important, because it is indeed in the dance movements, whose first parts contain three sentences, that the embryos of the future sonata form can be detected. It can be concluded that by the analysis of small forms Koch actually means the analysis of the modulational plan of the composition, with the accent on the relation between the cadential turns of the sencences in the whole piece – that is, the most important is the puntuation form. There are some very rare and precious moments, such as the following, when he considers the example of Christian Gotthelf Scheinpflug, in which he makes a return to the thematic material: "When, in this case, the repetition of the small piece contains more than sixteen bars, than either the structure of the melodic parts os repeated, or the sentences are extended according to the terms of the next chapter" (Koch 1793: 145).

The fourth chapter of the third volume of the *Introductory Essay on Composition* has the title *Concerning linking melodicl parts into periods of greater length, or concerning the arrangement of larger pieces (Von der Verbindung der melodischen Theile zu Perioden von größerem Umfange, oder von der Einrichtung der größern Tonstücke)*. Koch mentions that they are "treated according to the puntuational or rhythmical rules and maxims" as well as small forms, but that "concerning their linking into periods of greater length many more things should be noticed" (Koch 1793: 231). He gives a definition of the main period (*Hauptperiod*), under which he considers the "linking of sentences, from which the last is finished with the form-distinguishing cadence, in the main or in the close tonality" (Koch 1793: 231–232). Therefore, the number of sencences included in the period is not limited!

Koch divides the larger forms into vocal and instrumental categories. In vocal music, as special types are distinguished recitative, aria, chorus, and on the basis of their linking arise cantata, oratorio and opera (Koch 1793: 233). "In instrumental

music the principal types of genre are used, namely, opening and preparatory pieces, sonatas and concertos" (Koch 1793: 292). To the opening pieces (*Eröffnungsstücke*) belongs overtures and symphonies. Sonatas can be written for one or more voices, according to Koch. If the writing for the voices is polyphonic, then they are called duets, and if one voice is distinguished as the main voice, they are called solos. As far as the concerto is concerned, he distinguishes the chamber concerto, which consists of one main instrument and the orchestra, and the concerto grosso, in which the orchestral groups rotate, but occasionally also sound together (Koch 1793: 231–294). There then follows a description of the the overture, "which stands out from other pieces through a fugue that distinguishes the form, but which always precedes a short sentence of very serious and pathetic character, written in a special style" (Koch 1793: 294). Considering that the overture is an opening piece before an opera, oratorio or cantata, the character of the fugue, as a main sentence (theme) is subordinate to the following movement. If, nevertheless, it presents an opening piece for chamber concerto, then it can have the character of an Allegro or a dance melody, according to Koch (Koch 1793: 300).

The sinfonia or symphony, which he claims to have suppressed the overture, also represents an opening movement before a drama, cantata, chamber music or concertante music. It can consist either only of Allegro or it can have three movements: Allegro–Andante–Allegro. He quotes Sulzer, who perceives the symphony as an instrumental choir, unlike the sonata, which could represent an instrumental cantata. The festive character is inherent to it, he says, and it is its "final goal to prepare the listener to what follows, namely to give all glory to the instrumental concerto (Koch 1793: 303). Above all others, it may precede an opera, church music, or a chamber symphony.

The description of the structure of the first Allegro of a symphony represents a model for all other descriptions of sonata-form movements. He sees this movement as binary, and the first part, according to him, consists "of one single main period", which often can be extended (Koch 1793: 303). The structure of this period, according to Koch, does not substantially differ from the structure of the sonata or concerto in its tonal plan or by the succession of perfect or dominant cadences, but "1) by the fact that that the melodic parts are, already at their first exposure, often more extended than in other pieces, and 2) especially by the fact that that the melodic parts are usually linked together more, and are more continuous in flow than in the periods of other pieces; that is, they are so tightly joined to each other that their delimitations are less perceptible" (Koch 1793: 305–306). Its features also include overlapping and the absence of a form-distinguishing delitination, as long as "the rushing and sonorous sentence, together with reduced strength of the sound, do not replace the exposure of the more singable sentence. This is why so many periods can be seen in which only one form-distinguishing delimitation can be heard, while the modulation in the nearest tonality is not yet accomplished because the main melodic part also has far less tendency, as in other pieces, to be in one tonality; however, after the theme is heard in the second melodic main part, already in the third melodic part with the modulation it turns to the dominant tonality (in the related minor key, a third above), in which orher parts are exposed, because the second and larger part of this

period is especially dedicated to this tonality" (Koch 1793: 306). It is precisely this that makes the most trustworthy description of the exposition of sonata form, with Koch's terminology. Further, he describes the possibility of the opening sentence in slow motion and of serious character, which can be found before the beginning of this "exposition". It is in the main tonality, and it ends with a perfect or dominant cadence – often with a seventh chord . According to Koch, the second part of the Allegro is divided into two main periods, of which the first cultivates "various types of structure", of which the most typical are two. The first starts "with a theme or some other melodic main part", which is often esposed in inversion, in the dominant key. In the next segment it modulates to the main tonality or to a minor key (parallel, or of the second or third degree), after which it returns to the main tonality (Koch 1793: 308–309). This description of the modulatory plan, with the accentuation of motivic similarity, viz., work with the motives from the first part, completely corresponds to the structure of the second part of the baroque binary form, which Koch also devides into two periods, i.e., sections. The first leads from the dominant to the main tonality, and then to other nearby minor tonalities (the tonality of the sixth, second or third degree) – the return to the main tonality may be omitted – and then directly, through the technique of the sequence or in some other way leads to one of the minor tonalities. Between the first and the second "main period" a short linking sentence occurs, "which consists of the structure of some melodic main part, with a similarly postulate and through the technique of the sequence the modulation leads back again to the main tonality, in which the last main period will arise". (Koch 1793: 309) The second means of constructing this period, which is, according to Koch, frequent in modern symphonies, uses only one sentence from the first part, or just one segment from her, which, through the technique of the sequence or imitation move from one voice to another and undertakes digressions to closer or more distant keys, before it arrives at the final tonality. If it ends with a dominant cadence, then the period continues, and if it finishes with a complete cadence it closes (Koch 1793: 309–310). The last period of the first Allegro is above all dedicated to modulation to the main tonality, with the possibility of a subdominant digression. It is important to highlight that Koch notices that it can start with a theme or some other melodic main part in this tonality. But, unlike the 'first theme' which is only optionally repeated, Koch sees as obligatory the recapitulation of the 'second theme': "Finally the other half of the first period, or the melodic parts of the first period, which followed after the dominant cadence in the main tonality, are repeated in the main period and with this close the Allegro" (Koch 1793: 311)

This kind of description of the Allegro of a symphony suits the sonata Allegro form, with the only difference that for Koch it was not in fact of crucial importance which segment of "the first period" recapitulated in the "third period", which indicates the possibility of the joining of all sonata form types into one, with many subtypes, unlike the "deviation" from one imaginary ideal mould, which is the frequent interpretation in the textbook literature.

As far as the second movement is concerned, with the tempo marks Andante or Adagio, Koch says that it can be in three different types of form, and the first is similar

to the Allegro. Its first part is the same as in Allegro, and the second part depends – according to Koch – on whether the Andante is greatly developed or not. That is, if it is smaller in range, than it has one, and if it is larger, then it, as an Allegro, contains "two main pariods". As a more meaningful difference Koch notes a more noticeable parsing of "melodic parts" in regard to Allegro (Koch 1793: 312). As for the reca-pitulation of the thematic material from the first part, Koch says that "the theme either repeats once more or, if there is no repetition those sentences are transposed to the main tonality, which in the first part followed after the dominant cadence" (Koch 1793: 313). On the basis of this statement by Koch's, as well as the example of Haydn's Andante on page 179 of *Introductory Essay*, to which he refers, it can be concluded that he implies here the Scarlatti sonata form. The second and the third type of form which Koch specifies as typical for this slow movement are rondo and variation forms. With regard to the third movement of the symphony, Koch consi-dered that the form is defined after the "nature of its character", particularly as "the form of the first Allegro" or rondo form. In the remark he indicates the possibility of a symphony being written in four movements, adding a minuet with trio, occasio-nally before, but still more often after the Andante.

Based on the description of a symphony as a cyclic form, it can be seen that Koch was fully informed with regard to what today's understanding of sonata form implies, but he accented it in a different way. In addition, he did not actually call it sonata form, but "the form of the first Allegro", so it is curious that he did not recognize this form as almost unique for sonatas of that time. However, there follows a description indi-cating that he did not see the potential of the symphony in the sonata, because of its 'milder' character and he emphasized that feelings in sonata must be more nuanced, and thus these two genres must be framed and modified in a different way (Koch 1793: 315–316). Koch sees the two-part sonata as the most sophisticated in expression, and Carl Philipp Emanuel Bach as the best composer of piano sonatas of his time. Concer-ning the sonata form, Koch states that it is not necessary to speak specificially of the forms of Allegro and Adago in the sonata "because sonata takes all the forms which were earlier described in the symphony" (Koch 1793: 315–316). This refers to the last movement as well, Allegro, with the only difference that it can also have the form of a small piece. He warns too that "as much as they can be similar, the forms of the sonata and symphony, from the viewpoint of the number of periods, and the modulational leading, as is, contrast by their different inner nature of the melody" (Koch 1793: 319). Very important is his observation that the parsing is more obvious in the sonata than in the symphony, in which the melodic parts are more continuously framed. One more tendency in the sonata is extension, in the form of extra sentences, unlike the symphony, where the extensions are accomplished by means of thematic work. Based on this observation it can be concluded that, from the viewpoint of structure, accor-ding to Koch, the symphony is an evolutional movement, while for sonata architecto-nicity is more typical. In addition, Koch describes how the sonata is adapted to other arrangements: duo, trio, quartet.

In his explanation of concerto form, Koch again uses the comparison with sonata, by quoting Sulzer, who admits that a piece written in the genre of sonata is able to

transfer its capacity of feeling, while in the concerto this capacity is smaller. Koch wonders how it is possible to lack this capacity, when the composer has more means then in the sonata to increase the expression of the main voice with the accompaniment than in sonata. He finds the answer in Sulzers article Sonata: "It seems that the purpose of the concerto is rather to give the opportunity to a player, and to hear many instruments in the accompaniment, than applied the description of passions" (Koch 1793: 330). He also wonders what makes the difference between sonata and concerto forms, so that the sonata favours the expression of fellings, while in the concerto this aspect is disturbed? Koch notices a certain use of "long passages, which does not represent anything but the studies of a player" (the soloist's cadence) as a crucial feature of concerto, although often far from the piece's expression of feeling itself (Koch 1793: 331). It seems to Koch that it needs to be seen not from the viewpoint of a solo composition, because, in his opinion, the accompaniment and the solo part engage in "a passionate dialogue" in which the feeling of a concerto is contained. It can, like the first Allegro of the symphony, begin with an opening sentence. The first ritornello of a concerto, which can undergo a long exposition, "contains the most exquisite melodic parts which belong to the conception of the Allegro" (Koch 1793: 333). The form of the ritornello, according to Koch, can be triple: a period in the main tonality, and two connected periods, with the following modulation plan: from the main to the dominant tonality, and after the dominant cadence there follows a cantabile sentence, which is derived from the solo, which then ends with a complete cadence in this tonality; or it can be formed so that after the modulation to the dominant key in it follows " the melodic main part", which afterwards, without cadencing, returns to the main tonality and encloses the ritornello. The first main period, namely the solo, starts after the end of the ritornello and Koch warns that here there must be no overlapping, because "the cadence of the ritornello must calm down entirely" (Koch 1793: 336). After the ritornello follows the movement whose modulational flow is already defined in the symphony. However, Koch mentions that, "the second type of melody, however, is very similar to the sonata. It is also built like this, but usually even more expanded with the use of well-known means for extensions, and the melodic parts are more connected on account of the omission of delimitation" (Koch 1793: 336). After the end of the main period in the dominant key, the second ritornello starts, which is connected motivically with the first, and ends in the dominant key, after which follows the second solo, on the new thematic material. This period is equivalent to the second period of the Allegro of the symphony, and after its closure follows the ritornello, which can be extended with the technique of the sequences or in some other way. Its modulational plan consists of the return to the main tonality and the dominant cadence, so that it prepares the third exposure of the solo, which corresponds, as far as the structure is concerned, to the third period of the Allegro of the symphony, after which follows a re-exposition of the ritornello, ending the concerto.

As far as the second movement is concerned, Koch states that it can be written in the form of a vocal aria, which can be binary, and the parts are separated by a transitional section. The first part contains two main peiods, and the second, one, after which

the first part repeats, partially or completely (Koch 1793: 241–242). The second type of form in which the second movement can be written is a romance, in rondo form (Koch 1793: 340). The last movement, Allegro or Presto, is in the form of Allegro or rondo.

Based on the preliminary consideration of the conception of period, the conclusion can be drawn that it does not represent a concrete structure, as is shown in the contemporary textbook literature. On this issue, Wagner states: "Period […] can manifest different formal types in different genres. […] This formal neutrality or multiplicity of the period makes clear that the *melodic punctuation*, without the help of other criteria, does not represent the means by which the form can be constructed in the right sense. […] Or, in other words: *period* does not represent any specific unit of form (*Formeinheit*), but a grammatical uniqueness, which acts formally as multiple or neutral" (Wagner 1984: 97).

Wagner considers that there is a hierarchy in Koch's methodology of the structure of form. Firstly, it is necessary to subordinate the form by means of melodic punctuation: "Only through motivic connection of the 'melodic parts', throught resumption of melodic forms, placing the main feeling in the *main sentence* and its further parsing, by the ordered, varied mutual action, which is connected with the tonal level, does the form occur, mutual relations, correspondences and references are built; in this respect, the essential legitimacies are connected via *melodic punctuations*. [. . .] That fact that the tonal progression, and also the flow, play a crucial role for the formal structure of the piece, is absolutely seen and advocated by Koch" (Wagner 1984: 98).

BRINGING KOCH'S THEORY UP TO DATE IN THE CONTEXT OF THE PRE-CLASSICAL SONATA FORM

Gunter Wagner sees Koch as the most relevant connoisseur of the period between the baroque and classicism, because his theoretical research took place in the time span of 1730–1780.

The need for the reassessment of Koch's theory came about because of the extremely powerful influence in the textbook literature of nineteenth century theorists, primariliy Adolf Bernhard Marx. Specifically, for pedagogical purposes in Marx's theory there is a classification of forms, which is based on the conception of an "artificial" genesis, in which the forms are represented from the simplest to the most complex, how one arises from the other. Carl Dahlhaus sees four controversial categories in the approach of the analysis of form of the baroque and classical periods. The first consists of the fact that the theorists of the 19th century did not take into account that in the musical thought of the earlier theorists, contrary to their view, vocal music was considered a priority. The second category refers to the "modern" understanding of the concept of theme as a central category of independent instrumental music, about which he says the following: "the fact that in sonata theory from the 19th century the thematic – the contrast of themes – was moved to the forefront, as was already mentioned, was recognized primarily in historical rather than pedagogically-oriented research, as a one-sidedness that did not correspond to the musical reality of the eighteenth century. The third category which Dahlhaus mentions is

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built on the viewpoint which, based on the comparison of music and architecture, sees repetition as the skeleton of musical form (Dahlhaus 1978: 158) In contrast, Koch uses the rhetorical concept as a basic pillar of structure, where repetition contributes to the clarity and the expression, but do not represent the backbone of the form. As the fourth controversial category between Koch's theory and nineteenth-century theory, Dahlhaus sees in the "consequences founded on the far-reaching difference that exists between the methods of harmonic-tonal formal analysis" (Dahlhausc 1978: 158). Recalling the exposition of the sonata, he claims that modern theorists make a difference between sections that are tonally closed and those that modulate, while Koch does not make such differentiations, but focuses on his conception of "punctu-ation form", in which the cadential turns are considered as innocuous indicators of the volume and diversity of sections.

In the *Musical Lexicon* Koch identifies the concept of theme with the concept of main sentence, but in the analysis and descriptions of form he almost always uses the second term. Günter Wagner considers that the term "main sentence" is more appro-priate because "the concrete substance of the meaning lies in the intersection of the levels of form and content" (Wagner 1984: 87). By formal definition he means part of a word that refers to a sentence, while the content represents that part of word that indicates whether this is a main musical thought. This is especially important when the forms which contain more themes, such as sonata form, are explained. Koch mostly analysed pre-classical forms (Joseph Haydn, Carl Philipp Emanuel Bach), in which the specificity of the first themes is contained in the fact that they are really determinant fot the whole piece, because from them all other thematic materials are derived. That is why Wagner underlines Koch's stance: "The musical sentence at the beginning of a musical piece is the rule-carrier of the main thought; secondary sentences should parse the main thought in different ways. Besides, thoughts must be arranged so as to show the main thought 'always from a new point of view'. The required unity is preserved, because the main thought and secondary thoughts 'must specifically be designed in such way that, mutually linked, they always make a beau-tiful whole'" (Wagner 1984: 92).

In explaining Scarlatti's sonatas, Ralph Kirkpatrick did not see the concept of theme itself as controversial, but the concept of exposition, of which he says that "although the material announced in the tonic at the opening of a Scarlatti sonata may determine the character and suggest or even state the principal thematic elements of the piece, it is not necessarily subject to recapitulation or even to later allusion. Therefore the first half of the Scarlatti sonata cannot be called an *exposition*, in the sense of a classical sonata, nor in the sense of a fugue" (Kirkpatrick 1953: 253). He thus considers that the unpredicta-bility of the openings in the recapitulation of the Scarlatti sonata form means that "it is a mistake to speak of first and second themes, or even of principal and subsidiary themes in Scarlatti" and he noticed that some of his most striking and impressive thematic mate-rial is stated only once (Kirkpatrick 1953: 253). Nevertheless, in his analytical apparatus there is the concept of the first theme. Walter Gerstenberg took the analysis of motive following the example of Scarlatti's sonatas and gave up on the concept of theme as a main musical thought – namely, the sentence. For monothematic sonatas he introduces

the concept of motive kernel (*Motivkern*) or ground motive (*Urmotiv*) for the main motive on which the whole piece is built, while for the piece in which thematic materials are less differentiated he uses the terms motivic group 1 (*Motivgruppe 1*) and motivic group 2 (*Motivgruppe 2*), to delinate them (Gerstenberg 1933: 76–77). For the sonatas in which not only are motives differentiated, but also the structural plan, he speaks of a head motive group (*Kompfmotivgruppe*) and a subsidiary motive group (*Seitenmotivgruppe*) (Gerstenberg 1933: 76–77).

The question of thematism is especially complicated because of the ingrained models of 19th century music theory concerning its understanding. William Dean Suttcliffe considers that this is because we used to understand the "theme" as similar to the term "idea". "Of course, we would never expect the two to be identical, but in practice we would expect an opening theme to have a good deal to do with the creative 'idea' of a work" (Sutcliffe 2005: 19). But in Koch's theory, the term "idea" is linked to the term "concept", which represents its advantage. Although some of the abovementioned theorists did not link the term "theme" with the sentence, it should be mentioned that Koch is explicit in this stance, because he took Sulzer's comparison with the main thought of the of the orator and therefore requests that it should be represented as an apprehensible picture or impression. Only in the form of fugue does Koch allow the theme not to build a completed musical thought: "The fugue represents a piece in which a sentence or a melodic part, which is particularly constructed so that it should be capable of implementing various types of imitation, according to certain specific rules for this type of piece, so that it can be transmitted throughout the whole piece from one voice to another under certain changes." (Koch 1793: 280–281)

Günter Wagner sees the understanding of the theme in classicim as a mix of Koch's terms "theme" and "conception": "The difference between the *theme* in the Kochian sense and in its classical form, as it is defined by Hugo Riemann, consists in the fact that the classical *theme* is built from contrasting motives and that in it a greater degree of rounding can be detected. Both this features are chararacteristics of *the conception*: *main thoughts* can be very different and they must be adjusted to one absolute whole" (Wagner 1984: 108). He also notes that the conception is a preliminary stage of composing, unlike the classical theme which is part of a piece.

Eagerly searching in Koch's theoretical work for any sign of sonata form, a conclusion can be reached that may be found in the description of the first part of a dance movement. As has already been said, it allows the possibility of a structure of three sentences, with the condition that the third must be finished with a cadence in the dominant key, which exactly represents the sonata exposition of a dance movement. He numbers a few possibilities for the punctuation form: the first sentence could end with a perfect cadence, and the other with a dominant cadence, and in the third it could modulate to the dominant tonality (Koch 1793: 146), He also allows that the modulation may appear in the second sentence and end with a dominant cadence in the closing key, and this case is even closer to our goal. In this last case the first sentence can be completed with a perfect cadence or with a dominant cadence in the main tonality. As for the second part, Koch suggests the possibility that it could start with the main sentence, namely the theme, in the dominant key, and that it should afterwards, in the next sentences, return to the main tonality. He thus empha-

sizes the following: "that at the end of the second repetition all three melodic parts of the first part do not usually repeat: but only the main or concluding sentence is usually repeated, as in figure 3, or, as in figure 4, both at the same time" (Koch 1793: 148–151). In figures 1 and 4 (example 1) from Koch's *Introductory Essay on Composition*, a miniature sonata form with repeated first and second theme can be seen. There are countless examples like this as well as more elaborate ones in the keyboard pieces of Johann Sebastian Bach and Domenico Scarlatti. But Koch insisted above all that pieces such as the one explicated in example 1 should have unity in terms of motives and in terms of the relation of the endings, and he dealt with these questions widely in the *Introductory Essay*, neglecting description of the forms themselves. Wagner considers that this is primarily because the *Introductory Essay* represents a practicum for composers, and not a textbook for musical forms, "at least because melodic punctuation does not represent a procedure that starts from the act of the constitution of a form" (Wagner 1984: 96). Further, today's understanding of form, which links the names of rondo, sonata form, song form with particular formal moulds, is not close to Koch. Koch considered, rather, the limited means of construction of the sentence from the viewpoint of the thematic plan, as well as the punctuation form under the character that the different genres manifest, such as small forms, dances, symphony, sonata, concerto.

As a conclusion, Günter Wagner makes a basic difference between Koch's understanding of form and later understandings, and this is that Koch does not limit it only to an architectural model and the symmetry of the whole piece, because in his opinion "the structure of the parts and their linking in a whole piece is connected in an autonomous, absolute, abstract feeling for the form, which can refer to different artistic spaces. Punctuation, thus, corresponds to the laws of the construction of particular parts into a whole: the joining of the beams to the supporting skeleton of a half-timbered house or an arrangment of pillars for the management of statics, as well as all the technical-constructive demands, without which the structure of a building is not possible, but which do not constitute the actual formative elements" (Wagner 1984: 111–112).

While in the textbook literature period is considered as a strictly determinated structure, by Koch it is rather seen according to the sense in a particular piece, and therefore its definition as a closed totality is of utmost importance. This approach was adopted by Russian music theorists (Cf. Veljanović-Ranković 2008). This paper also discusses the possibility that the period is seen as part of form (Cf. Ibid.), but again, that would not be quite precise. Specifically, as punctuation form is of crucial importance for the determination of period, so, for example, precisely in the first Allegro form of a sonata or a symphony (the sonata form) the "exposition" can consist of one or two periods, irrespective of the fact that in both cases it contains the main and the secondary sentence (that is, the first and second themes). If there is no clear "punctuation sign" between them, then they build only one period together, and if they are separated by one, then two.

Bringing Koch's music theory up to date could, therefore, mean that the elements and components of a musical form may not be viewed strictly and rigidly, because this is certainly not possible in music, for the aim of a musical piece while it is being created is not to undergo to a strict pattern, but to achieve a plurality of realization from a unique form. Therefore, Koch's approach, which is based on viewing the musical piece

as a continuous process of development, with a rich, appropriate and flexible analytical apparatus, could well serve as an ideal for today's theories of form, which, it seems, try to reduce themselves to a simple scheme or a one-sided analysis, which neglects all the aspects of formal structure. The sense of the analysis is thereby lost, a sense which should, essentially, represent a subjective, individual interpretation and a view of a particular musical piece, as well as using terminology which is already grounded in earlier music. Koch did not devise an original terminology at the end of the eighteenth century, but he systematized in the best possible way the contributions of musical theorists from the mid-seventeenth century, concluding with his own work.

Example 1

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Јасна Вељановић

Могућа примена аналитичке терминологије Хајнриха Кристофа Коха у савременој аналитичкој пракси

(Резиме)

У овом чланку разматрам два остварења Хајнриха Кристофа Коха, најзначајнијег музичког теоретичара осамнаестог века: *Музички лексикон* (*Musikalisches Lexikon*) и *Покушај увода у компоновање* (*Versuch einer Anleitung zur Composition*) у три свеске, са становишта његове аналитичке терминологије. Имајући у виду да је *Увод у композицију* конципиран као уџбеник, дакле примарна намена му је педагошка, тумачим његове погледе на композиторов однос према сопственом делу, затим, компоновање на основу три параметра: замисли, реализације и зараде, као и на његове термине осећања, генија, заноса, утиска и укуса. Сагледавам и Кохов однос према делу са становишта анализе музичке форме. При томе објашњавам поједине термине, који се одвајкада користе у анализи музичке форме, а чије значење подразумевамо: карактер, жанр, стил.

Овај чланак је проистекао из неопходности поновног разматрања Кохове аналитичке терминологије и њеног увођења у савремену аналитичку праксу,

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посебно зарад бољег разумевања музике раздобља барока и класицизма и њеног логичнијег објашњења. Посебан акценат је стављен на сонатни облик, који морамо да сагледамо на другачији начин, а у складу са стилским раздобљем у којем је настао.

Кохова теорија музике је потпуно запостављена у уџбеничкој литератури, тако да је допринос овог текста двострук: с једне стране, он доноси анализу Кохових постулата, а с друге стране, покушава да их примени у данашњој пракси.

Кључне речи: Хајнрих Кристоф Кох, теорија музике, *Музички лексикон, Покушај увода у комйоновање,* Гинтер Вагнер