

1. Richard Wagner derived from 19th century German philosophers who favored a German Utopian Socialism, in which mankind's liberation could be achieved not through Christian inventions, but only through the power of love. Less directly but nonetheless influencing factors included figures such as the 1860s' Karl Marx and his Communist Manifesto, as well as the mid-late 19th century's Arthur Schopenhauer who preached that life is an illusion, that society is stagnant and that the only reality is death. This placement of importance on death also informed Friedrich Nietzsche's "God is Dead" philosophy, as well as Ludwig Feuerbach's philosophy. Wagner was responsible for consummating 19th century German romantic opera up to his 1848 opera, *Lohengrin*. After *Lohengrin*, Wagner devised a new type of opera, that of a "music drama," which followed the theory of the *Gesamtkunstwerk* ("Complete Art Work"), a completely unity of the arts via the jurisdiction of a single mind. This new type of opera was founded on Wagner's principle that an opera should be a real drama whose every production element maintains the dramatic requirements of the text. In Wagner's belief, this could only be achieved through the composer writing his own libretto and completely controlling the orchestra rehearsal and scenic production. Set numbers such as arias or ensembles were abandoned due to Wagner's demand for the "Music Drama" to follow the text, an interesting effect of which removed duets (or two characters singing together at any given time) since people don't talk at the same time during spoken drama. Wagner also pioneered the use of an "endless melodic line" that continues straight until the end of the act. Further, Wagner instilled the orchestra with the duty of remarking on and revealing the most secret thoughts of the characters. The orchestra also develops motifs (Leitmotifs) symphonically in order to provide an unceasing course of orchestral texture.

The requirements of Wagner's music dramas necessitated a larger orchestra and thus new voice types to sing over it. This led to the creation of the *Heldentenor* ("Hero Tenor"), a cross between a high baritone and a low tenor. In further adherence to his *Gesamtkunstwerk* ideals, Wagner's poetry is written in short lines featuring *Stabreim* (Stem rhyme alliteration), and with the music setting almost entirely syllabic. The fruition of the majority of Wagner's operatic goals and probably his most specific claim to fame is his prolongation techniques, developed to accomplish his idea of "endless melody." Despite his unrelenting harmonic motion, Wagner is dominant directed. He shows this direction somewhat covertly through insertions of parenthetical progressions between the main destinations of a background progression. For example, in *Der Ring des Nibelungen's* (1853-1874) second opera, *Die Walkure*, a parenthetical progression between C and F, neapolitans to B and E, is inserted within a V Section that leads to I in E Major. Despite his dominant direction, however, Wagner avoids the cadence through deceptive cadences after V, such as V-vi or V-I7, in the same way as Liszt. Wagner prolonged and expanded a tonal area additionally through chromatic 5-6 exchanges, for example, moving from C (I) – G#/A-flat – E – D-flat – B-flat – A-flat (as an Aug. 6) – G (V) – C (I), in which the enharmonic respelling of G# as A-flat is exchanged with the A-flat acting as an Augmented 6th chord, before collapsing into dominant harmony. In the Recapitulation to the Prelude of *Die Walkure's* Act II, F# ½ diminished 7 harmony is followed by G aug. – cm – A-flat (VI/cm) – A-natural diminished – 5-6 exchange (A-natural – F#) – F# ½ diminished 7th (resolves to C) – G6/4 – C (now Flat-VI/E) – B (V) – E (I). Wagner also prolonged chromatic triads, often half-diminished seven triads, before resolving to a temporary tonic. In *Die Walkure's* Act II Prelude, for example, F# Dim. 7

substitutes for V; along the way, the F# ½ diminished triad is prolonged through C augmented – B ½ diminished 7 to A augmented harmonies, before returning to F# ½ diminished 7 harmony.

Wagner's famous *Der Ring Des Nibelungen* (1853-74) or Ring Cycle, is a tetralogy of 4 operas that exhibits Wagner's Gesamtkunstwerk theories. The first, *Das Rheingold*, is an Opéra dialogue in one act and acts as the Prelude to the tetralogy. Beginning with the second, *Die Walkure*, the operas move in the direction of purely orchestral melody without voice to sustain the emotional intensity of the drama. The orchestral leitmotifs invented by Wagner span 250, depicting people (Siegfried, Wotan, Brunnhilde), emotions (Lust for Gold, Wotan's Anguish, Fate) and objects (the Gold, the Sword, Valhalla). Wagner's abandonment of set forms of Aria and Duet for dialogue duets where characters never sing together (except during an overlap of phrases), freeing up meter and phrase, yielding constant harmonic motion that escapes tonic definition. This style consequently leads to atonality among composers like Schoenberg.

Characteristic laid out in the Ring cycle are also present in Wagner's 1857-1859 opera *Tristan Und Isolde*, written in the midst of Wagner's composition of the Ring Cycle. Written in the hope it would be more accommodating to opera houses than the over-the-top Ring cycle, *Tristan Und Isolde* featured a normal sized 90-piece opera orchestra of the time: only one harp is used, 4 horns instead of 8 and 6 of the Ring are used, the woodwinds are divided into 3 as opposed to the Ring's 4 sections, and, besides the bass tuba, there is no tuba group. Further, the scenery in *Tristan Und Isolde* is stripped down and there are no dramatic special effects present in the Ring cycle. A similarity between it and the Ring cycle, however, is its Leitmotif derivation from each opera's respective

Preludes; all of Tristan Und Isolde's leitmotifs are chromatic and derived from the opening chromatic lines of the Prelude; similarly, all the Ring Cycle's leitmotifs derive from an arpeggiated E-flat triad that opens the prelude of the whole Ring cycle, Das Rheingold. Though Tristan Und Isolde is based on a central love story, while the Ring cycle tetralogy is far more complex, both operas are very German in their ideals. Tristan Und Isolde is based on the Schopenhauer's philosophy that life is suffering and unfulfilled desire controlled by fate and human principles of honor. Though honed in on for Tristan Und Isolde, these ideas still manifest themselves more discreetly in the Ring Cycle, through mortals and Gods' damnation after sacrificing important relationships with others or their morality for gold and material power.

Two separate trichords govern the entire opera; Isolde's trichord of A-A#-B and Tristan's trichord of F-E-D#. Isolde's trichord is developed symphonically throughout the opera; the "two complimentary chords: the $\frac{1}{2}$ diminished on F and its inversion, the V7 on E govern the harmonic course of the opera and become 'motivic' in themselves" (Burnett, Lecture 18). Act II begins with a Love Duet in B-flat harmony before moving to A-flat. The next section, "Moment of Consummation" begins in F#, a chromatic voice exchange with the B-flat harmony start of the Love Duet. Isolde's trichord returns in the "Moment of Consummation" as an A# is present during the F# harmony starting the section. After the next F#7 harmony (implying a resolution to B), the next note of the trichord, B-natural, is reached as part of F diminished 7th harmony, a deceptive cadence that subterfuges the expected B harmony. The important motivic trichord returns in Act III, during Tristan's monologue reached after initial f minor harmony (in which A-flat is introduced, likely to chromatically prepare the ensuing trichord). The A-natural reached

during Tristan's monologue over E Major harmony moves back to A-flat during A-flat harmony within Isolde's "Liebestod". The trichord then fulfills itself chromatically, from A-flat to A-natural to an A# for F#7 (V7) harmony. An unexpected e6/4 (iv) harmony follows before the A# moves to B and the harmony finally cadences on B (I).

Giuseppe Verdi, arguably the most famous Italian opera composer of all time, produced a large body of opera throughout his entire life and was a contemporary of Wagner. Despite their almost entirely different personalities, outlooks on life, heritage and therefore style of composition, some factors do unite the two. Overall, Verdi strongly maintained the Italian tradition in strict opposition to Wagner, who, though German in background and roots, created his own, almost holistic operatic tradition. Verdi held on to duets, medial finales, and lyrical, rhythmically defined melodic shape, replacing embellishment for expression. Inspired by 18th century opera seria in which solo arias predominate, and embellishment was used as expression, Verdi instead developed duets' predominance and replaced embellishment with rhythmically defined melodic shape. The 2nd Generation Italian Bel Canto School, led by Gaetano Donizetti (dies in 1848) led directly to the Bel Canto School's 3rd Generation (1848-1893) indisputably helmed by Verdi. While Wagner introduced the Heldentenor as a means to hear a singer over his large orchestra, Verdi secured the roles of already-used voice types. With his commanding output, Verdi established the villain or father figure as bass/baritone, the brave and courageous hero as a tenor, and the victimized heroine as a soprano.

Sticking close to the Italian tradition, Verdi completely opposed Wagner in his early opera structure set by "numbers", set arias and ensembles strictly cut off from neighboring recitative. An example is his 5th (and still early) 1844 opera, *Ernani*, in which

“Code Rossini” dictates entire scenes. Ernani’s Act I trio is in Grand Duet form, a form avoided entirely by Wagner. Italian tradition pervades Act I in its procedure: An intro Scena is followed by a Tempo d’Attacco, an Adagio Duet Slow Movement, a Tempo di Mezzo, and then an acceleration into a Vivace Trio Cabaletta, before a ritornello leads into a Cabaletta Repeat followed by the Coda. Thus, in structure at least, Verdi not so much reinvents the solid Italian tradition upheld since Rossini, but simply does a remarkable job of creating strong opera within its parameters. Verdi makes further developments, however, in his middle period as seen in 1851’s Rigoletto, based on a Victor Hugo play of remarkably serious and tragic events. Verdi introduces two established-form duet types, the first being ensemble duets in four sections introduced by a scena (solita forma). Here, two kinetic sections border 2 stable, traditional sections and the duet ends in characters singing at the same time (a due). The second and somewhat Wagnerian duet type is Dialogue duets in which the two-person confrontation is completely in dialogue (insolita forma). It is continuously kinetic despite it remaining in versi lirici and its continuous musical texture. Due to the voices no longer ever singing a due and instead parlante and cantabile lines, a similarity is struck with Wagner, who avoided any a due singing due to its nonexistence in real dramatic dialogue (with the exception of Tristan Und Isolde, which contains a little a due singing). This new duet form replaced the ensemble duet by 19th century’s end. Though Rigoletto follows relatively the same design as Ernani, the tempo d’attacco and tempo di mezzo are freer in outline. Verdi becomes progressively tonal around Rigoletto; Act I starts in F and ends in B-flat. Though Wagner suspends tonic harmony sometimes for an entire opera’s length, Verdi does indeed suspend F Major’s tonic harmony through pretty much all of Act I

before modulating to E-flat for the ending. The first Duet is technically in FM, but vacillates between fm and FM due to the secondary dyad conflict of A-flat/A-natural (the dominant dyad conflict of the primary conflict of D-flat, the death pitch, and D-natural that pervades the entire opera). Though the second Duet (Ensemble Duet) begins in tonic harmony, it swiftly travels to D-flat – B-flat – E – G before moving to the dominant C. For the tempo d'attacco, FM is more firmly established through a V-I (C-F) cadence. Fm does not return, however, as E-flat (V/A-flat) follows C and then moves from A-flat to A-flat minor – D-flat – A – B-flat and finally to the new key of E-flat (I). Thus, the strange and unrelated modulation (especially from FM, but even still from fm) and the scarcity of much tonic confirmation can be seen as foreshadowing the expanded tonic suspension to come in Wagner's still relatively embryonic Ring cycle. Further, while Wagner uses half-diminished triads of diminished 7th harmonies to prolong tonic suspension, Verdi too uses a fully diminished D-flat 7 harmony during Rigoletto's Act I cabaletta. Its D-flat root being the death pitch, the harmony functions to express Rigoletto's fear and the impending death of his daughter, before moving to traditional, B-flat (V) harmony. While Wagner too uses half and fully diminished harmony at times to express fear, death and other negative emotions, he elevates their function to long-reaching motivic elements in themselves that have structural importance, that is, importance in destabilizing tonic harmony as opposed to tying it together.

As Verdi matured, his late operas, though maintaining a thoroughly Italian nature, inevitably share qualities with Wagner's ever-increasing influence. Later in life, Verdi placed greater importance on the music's changing textures having direct correlation to the dramatic purpose of the text. Similar to Wagner's style, set arias and ensembles

occurred less and cabaletta almost never, leading to a more seamless flow of drama. Further Wagnerian, the orchestra became more and more prominent and responsible for developing characteristic motives in a manner that contributed continuity and dramatic force to the opera's action. This shift of emphasis to serving the dramatic text included a growth of a declamatory style that could smoothly move into arioso, or on occasion, toward the opposite direction of recitative. The biggest Verdi development in his later period and the biggest unifying force between him and Wagner's style is Verdi's abandonment of the long-held Rossinian "Grand Duet" in preference of the "Dialogue Duet" in which characters never sing a due in their confrontations. Yet, he is still working with a construct. Both composers seeking their music to serve the drama of the text over anything else, this led to an unceasing musical flow that doesn't pause to fuse into set forms such as the slow movement and cabaletta. Verdi mostly abandons lighthearted comedic operas in his late period in favor of serious, intensely dramatic, and often tragic stories. Though the ideologies of Wagner's German-bred operas oppose those of Verdi's Italian, both share an overall tragic and extremely dramatic and emotional outlook by Verdi's maturity. Basing a handful of his later operas off of Shakespeare tragedies, Verdi's 1887 *Otello* "inaugurates a new realism in opera – verismo" (Burnett, Lecture 20). Here, more than ever before, set numbers do not hinder the continuous dramatic action. Further, Verdi's music stays true to the text as exemplified in *Otello*'s Act I, Opening Scene in which a storm off the island of Cyprus features choral dialogue among chorus members in which the keys are all over the place in accordance with the stormy scenery. Both Wagner and Verdi develop motives to represent certain emotions; in *Otello*, the jealousy motive appears in Acts II and III, in f# minor (i) during the orchestral

prelude of Act III. Also, Wagner's orchestral use of carrying out important melodic motives that may belong to a certain character is present in Act III's second scene, in which part B's 2nd episode ends with the orchestra playing Desdemona's (Othello's wrongfully convicted cheating wife) melody. The jealousy motive and its characteristic key of f# minor returns in Act III's second half of Part I where Desdemona finally realizes Othello is serious in his suspicion of her cheating and is planning to murder her. However, Desdemona's calm returns and is thus shown through the shift from fm to FM in the orchestra; G is reached at Part I's conclusion via an E-flat (Flat VI) chord. Her calm is squashed, however, when Othello's suspicion returns full force in the proper shift of key to c minor, as Desdemona finally understands her husband's suspicion is serious. The death motive occurs over c# diminished 7 harmony with tritones in the brass. Again, diminished harmony is used to represent death and doom. During the tempo di mezzo, diminished harmony again rules, representing Othello's continual agitation. Lastly, during Part IV's final section, acting as the "Cabaletta," the false calm of the preceding E Major is overthrown through a frenzied e minor cadence as Othello pushes Desdemona out of the door in his sudden turn on her. This e minor cadence destroys Othello's noble EM key, and the G#/G-natural dyad conflict resolves as G# dissolves into G-natural, his "death pitch."

Thus, Wagner and Verdi come from entirely different heritages and imbue their operas with their own roots. While Wagner favors German fantastical and mythic philosophy in opposition to Verdi's similarly tragic but much more reality and plot-based stories, both composers use motives in both the singers and orchestra to represent emotion, share a chromatic language of diminished triads, seventh chords, and suspend tonic harmony with distinct harmonic and parenthetical harmonic progressions.

2. In the mid 19th century, Bohemian Nationalism surged especially in the 1860s due to the 1840s and 1850s rise of Russian nationalism. Politically, Napoleon III, imbuing the entire region with a sense of freedom, liberated Bohemia from Austrian domination in 1859 and rush of creative energy weaved boldly into its music. Bedrich Smetana (1824-84) founded the most capable school of Bohemian national music. Most apparent and unique in Bohemian Nationalist music is its folk influences. Smetana's 1872-79 cycle of six symphonic poems *Ma Vlast* ("My Country"), of which *The Moldau* is most famous, is the most iconic of Smetana's orchestral achievements. Also, his 1866 opera *The Bartered Bride* is imbued with folk influences, including the slow polka of Bohemian origin present in the opening chorus and another Bohemian dance, the *Furiant*, which has frequent shifts of hemiola. Part of the folk quality is its essential *opera comique* style transferred to a Czech village, a departure from Smetana's earlier German Romantic-inspired serious operas. Smetana's definition of Czech folk style was influenced by Liszt's tone poems, the autobiographical instrumental work of Berlioz's 1830 *Symphonie Fantastique*, 1840s and 1850s Russian nationalism, Beethoven's last quartets, and, of course Bohemian folk dances such as the *Furiant* and slow polka. These dances featured a "modal variety of inflected tonalities" (Burnett, Lecture 21), such as major and minor parallels.

In the first movement of Smetana's Quartet No. 1 In E Minor, parallel major and minor keys are developed from the start, as the beginning em tonic harmony moves to CM (VI) and cm (vi) simultaneously. The E-flat/em conflict that arises between the parallel keys is then worked out within the 2nd key area of c minor. After the dyad conflict between e-flat and e-natural is worked out over the 2nd key of c minor, C diminished 7th

harmony occurs leading to B7 (V7) dominant harmony before cadencing in em (i) for the counterstatement and bridge. CM harmony or IV/III then acts as a pivot to move into what should be e minor (as e is a minor area in G harmony), but moves unexpectedly into E Major, VI#/III and simultaneously the parallel major of the original key. A 3rds cycle ensues in the 2nd modulatory and sequential key area of G (III) as it moves to bm – dm – F – am – em – D (V/III). The Closing and Development section continue to push toward the relative major key, G (III), via an E-flat (Flat-VI) harmony moving to D7 (V7/III). The development thus begins in G (III) for the first theme, though moves stepwise in the bass from G to C, with harmony as follows: f# - f# diminished 7 – e diminished 7 – fm – D-flat 6 (with F in the bass). As the bass descends to E, an enharmonic switch occurs when the major 3rd of A-flat is rewritten as G#, and the D-flat as C#, to lead to D harmony and then an A6 chord with C# in the bass. The bass continues to lament down to C (F6/4). Finally, harmony begins to point back towards the parallel tonic of E Major, as A-flat 6/4 harmony occurs, moving to V6/5 (with bass moving from E-flat to D#) and finally to E Major (I) for the Recapitulation. The closing section moves from E Major (I) to C Major (Flat VI), descending to B (V) and cadencing unexpectedly in the very first key of e minor for the Coda, in which E-flat/D# resolves into E. The 2nd movement of the quartet is a double polka, where the peasant type in F is juxtaposed with the D-flat ballroom variety. The central dyad conflict thus shifts to C#/D-flat against C-natural/D-natural.

Antonin Dvorak (1841-1904) was greatly influenced by Smetana. The most renowned Bohemian composer of the 19th century, Dvorak wrote in all genres. The frequent juxtaposition of parallel major and minor harmonic areas and 3rds cycles present

in Smetana's String Quartet No. 1 pervade Dvorak's music, as does overall Bohemian folk music and modality in addition to Schubert's song-form melodic construction and 3-key expositions, as well as Brahms' and Schumann's chromatic harmony all informed Dvorak's compositions. Dvorak greatly extended the variety of keys available to him through recurrent modal interchange, or switching between major and minor parallels. These transient modulations, as well as his knack for cadencing on a minor-mode submediant or mediant in a major-mode melody together served to expand his tonal palette. Influenced by Smetana's autobiographical music and titles (*Ma Vlast*) for example and therefore, Berlioz's *Symphonie Fantastique* as well as Beethoven's overall autobiographical and/or pictorial output, Dvorak continued in this vein through naming his 9th and most famous symphony "The New World," and his non-symphonic 1891 triptych concert overtures *Nature, Life, and Love*.

Dvorak's 1887 Piano Quintet In A, Op. 81 was deeply influenced by Schubert, Mendelsson, Brahms, Schumann and Bohemian folk music modality. The overall large harmonic conflict between A Major and its parallel a minor gives rise to the main issue of C yielding both C-flat/B-natural and B-sharp conflicts, as well as a dyad conflict between C and C#. The Exposition, though in A Major arpeggiates both the A Major and a minor triad (A – C/C# - E). The 1st theme (1a) in A Major becomes thematically transformed into all the other movement's themes, recollecting some of Schubert's theme-dictated symphonic structures. The neighboring Neopolitan B-flat 6 (Flat-II6) harmony is inserted between A Major harmonies, before moving directly into the parallel minor of a minor for the 1st theme transformation during the counterstatement. The introduced C-natural carries Theme 1b in Flat-III harmony. A contrapuntal progression then leads back to A

major (C – G- GAugefore . 6 – F# - B – E – A(I). The 2nd transformation repeats 1a's harmonic structure, and am is once again reached for the Bridge. Interestingly, Dvorak focuses on the 3rd scale degree in dictating harmonic areas, as do Schubert and Schumann often; the am moves to the dominant E (V), which becomes III/c#m, followed by G#7 (V7/iii) and then c#m (iii) harmony substituting for V. This 2nd key, despite iii generally acting inferior to the dominant in tonal responsibility, confirms AM's tonal superiority in its overruling of c natural as a key area. The Codetta follows remaining in c# (iii) before moving to E (V) and finally back to A (I). The rhythmic pace of the Codetta continues with c# (iii) harmony as it moves to c# diminished 7th and then to D. Theme 1a is recalled as D moves to gm then to b-flat minor followed by its parallel major B-flat – e-flat minor – G-flat. As G-flat is the flat III of E-flat, theme 1b is recalled where C (Flat-III of A) occurred. The G-flat is then harmonically respelled as F# to lead to bm – em – CM and then to cm where the 2nd key theme (formerly c# and now c-natural) is played with theme 1b antiphonally. The harmony continues to descend chromatically when the strange area of C-flat major occurs and is prolonged via G-flat (V) harmony moving to F – B-flat – D-flat – G-flat and back to C-flat. To lead back to the original A Major key, similarly to Smetana's use of a descending chromatic and stepwise bass line to return to the original key, Dvorak instead uses an ascending chromatic bass line, moving from D7 – E-flat – F-flat – Faug. 6 to A6/4 (I6/4) (6/4 harmony also used by Smetana as a predominant to V), then, of course, to E7 (V7) for the Retransition. This acts as a lead-in to the Recapitulation, which begins with a truncated version of the 1st theme group (1a). The C#/C-natural dyad conflict is raised again, as A (I) moves to the parallel minor am (i) for the Bridge in which the C-natural holds through. The C# returns, now upheld by f#m

harmony reached after an harmony. The 2nd theme group ensues in f#m (vi) replete with 4 counterstatements. There is a classic use of a double resolution here. The final 25 measures recall theme 1a to re-stabilize tonic harmony, and consequently firmly resolve the C/C# conflict into C# for tonic A (I) harmony.

Thus, both Smetana and Dvorak incorporate Bohemian folk music elements through dances, sometimes creating entire movements in dance form, frequent parallel minor/major shifts of modality, and using stepwise and chromatic ascending and descending bass line to rapidly change harmony and create routes to return to tonic harmony. 3rds cycles, as pioneered by Schubert, Schumann and Mendelssohn are also used to further tonal direction, and the heavy emphasis on theme-based and driven symphonic movements hallmarked by Schubert and experimented with by Mendelssohn are utilized in Smetana and especially Dvorak's symphonies in inherently Romantic sonata form but imbued with unique Bohemian nationalist harmonic shifts and sequences. Lastly, Bohemian nationalist music as exemplified by Smetana and Dvorak continue in the auto-biographical and pictorial emphasis originally pioneered by Beethoven, and greatly developed by Schubert, Schumann and Mendelssohn.

3. In discussing Russian Nationalistic composers, specifically Mikhail Glinka, perspective is gained through an understanding 18th and 19th century Russian history. The German princess Catherine the Great who ruled from 1762-1796 brought Western art, music and culture to Russia, no doubt helping prompt Russian Czar Alexander I (1801-1825) and Nicholas I (1825-1855) to promote nationalism and autocracy as well as an alliance with the Russian Orthodox Church. Thus, Russians were encouraged to create their own distinctive music; Mikhail Glinka (1803-1856), can be considered the father of

Russian opera. Influenced by Russian folk and thus church polyphony as well, as Russian peasants were inevitably tied entirely to the Russian Orthodox church in the early 19th century, Glinka also borrowed from Italian opera composers Bellini and Donizetti and Italian Bel Canto opera. Interestingly, Glinka studied with Irishman John Field, adding even further diverse cultural influences to his developing personality as a composer.

Glinka's 1842 fairytale opera *Ruslan & Lyudmila* was the first important Russian fairytale opera and impacted all following fairytale operas. Historical opera, after losing favor with the Czar in the 1880s, was replaced with fairytale opera as established by *Ruslan & Lyudmila*. The opera has vivid orchestrations, exotic harmonies and whole-tone scales associated with the evil sorcerer Chernomor and the evil sorceress Naina.

Folk music allowed Glinka to abandon traditional diatonicism, leading to “astonishing harmonic passages, as the sharpened 5th of many folk scales suggested oscillations between tonic major and relative minor, augmented triads and false relations” (Burnett, Lecture 22). Despite its fantastical and oriental elements, however, the music for the characters of *Ruslan*, *Lyudmila* and *Farlaf* is conventionally Italian. Its fantastic elements prompted Glinka to explore folk songs beyond the Russian orient, into Finland, Turkey, and Persia.

Ruslan and Lyudmila (1842), a magic opera in 5 acts, features a minor plagal harmonic progression from I-IV-iv-I (missing the 3rd). Further new, strange and distinctly Glinka and therefore Russian progressions include use of the minor dominant as pivot to the subdominant: I (C) -V (G) – v (g) – I7 (C7, in which the B-flat of g minor becomes its 7th) – IV (F). Also, Glinka uses a thirds rotation that substitutes for a plagal, predominant progression in which 2 distantly connected chords, a 3rd apart, rotate by chromatic voice-

exchange, for example: I – Flat VI – I (C – A-flat6 – C). Lastly, Glinka’s Russian style is based upon the particular perfect and imperfect intervals of octave, fifth, fourth and sixth. The importance of the 3rd degree is no longer of prime importance as each of these main chords can support either a major or minor 3rd. The sixth scale degree is often tonicized via a raised 5th degree, yielding a mutable tonic completely unique to and typical of Russian folk music. This raised 5th degree creates a “Persian tetrachord” often present in Russian Orientalist music, as a progression moving from C-D-E-F-G#-A-B contains an emphasis on a V-I relationship between A and E due to the G#. All these completely distinctive and new elements created by Glinka yielded a string of operas by Rimsky-Korsakov including 1880’s Snow Maiden, 1892’s Mlada, 1898’s Sadko and 1908’s Golden Cockerel, which used octatonic and whole-tone sonorities present in Ruslan & Lyudmila. This, in turn, inspired Igor Stravinsky, whose Rite of Spring and Pulcinella contains all the above elements, as well as even more radical shifts in dance meter explored in the 5/4 meter of Russian wedding songs present in Ruslan & Lyudmila’s Act I chorus.

The other type of opera pioneered by Glinka, and almost equally influential, is the historical opera, as shown by his 1836 opera A Life for the Czar. Taking place during the “Smuta” (Time of Trouble) from 1550-1605, after Boris Godunov’s death, the 4-act opera carries out the dramatic story of Polish princes claiming the right to the Russian throne with many invasions. Written six years before Ruslan & Lyudmila, it is the first remarkable Russian opera, and impacted all historical Russian operas to follow. The orchestra accompanies throughout the entire opera making it also the first through-composed Russian opera (formerly, all Russian operas were in Singspiel style with

spoken dialogue). Equally important, this opera marked the first time Russian folk idioms were used for high tragedy instead of for comic relief and fluffy unimportant dances in which folk songs were injected for entertainment as an aside to the real drama. For the first time, the chorus is treated as a primary character making the opera a choral drama, and the bass voice and chorus are endowed with the “most Russian sounding” music (Burnett, Lecture 22). While the female voices and tenor sing Italian Bel Canto school-like music as helmed by Bellini and Donizetti, the chorus sings thoroughly Russian music, as is the case in the well-known Epilogue in which the heroic death of Ivan Susanin for the sake of the young Czar is glorified. Ivan Susanin, a bass (thus Russian) part, is glorified as a thoroughly Russian peasant who gives his life for the new Czar, truly immortalizing the role and capabilities of the Russian peasant and elevating their status to political hero. This goes hand in hand with the new prominence given to all folk music from Glinka’s time on. The recitatives are composed in an Italian Romantic style in which the music is more significant than correct prosody; thus the recitatives do not always follow the Russian language’s correct accents. This is because the music was written first and the Russian text was forced to adhere. The Russian Orthodox church modes, with their minor plagal cadences, inform the opera heavily. Further, the church’s emphasis on a capella singing, with its mostly perfect intervals of octave, fifth and fourth and its heterophonic texture in choral music is present in *A Life for the Tzar*. Often, many members of a chorus sing the same exact music in relatively same rhythm and melodic contour, thus with only one central melodic line. However, other voices may sing the same melody, but enter at a different point in the music and may vary slightly in rhythm and melodic contour, creating a seemingly and audibly complex texture of relatively

simple heterophony. The asymmetrical accents of the Russian language yield weak-beat cadences, and the non-Russian Poles are always singled out through characterization of their music, including polonaise and mazurka rhythms. Lastly, influenced by French grand opera, folk dances were placed in detailed ballet sequences and slow, melodic areas known as cavatinas were composed in the Russian romanza style of the time, in ABA or rondo form.

The historical factuality of *A Life For The Tzar* strongly influenced Dargomyzhsky's 1872 opera *The Stone guest*, which used sensational realism with life-like recitative declamation as well as Modest Mussorgsky's 1868-1874 opera *Boris Godounov*. Expanding on Glinka's strong establishment of octatonicism, *Boris Godounov* in turn, inspired Claude Debussy and later serial music.