

Arvo Pärt's *Te Deum* :

A Compositional Watershed

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Abstract

A critical analysis of Arvo Pärt's *Te Deum* (1984-85) is conducted in light of his tintinnabuli style. The origin of this style is traced back to 1976, placing *Te Deum* in the middle of the tintinnabuli period. *Te Deum* is a major work lasting nearly half an hour, written for three choirs, strings, prepared piano and tape.

The introduction to the thesis provides an overview of the composer and styles with which he is aligned. Definitions of minimalism, spiritual minimalism and tonality are contextualised, with reference to Pärt's compositional technique, aesthetic and development. The work is analysed syntactically and statistically in terms of its harmonic mode, its textural state and orchestration, its motivic construction, and the setting of the *Te Deum* text. The syntactic function of these parameters are viewed in dialectical terms. Analysis is conducted from the phenomenological standpoint of the music 'as heard', in conjunction with the score. Notions of elapsed time and perceived time, together with acoustical space, are considered in the course of the analysis. The primary sound recording is compared to other sound recordings, together with earlier versions of the score and revisions that have accordingly taken place.

The composer, Arvo Pärt, was interviewed concerning the work, and the analysis of that work. Pärt's responses are considered in conjunction with other interviews to determine why he pursued or tackled some questions more than others. Several aspects of the analysis conducted are reviewed and either justified or modified.

Te Deum is compared to other tintinnabuli works to determine the extent to which it breaks from, or upholds, tradition and the influence it has on works that follow. Finally, the extent to which it may be viewed as a compositional watershed within Pärt's tintinnabuli style is assessed.

This is to certify that the thesis comprises only my original work,
due acknowledgment has been made in the text to all other material used
and that the thesis is less than 30,000 words in length, exclusive of tables,
bibliographies, appendices and footnotes.

A handwritten signature in black ink on a light yellow rectangular background. The signature is cursive and appears to read 'Stuart Greenbaum'.

Signed

Name in Full Stuart Geoffrey Andrew Greenbaum

Date July 1999

*This thesis is dedicated to the memory of my supervisor
over the last six months of 1998, Dr. Naomi Cumming,
who tragically died on the 6th of January 1999, at the age of 38.*

*You were brilliant, in all senses of the word
and your generosity and intelligence are still alive for many.*

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Table of Contents

Chapter One: Introduction and Overview	1
Chapter Two: The Te Deum Text	26
Chapter Three: Harmonic and Motivic Structures	38
Chapter Four: Texture and Orchestration	80
Chapter Five: <i>Te Deum</i> and Beyond	102
Bibliography	109
Appendix no. 1: Main Analytical Diagram	113
Appendix no. 2: Main Analytical Diagram (tabled)	114
Appendix no. 3: <i>Te Deum</i> text translation	115
Appendix no. 4: Letter to Arvo Pärt	116
Appendix no. 5: Interview with Arvo Pärt	118
Appendix no. 6: Syllabic/Melismatic breakdown of <i>Te Deum</i>	121
Appendix no. 7: Alternation of major and minor modes	122
Appendix no. 8: Alternation of Pedal tones	123
Appendix no. 9: Motivic Presence	124
Appendix no. 10: Textural division of <i>Te Deum</i>	125

Chapter One: Introduction and Overview

This thesis will examine the musical work, *Te Deum* (1984-85) by the Estonian-born composer Arvo Pärt. His development of a ‘tintinnabuli’ style¹ (dating from 1976) has been particularly deliberate and innovative. His work has received a prominent and polemic array of criticism in important journals.² The primary motivation for choosing this area of research was to analyse music that relates to my own stylistic and technical interests. This has regenerated my own work as a composer as well as allowing the research to be built on an area which is already very familiar to me. My Honours and Masters theses concerned the composers, Steve Reich and Pat Metheny, respectively; this thesis is a continuation of my research into composers influenced by minimalism.

Pärt is currently at the centre of a movement often referred to by journalistic phrases such as ‘the new simplicity’, or ‘spiritual minimalism’. Pärt, like many composers, is uninterested or unwilling to be categorised or canonised at all. When interviewed by Jamie McCarthy in 1989, Pärt commented, “Am I really a minimalist? It’s not something that concerns me.”³ Regardless of ill-fitting categories, minimalism is one term that will reappear many times. This is not because Pärt is a self-avowed minimalist, but because there are several aspects of minimalism which are relevant to Pärt’s technique, and are, therefore, part of an analyst’s armoury in trying to untangle musical phenomena from journalistic rhetoric.

¹ Paul Hillier, *Arvo Pärt* (London: OUP, 1997) 86-97.

² Most notably in *The Musical Times*.

³ Jamie McCarthy, ‘An Interview with Arvo Pärt,’ *Musical Times* 1753 (1989): 132 .

Interview with Arvo Pärt: 1997

In December of 1996, contact was made with Arvo Pärt's publisher, Universal Edition (Vienna), in the hope of procuring an interview with him. While he has given a number of interviews in the past, it is not an experience that he actively seeks and indeed often eschews. In this instance, Pärt granted an interview and requested that it be conducted by telephone. English is his fourth language (after Estonian, Russian and German), and a list of questions (translated into German) was forwarded to Pärt in hard copy before the interview took place. Given the potential problem of translation, it was decided that the interview would be limited to eight questions that would shed the most light on the most ambiguous aspects of *Te Deum*. The interview that followed was conducted mostly in German (with the assistance of German/English translator, Sonia Horbelt), and has been accordingly edited to present Arvo Pärt's answers in a fluent style.

Arvo Pärt: a brief biography and stylistic overview

In order to properly contextualise an analysis of Pärt's *Te Deum*, a brief biography and stylistic overview is useful. Arvo Pärt was born in 1935 in Paide, just outside Tallinn, the capital of Estonia. The history of Estonia as an independent state is a separate story, but after a brief a period of independence in the 1920s and 1930s it was once again subsumed by more powerful neighbours and did not regain full independence until 1991. Pärt's emergence as a composer was under the Soviet regime and while his story does not quite parallel Shostakovich's experience of state oppression, he did nevertheless come into conflict with Soviet doctrine. The two sources of this conflict lay in his adoption of European serialist techniques together with reference to Christian texts, neither of which was condoned.

Pärt's adoption of serialist techniques can be seen within the context of a search for a style of music which would be satisfactory to him. Ultimately (along with collage and other techniques) he did not find one, and much is made of his so-called 'period of silence' when he allegedly stopped writing between 1968 and 1976. This eight-year period was interrupted twice, most notably in 1971 during the writing of his Symphony no. 3. The surrounding 'silence', however, is only partially real, since during this time he wrote film scores and was also involved in studies of early music. But certainly, his serious concert music output had been notably dormant for large periods of time within that eight-year span.

The year 1976 is a pivotal one in Pärt's music since he broke his silence with a number of works which defined his 'tintinnabuli' style. This style consists of a tintinnabuli (bell-ringing) triad, adorned by a corresponding scalar mode. This simple principle (explained in full by Paul Hillier in his book, *Arvo Pärt*)⁴ forms the basis of the style in which Pärt is still composing today. It is obvious that he wished to recommence writing using the simplest of articles before tackling more complex forms. But while he studied early music (including Palestrina, Machaut and Ockeghem), his redefinition of 'old' practices has resulted in music of a distinctively 'new' idiom.

He is not alone in referring to, and deliberately integrating, pre-Baroque music. He is often aligned with John Tavener and Henryk Górecki in a 'holy trinity' of 'spiritual minimalism'.⁵ The comparison is a reasonable one, though the labels do not invite a

⁴ Paul Hillier, *Arvo Pärt*.

⁵ Jeffrey S. Lehman, *Te Deum Review*, Internet:

closer inspection of their more subtle differences. The two principle elements of ‘spiritual’ and ‘minimalism’ need to be separated. The advent of minimalism, a term coined in 1974 by Michael Nyman in his book, *Experimental Music*,⁶ refers to a specific American genre from the late 1960s which was initially a totally secular (and usually textless) phenomenon. La Monte Young is generally considered to be the founder of the American minimalist movement and his definition of minimalism is: “That which is created with a minimum of means.”⁷ Pärt, Górecki and Tavener may not have been the first to write so-called minimalist works with religious texts, but they have collectively become famous for it. This is not a school of composition, as they did not personally organise it, but ‘spiritual minimalism’ has been defined as such by magazines, newspapers and record companies.

In 1980, Pärt emigrated, first to Vienna and then to Berlin in 1981, with his second wife and two children. He has visited Estonia since, but is still based in Berlin. He wrote *Te Deum* (1984-85) as a commission for the Berlin Radio Orchestra, and the work therefore comes nearly ten years after the first works written in the tintinnabuli style. It is nearly half an hour in length and is scored for three choirs, strings, prepared piano and tape.

Scholarship pertaining to Pärt’s music

Despite increasing interest in Pärt’s music, there has been a shortage of analytical scholarship on his work. His tintinnabuli output constitutes an important area of

<<http://members.aol.com/beginners/rev-Part-TeDeum.html>> 1.

⁶ Michael Nyman, *Experimental Music* (New York: Schirmer, 1974).

⁷ Robert K. Schwartz, *Minimalists* (London: Phaidon, 1996): 9.

research in contemporary music and this analysis and discussion of his *Te Deum* is my contribution to that research.

The composition of Pärt's *Te Deum* may have started in 1984, but its arrival in Australia first came in the form of the ECM CD recording of 1993, released in Australia in 1994. At the commencement of the research for this thesis in 1995, *Te Deum* represented new musicological territory. At that time, there were less than a dozen available articles specifically concerning Pärt. *Te Deum* was mentioned only in a record review by Wilfred Mellers⁸ and the program notes to the New York premiere performance.⁹ These are brief (if illuminating) and include quotations from the composer regarding his attitude towards the writing of the work.

In December 1996, Doug Maskew, of the BBC in Scotland, noted:

...when I gained access to the internet and an email address early this year, I was able to track down even more recordings, mostly from the US and Estonia...You're right – it's very difficult to find any information on the man himself. I've sifted through endless sleeve-notes, magazine articles and reference books but can put together only the sketchiest portrait. I suspect you could fill a book with quotes, but try to find any hard information!¹⁰

Many of the early articles referring to Pärt are concerned with pre-1976 pieces and are often in the context of the Soviet or Estonian Post-War Avant-garde. The richest source of post-1976 information was often found in the liner notes of his numerous recordings

⁸ Wilfred Mellers, 'Arvo Pärt: *Te Deum*', *Musical Times* cxxxiv, 1810, (1993): 714.

⁹ Harlow Robinson, 'Arvo Pärt and Medieval Modernism', *Stage Bill* (1995).

¹⁰ Doug Maskew, *Unpublished email to Stuart Greenbaum*, 15 Dec. 1996.

on the ECM, Chandos and BIS labels. Unfortunately, the sleeve notes for the authoritative ECM recording of *Te Deum* print the text, but nothing else.

In addition to this there is material in magazines and on the internet. Some of this material is written by musicologists who have an understanding of the context in which Pärt's music takes place; but much of it, particularly that found on the internet, is unscholarly. The following excerpt from a 'net' review of the *De Profundus* CD is an example: "With Pärt, you need to have patience. If you like your classical music to be full of drama, well this is not going to be for you. Pärt's works are very austere sounding, would more than likely appeal to the minimalists. It's almost a respect for silence, and a healthy one at that. Spiritual minimalism sums it up nicely."¹¹ But not everybody agrees. Stephen Wright contends, "I think Pärt is minimal, in the same sense that Webern is minimal, but this is not what most people think of when they use that term. Hence my avoidance of it."¹² And Paul Hillier says, "...we have to conclude that while the *word* 'minimalist' is highly appropriate to describe some important aspects of Pärt's music, the *label* 'minimalist' is misleading, too culturally determined, to stand uncontested or at least unexplained."¹³

Much of Pärt's music is not 'full of drama' (on a first hearing) and so the writer of the *De Profundus* CD review holds an opinion that is probably an accurate reflection of the manner in which many people hear Pärt's music. It is the contention of this thesis that

¹¹ Internet, <www.real.net.au/~hans/reviews/contemporary/arvopart.html>.

¹² Stephen Wright, *Unpublished email to Stuart Greenbaum*, 22 June, 1997.

¹³ Hillier, *Arvo Pärt*, 16.

Te Deum is exceptional in Pärt's canon of tintinnabuli works, precisely for its dramatic structural surface.

The first major scholarly work to be published on Pärt's music appeared as recently as 1997. *Arvo Pärt*, by Paul Hillier, is part of the Oxford Studies of Composers series and this definitive book expands upon Hillier's earlier article, *Arvo Pärt - Magister Ludi*, which appeared some eight years previously. The book presents more technical information than the entire collected articles up to that point on Pärt's music, but this is perhaps to be expected. Hillier devotes about five pages (of over two hundred) to discussion and cursory analysis of *Te Deum*. He goes into greater depth with other works and takes a different perspective to this thesis, but his book will be referred to extensively, partly due to its place as the principal secondary source in the field, but also due to Hillier's devotion to musical analysis 'as heard'.

This last factor is essential to the approach that this thesis will take towards analysis. Analysing music 'as heard' takes into account not only the structures perceived on paper, but also the phenomenological effect that it has upon the listener. This must necessarily be subjective – since two people may hear a work differently – and the following analysis is therefore influenced by the subjective response, upon hearing *Te Deum*, of the present writer.

Stephen Wright, from Canada, is working on a bio-bibliography on Pärt for Greenwood Press, and also made a number of articles available. Doug Maskew, of the BBC in Scotland, keeps a sound archive of Pärt recordings and provided (among other things)

two alternative recordings of *Te Deum* which were not released commercially but kept in archive by the BBC. These recordings provided valuable comparison to the authoritative ECM release used in this thesis as the main analytical sound source. In September of 1998, the ECM recording (1993) of *Te Deum* was still the only existing commercial release of the work.

Facsimile versus typeset scores

Correspondence with Hillier, Wright and Maskew proved a valuable source of materials and ideas. Pärt's publisher, Universal Edition, Vienna (U.E.), also provided assistance, and Eric Marinitsch from U.E. helped to set up an interview with Pärt, conducted early in 1997. But in 1994, it was difficult to procure a copy of the score to *Te Deum*, since it was not officially for sale and was only available for hire. Fortunately, a facsimile of the autograph score had been made available by the publisher's Australian agents, Boosey and Hawkes. It was not until later in 1997 that U.E. released a typeset score for general sale.

Most of Pärt's music (including many more recent works) is available for sale and is typeset. The original copy of *Te Deum* that was obtained on perusal through the publisher's Australian agents, Boosey and Hawkes, was a facsimile of the composer's autograph copy.¹⁴ Part of the key to the enigma behind its limited availability lies in the première recording of the work on CD, which was released in 1993.¹⁵ It would seem that despite being written over a decade ago, it was considered to be a recent work. The irony

¹⁴ Arvo Pärt, *Te Deum* (Vienna: Universal, 1987).

¹⁵ Arvo Pärt, *Te Deum* Cond. Tõnu Kaljuste. Estonian Chamber Choir and Orchestra.

in this is that the sound recording bears more authority than the composer's autograph score which had numerable sections crossed out¹⁶ and a number of inconsistencies marked with question marks. Paul Hillier noted in his 1989 article that: "Some of the scores posed questions which would obviously benefit from discussion with the composer (this applied to the scores on hire only: those for sale contained all the information that was needed)."¹⁷

The published score of *Te Deum* (1984-85) is marked as a 1992 revision. Almost all of the alterations in the autograph score have been amended accordingly in the typeset publication, with one curious exception. Figure 40 had been crossed out in the autograph score, and these six bars are also omitted on the 1993 ECM CD recording. But they are still present in the 1998 published score. Stephen Wright may not have seen the autograph score but he found the markings at Figure 40 in the published score perplexing: "The two mysterious markings are in section VII, about half way through the piece; [VI=] occurs at the double barline immediately after "Tu rex gloriae, Christe", and [=DE] is six measures later."¹⁸

Having the original autograph score to cross-reference provides a possible solution. The two markings Wright describes are not in the autograph score, and it may be that the [VI=] refers to the six bars contained in Figure 40, and that [=DE] refers to the end of the section marked for deletion. It is also possible that Pärt deleted Figure 40 for the

ECM, 1993.

¹⁶ At least eight sections, some in pencil.

¹⁷ Hillier, 'Arvo Pärt - Magister Ludi,' *Musical Times* 130, (1989): 137.

¹⁸ Wright, *Unpublished email to Stuart Greenbaum*, 4 March, 1997.

1993 recording session but perhaps felt that under different circumstances those six bars might still be appropriate.

The six bars in question mark the end of chorus II and tape, and the start of the string polyphony which comments on the preceding section. The polyphony starts low in basses and cellos and gradually works its way up to the 1st violin entry at Figure 42. It is possible to speculate that Pärt deleted the first six bars because they were slowing down the pace of the work at the wrong moment. If this is the case, it would be a clear indication of acoustic judgement taking precedence over notated manuscript.

Pärt had most probably heard the piece played with the original figure 40 included. Doug Maskew provided a DAT recording of the BBC Singers' recording of *Te Deum* from 1986¹⁹ and this includes the six bars in question. Pärt's editing is, therefore, based on an ongoing development of the work as a live piece of music. The BBC recording of 1986 reveals a few other changes, such as the soprano solo from Chorus I at figure 59 which was originally designed to be *tutti* and only later (after 1986, but before 1992) marked as solo.

While *Te Deum* is a polished and accomplished work, the hire score was, at best, a draft in progress. It may have been that typesetting was delayed until Pärt had finished editing the score, and this was probably a factor in its lengthy non-sale status. Most of Pärt's music is released on ECM recordings, and this is the main label with which he is aligned. ECM's publicity on their web pages makes a similar observation of Pärt's more

¹⁹ Arvo Pärt, *Te Deum*, Cond. Richard Bermas, The BBC Singers, BBC archive, 1986.

recent work: “As with each of Pärt’s ECM projects, *Litany* was allowed to change and settle, as it were, to undergo a natural metamorphosis through concert performances until its composer and producer felt it ready to be transferred to disc.”²⁰

Importance of a sound recording in analysis

Hillier, who has conducted some of these recordings, also comments that, “Most would agree that the presence of the composer during the preparation and performance of one of his works lends a special authenticity to the occasion.”²¹ Furthermore, Pärt goes on to say that: “There is a kind of feeling of relief when I am pleased with a recording - a release of the piece from myself - the piece is now set free.”²²

This is not the only evidence that the premiere CD recording of *Te Deum* on ECM is a document of authority. In the performance directions to the typeset score of 1998, the composer states that the published metronome markings are not directly the work of the composer, but are taken from the premiere ECM CD recording conducted by Tõnu Kaljuste.²³ The tempo of the CD recording is therefore, in the composer’s own view, important enough to be transferred to the score with appropriate acknowledgment to the conductor. The following analysis also takes Kaljuste’s interpretation as an authority, for providing a performance, whose tempi are credible as proportional data.

²⁰ Mediapolis, *ECM promotional web pages*, Internet: <<http://ecmrecords.com/arvo/index.html>> 1995-96.

²¹ Hillier, ‘Arvo Pärt - Magister Ludi,’ 137.

²² Mediapolis, *ECM promotional web pages*.

²³ Arvo Pärt, *Te Deum* (Vienna: Universal, 1998).

Pärt is a prolific editor and arranger: many of his pieces exist in multiple instrumentations. For example, *Fratres* (1977), originally written for instrumental ensemble, has also been arranged for string quartet, 12 cellos, string orchestra and percussion, cello and piano, wind octet and percussion - and there is no reason to assume that he will stop there. For Pärt, a score is not a fixed, immutable work of art; the musicians are the real creators of sound, and Pärt is more concerned with the actuality of performance than the authority of the written musical language.

This is why the CD recording of *Te Deum*, at which Pärt was present, is significant and extremely useful to this research, because that recording bears the composer's approval, unlike a draft score which is not fully edited. Hillier's article supports this: "In contemporary music it is naturally assumed that the composer is useful to explain what he wants - as if the score is not enough, no matter how complex its instructions. A page of music by Arvo Pärt is empty of all but the notes themselves and occasional dynamic markings."²⁴

In analysing *Te Deum*, the ECM CD recording of 1993 will be used in conjunction with the Universal Edition typeset score of 1998 to compile temporal data which can then be tabled, charted and interpreted. Since many sections of the work are not fully notated (especially in terms of time signatures), it would be inadequate to try to define the weight of sectional structures by bars and time signature markings alone. By cross-referencing these points in the score with actual time code from the CD recording, it is much more likely that a sectional analysis will yield a true sense of proportion. This has

²⁴ Hillier, 'Arvo Pärt - Magister Ludi,' 137.

to be tempered by the fact that while this is the première recording, it is not to say that it is the only possible reading of the score which the composer would accept. Pärt is not a composer who tries to dictate all aspects of musical performance; musical realisation can take many forms for him.

Approach to analysing *Te Deum*

The analytical methods employed in this thesis are not traditional. It may be possible to analyse *Te Deum* using semiotic paradigmatic analysis, though the similarity of tintinnabuli ‘shapes’ would undermine any meaningful separation into columns of incidence. It would also be possible to use Shenkerian reduction, and while there are some tonal similarities to a symphonic work, the reduction would not take into account issues of acoustics, rhythm, orchestration and texture, that are obviously integral to the work.

Significant revision of the piece has taken place as a result of its acoustic realities for the composer and thus, a similarly phenomenological approach to analysis has been adopted in this thesis. The principal scholar in the field of research into Pärt’s music, Paul Hillier, also adopts a phenomenological approach,²⁵ and this underlines its suitability for analysing music Pärt has written in his tintinnabuli style. The main analytical diagram (see Appendix no. 1) is the result of this phenomenological approach to analysis. It divides and categorises elements of the piece in the order (from top to bottom) of their apparent aural prominence.

²⁵ Paul Hillier, *Arvo Pärt*.

Essential analytical questions will include how *Te Deum* functions structurally, and how the various parameters interact in the structural hierarchy. In this way, it is intended that the genesis of *Te Deum* can be illuminated. If it is a watershed in Pärt's development as a composer, then this may be because the structure is dialectical and not bound by rigid process. The term 'dialectical' will be used throughout this thesis in relation to Pärt's *Te Deum*. The Oxford Dictionary defines 'dialectic' as "pertaining to nature of logical disputation", and further interprets 'dialectical' as "phenomena...to be interpreted as a conflict of forces". The dialectical nature of *Te Deum* lies in the presence of conflict between opposites, the logical move towards resolution, and even primacy of some elements over others.

Te Deum represents an unusual combination of many different aspects of Pärt's musical personality, encompassing aspects of Byzantine chant, Gregorian chant, symphonic dialecticism of Beethoven and Sibelius, film scores, serialism, and the advent of minimalism; but all from the logical progression of (and occasional reaction to) his own canon of works. While these influences are discussed, the phenomenological analysis conducted in this thesis aims to assess the aural effect of *Te Deum* on the writer over its half-hour duration. Ultimately, that which is memorable – and therefore meaningful – occurs at specific points in time, and these points can be defined proportionally in relation to the total duration. Proportional duration has therefore been adopted as a vital tool of phenomenological assessment. The tables, charts and graphs presented in this analysis of *Te Deum* are the result of time-code taken from the ECM CD recording, which has been cross-referenced with rehearsal figures in the score in order to present a true phenomenological representation of that score.

Further definitions of minimalism

It is useful to gauge where *Te Deum* lies in Pärt's technical development within his tintinnabuli style. *Te Deum* still clearly belongs to his 'canon' of works written since 1976, yet it represents a new willingness to tailor different technical processes individually within the one work. Many of his pieces from 1976 to 1986 are constructed around a single governing process. *Te Deum* exhibits greater confidence in his writing, the result being a less structurally minimalist, more dramatic and dialectical work.

To highlight the different nature of dialectical and minimalist forms in music, it is useful to consider Steve Reich's views on minimalism from an article of 1968, *Music as a Gradual Process*.²⁶ Reich clearly describes the minimalist aesthetic as he understands it:

The distinctive thing about musical processes is that they determine all the note-to-note (sound-to-sound) details and the overall form simultaneously. (Think of a round or infinite canon.) Performing and listening to a gradual musical process resembles: pulling back a swing, releasing it and watching it gradually come to rest; turning over an hour glass and watching the sand slowly run through to the bottom; placing your feet in the sand by the ocean's edge and watching, feeling, and listening to the waves gradually bury them.

The minimalist aesthetic, as described here, does have some equivalent in Pärt's work. In the program notes to the New York premiere of *Te Deum*, Pärt stated of the text that "To me, it is like the panorama of a mountain range in its constant stillness".²⁷ Many of Pärt's admirers object to the term minimalist being used as an adjective to describe his style, but many of his aesthetic statements are clearly similar to those used by the so-called American Minimalist school. Of course, composers often say one thing and notate

²⁶ Steve Reich, *Writings about Music* (Nova Scotia: Nova Scotia, 1974) 9.

²⁷ Harlow Robinson, 'Arvo Pärt and Medieval Modernism', *Stage Bill* (1995): 20B.

another. While Pärt's music has a strong connection to the American school, the surface of the music (the way that it sounds on a first hearing) is quite different. Jeffrey Lehman's internet review from 1998 of *Te Deum* gives a reasonable indication of this: "...the music of the 'holy minimalists' is principally characterized by a peaceful and contemplative mood, with moments of agitation, while the music of the regular old minimalists is usually more agitated and perhaps unruly, with moments of peace."²⁸

This highly generalised statement is relatively accurate. While the term 'holy minimalists' is not particularly illuminating (and not adopted as such in this thesis), it is not surprising that the fundamental difference in the mood of the music has led to some form of categorisation that distinguishes it from the American school.

Given that Pärt (since 1976) has taken an alternative approach to the musical unfolding of time, *Te Deum* is apparently more goal-orientated than most of its predecessors within the tintinnabuli style, even if it still exhibits aspects of 'timeless' phenomena. This thesis will examine closely the extent to which the piece may be considered a move towards a more dialectical treatment of minimalist forms.

What constitutes an important major work?

Te Deum is not the only important or major work in Pärt's output. The extent to which it can be seen as an important major work needs to be addressed. Defining the term 'major work' is not straightforward. The criteria chosen for the list of Pärt's major tintinnabuli works (see Table no. 1.1) includes duration, instrumentation, content and

²⁸ Jeffrey S. Lehman, *Te Deum Review*, 1.

whether it was written during or after 1976, in order to be termed ‘tintinnabuli’. The list of twelve works written over a span of twenty years is not necessarily intended to indicate the most important or even the best works. The term ‘major’ may refer principally to the duration - all works listed are over ten minutes in duration. The very first tintinnabuli work, *Für Alina* (1976), is just two minutes long, yet is very important because it defined the fundamental tintinnabuli principal which can be found in all works that follow it, in varying degrees of prominence. But it is not listed as a major work since it is clearly a miniature in form, regardless of its importance.

Table no. 1.1
Major tintinnabuli works:

<u>Title</u>	<u>Date</u>	<u>Dur.</u>	<u>Text</u>	<u>Instrumentation</u>
<i>Missa Sillabica</i>	1977	13 (min.)	Latin	SATB, instr. ens. & org.
<i>Tabula Rasa</i>	1977	26	-	2 vln, str. orch & pno
<i>Passio</i>	1982	71	Latin	SATB solo & chrs, instr. ens. & org.
<i>Sarah was 90 years old</i>	1983	25	wordless	Solo sop, ten, org. & perc.
<i>Te Deum</i>	1984/5	29	Latin	3 x SATB chrs, str. orch & pno
<i>Stabat Mater</i>	1985	24	Latin	SAT soli, string trio
<i>Seven Magnificat Antiphonen</i>	1988	15	German	SATB choir
<i>Miserere</i>	1989	35	Latin	SATTB soli, choir, org. & ens.
<i>Berliner Messe</i>	1990	25	Latin	SATB choir & str. orch.
<i>Litany</i>	1994	23	English	ATTB soli, choir & orch.
<i>Kanon Pokajanen</i>	1997	83	Church Slavonic	SATB choir

This list is compiled chronologically and exhibits a pattern. Significantly, Pärt tends towards Latin texts, but the second tintinnabuli decade (1987-1997) shows a greater preparedness to experiment with setting languages other than Latin in major works. The duration of the works listed exhibits no particular pattern, and this is not surprising.

Pärt was a technically developed composer before starting his tintinnabuli phase, having already written three symphonies. Mature composers generally write a mixture of shorter and longer works. This variety is also found in the instrumentation which, in Pärt's case, is often choral but displays a varied mixture of accompanying forces.

Some of these pieces are clearly divided into a 'set' of songs, and from a structural perspective, no matter how well-connected the individual numbers are, it is much harder to create an impression of a long essay in the form. These include *Missa Sillabica*, *Seven Magnificat Antiphonen* and the *Berliner Messe*. Instrumentation of the twelve works listed may also be further scrutinised since the term 'major' may also allude to the grandeur of the forces assembled. This casts doubt over the inclusion of both *Sarah was 90 Years Old* and also *Stabat Mater* - chamber works which imply intimacy rather than boldness.

Te Deum certainly satisfies the criteria for a major work for its half-hour duration, large forces and setting of a major standard text. While there are some rests in the score, there is no actual break during its half-hour course. Furthermore, the presence of general pauses occur at points of harmonic instability; they do not follow definitive cadential formula (as in the common-practice period), and are obviously leading toward further discourse. This creates an unbroken musical thought process that may be associated with the definition of a major work.

Comparison of *Te Deum* to other major tintinnabuli works

By adopting more critical criteria for inclusion, as elaborated in the two paragraphs above, the list of major tintinnabuli works can easily be halved from eleven, to five or six important major works (see Table no. 1.2). *Tabula Rasa* is definitely an important major work by content, but is the only work on the longer list to contain no voices. The vast majority of Pärt's major works are choral. Pärt himself has stated that: "Vocal music is the main root of music...the first and most perfect instrument."²⁹

Table no. 1.2
Important, major tintinnabuli works:

Title	Date	Duration	Text
<i>Passio</i>	1982	71 (min.)	Latin
<i>Te Deum</i>	1984 / 85	29	Latin
<i>Miserere</i>	1989	35	Latin
<i>Litany</i>	1994	23	English
<i>Kanon Pokajanen</i>	1997	83	Church Slavonic

The 'short list' therefore contains five important, major tintinnabuli choral works (including *Te Deum*), all over twenty minutes in length and all written, on average, four years apart. In a realistic assessment, all five works are watersheds of their own – important, major landmarks in a long and consistent development of the tintinnabuli style.

To assume, however, that the duration of a piece totally determines the extent to which it may be considered a major work is inadvisable. By far the two longest works, *Passio* and *Kanon Pokajanen* (both over an hour long), are also perhaps the most austere and

sparse as concert music. This is not a criticism of those pieces: the time-scale that they occupy is affected by the rate of musical information, which in these two pieces is clearly the slowest of the five. *Te Deum*, *Miserere* and *Litany* all modulate with some deal of harmonic complexity largely absent from *Passio* and *Kanon Pokajanen*.

A case may nevertheless be constructed for any one of these five to be rated as the most important, depending on the criteria used. It is not the intention of this thesis to rule out the other four in favour of *Te Deum*. If all five are critical landmarks, then it is sufficient within the bounds of this study to examine the reasons why *Te Deum* is a compositional watershed in its own right.

Influence of earlier works on *Te Deum*

Pärt's *Te Deum* (1984-85) can be seen, in varying degrees, as a synthesis of, and departure from, technical practices developed over the decade since his compositional silence was broken in 1976. It is unrealistic to propose that *Te Deum* represents the unqualified pinnacle of the tintinnabuli style, beyond which nothing further was possible, as Pärt has written a great deal in the thirteen years since the writing of *Te Deum*. But it is a milestone, and arguably more so than any work that precedes it, or immediately follows it.

Starting with *Für Alina* (1976), which was Pärt's first real tintinnabuli work, an important connection to *Te Deum* can be established - other than the exposition of the tintinnabuli system. At bar 11 of this short two-page piano solo, Pärt has drawn a

29 Margaret Throsby, *Interview with Arvo Pärt* (Melbourne: ABC FM Radio, 1996).

flower over the note C sharp in the left hand. This is an uncommon annotation. At first, it would appear to evoke the extra-musical world of Satie and his many curious and obviously non-musical titles. But Pärt does elaborate on this small graphic sketch. In describing the evolution of his tintinnabuli style from the backdrop of his experiments in collage, Pärt claimed in 1976 that, “I wished rather to cultivate a single flower myself.”³⁰

At first, this comment would seem to be a doctrine of simplicity, but this interpretation is misleading. A closer examination reveals that the ‘single flower’ is actually an aberration within the system. The left hand plays only notes from the B minor triad as dictated by the tintinnabuli system, but the C sharp is triadically a foreign note, and is where Pärt has drawn his flower. It is aurally noticeable, and therefore structurally critical in such a short piece. The notion of aberration is often found in discussion of twentieth-century musical theory. Schoenberg occasionally deviated from his 12-note tone rows simply because his ear dictated him to do so. Boulez, who took Schoenberg’s serial procedures even further, eventually conceded the need for ‘local indiscipline’.

The analysis presented in this thesis will clearly show that deviation from the tintinnabuli separation of triad and melodic parts can occur on a large scale. Many tintinnabuli works do not exhibit this harmonic aberration - *Cantus in memoriam Benjamin Britten* (1977), for instance - and *Te Deum* represents the cultivation of this ‘single flower’, if not into a veritable flower show, then perhaps, at least, into a rose garden!

³⁰ Merike Vaitmaa, *Symphony no. 3* (Sweden: BIS, 1989).

In 1971, five years before the development of his tintinnabuli style, Pärt composed his Symphony no. 3. Hillier rightly notes two influences on this work:³¹ that of early music and also a semblance of symphonic writing as found in Sibelius. Intervallically, the symphony certainly displays the influence of Gregorian chant and parallel harmony, but the impact of the work, aurally, has far more to do with the Romantic tradition of dramatic - even heroic - struggle through the interaction of dialectical opposites. This highly successful work represents Pärt at his freewheeling best - an artist, largely unhampered by stylistic doctrine. It also appears early during his retreat from presenting serious concert works. It therefore cannot have been a complete answer to everything that Pärt was looking for in musical composition.

Some thirteen years later, with the appearance of *Te Deum*, it seems that techniques developed in Symphony no. 3 are reinvigorated. Specifically, the use of repeated notes over an extended dominant pedal, together with a chant-like motive rising towards climax, are an obvious connection between the two works. Many earlier tintinnabuli works can be seen to have aspects of dominant-based harmony, but generally not with the implication of building tension towards the arrival of the tonic and the subsequent release of tension, as found in a tonal symphony.

If *Te Deum* were not a primarily choral work, it could perhaps have been viewed as Pärt's fourth symphony, and his second in the tonal genre (given that the first two were serial, highly experimental and in many ways not really symphonies in any traditional sense). It can be argued that Pärt's initial approach to writing music within his new

³¹ Hillier, *Arvo Pärt*, 68.

system was methodical and even careful. He had a highly developed technique, not to mention instinctual flair, much of which was deliberately withheld. *Te Deum* represents a greater degree of confidence in his handling of the tintinnabuli system in allowing some tonal, pre-tintinnabuli practices to exist once again, alongside the newer system.

In conjunction with the influence of Symphony no. 3 is the small sketch for two pianos, *Hymn to a Great City* (1984), which predates *Te Deum* by at least six months and has subsequently been withdrawn from Pärt's official list of works. This is certainly no major work, and evidently Pärt was not happy with it in retrospect, but it is highly unusual. Its relationship to the tintinnabuli system is distant, and the piece actually represents an experiment in tonic-dominant relationships in the somewhat unusual key of C# major. This piece explores cadential figures and ends in a perfect cadence, all in the context of repeated dominant notes (see Ex. no. 1.1):

Musical Example no. 1.1

Hymn to a Great City Arvo Pärt 1984

1 ♩ = 60

Piano 1

Piano 2

Despite discarding this piece, it was obviously a critical influence on Pärt's thinking in preparation for writing *Te Deum*. Perhaps Pärt felt that the cadential prominence in

Hymn to a Great City was too obvious for such a small piece, because his cadential approach in *Te Deum* only operates on a macro scale. In *Te Deum*, the bar-to-bar progression is more systematically ‘tintinnabuli’ than in this minor sketch. Pärt must have felt *Te Deum* to have successfully combined elements of this tonic-dominant thinking with the tintinnabuli system, otherwise he may well have withdrawn that also.

Structure of thesis

Chapter One has provided an introduction and overview of Arvo Pärt and his *Te Deum*. Chapter Two will discuss the relationship of the music to the text, including issues of melismatic and syllabic setting, call and answer, text repetition and the presence of motives.

Chapter Three presents a statistical and syntactical analysis of the harmonic structure. It considers theoretical definitions of tonality and modality, and the implication of dialectical function. It will then examine general melodic and linear principles in Pärt’s tintinnabuli style. The extent and function of defined motives in *Te Deum* will be discussed and correlated to structural climaxes.

Chapter Four divides the work into three basic textural types: monody, homophony and polyphony, and discusses issues arising from these categorisations. It provides an overview of the structure, content and proportion of the instrumental and vocal forces (including the piano and tape), and the spatial layout employed. It will compare this structure to patterns found previously in the harmonic and textural analysis.

Chapter Five contextualises the analysis in relation innovation adopted in later works, and an examination of Pärt's own view of *Te Deum*. Finally, an assessment will be made as to the extent to which it can be viewed as a compositional watershed within Pärt's tintinnabuli style.

Chapter Two: The Te Deum Text

I like long words... Latin is nice ...because it is not everyday language. I would like to have distance with everyday language if I write music...³²

Pärt's view of text setting is complex. His interest in 'long words' (those containing multiple syllables) stems mainly from their suitability to his systematic method of musical construction (the more syllables, the further the melismatic extension away from a central note is facilitated). But perhaps this preference for long words also stems from wanting to avoid conveying the meaning of the text in an ordinary fashion. The distance he wishes to maintain with 'everyday language' must surely arise from a concern that despite clear grammar, words do not always communicate in a way that he feels is important. In that same interview, he also says, "We could learn from everything if we had eyes and ears and perhaps something else."³³ Pärt evidently wishes to set text in a manner that might open listeners' ears.

It is not the intention of this thesis to examine the text comprehensively in its own right, but this chapter will look at text-painting, and the function of the instrumental interludes that divide the vocal annunciation of the text. It will discuss the presence of call and answer structures in the context of both versicles and outright text repetition. Most importantly, it will examine the use of melisma in a predominantly syllabic setting, since this extends the scope of Pärt's tintinnabuli style, and also connects to the following

³² Throsby, *Interview with Arvo Pärt*.

³³ Throsby, *Interview with Arvo Pärt*.

chapter concerning the presence of motives. A final conclusion concerning the importance of the text in the overall structural hierarchy will then be reached.

Te Deum as a text

The Te Deum is the most famous non-biblical hymn of the Western church. Pärt has set the full canticle complete with versicles as used in the Matins, a vigil service held during the night. This is normally held in any monastery or larger church, though in contemporary worship it can be held on any festive occasion, and it is probable that Pärt really intends it as ‘concert’ music. The only exception to the format of the liturgical Latin text is that he adds a final Amen and Sanctus. On a semantic level, this may seem marginal, but musically it represents the longest figure in the piece and also the final arrival of D major. It is improbable that Pärt added the Amen and Sanctus as an afterthought. A more likely scenario is that of a symbolic gesture; a search for spiritual arrival at a sanctified state. A mood which Pärt hoped: “...could be infinite in time, by delicately removing one piece - one particle of time - out of the flow of infinity. I had to draw this music gently out of silence and emptiness.”³⁴

Pärt has divided the text into seventeen sections, marked with Roman numerals (see Appendix no. 3). This division also has some musical parallels but it does not reveal the intricacy of the musical drama as meaningfully as the further division into seventy-nine rehearsal figures, as shown in the main analytical diagram (see Appendix no.1). The Roman numerals would, most likely, have been Pärt’s starting point in dividing up the text, but the rehearsal figures reveal more about the actual compositional, musical

³⁴ Hillier, *Arvo Pärt*, 140.

decision-making. As an example of this, none of the three climax points heard by Pärt³⁵ (rehearsal figures 15, 54 and 75) actually occur at Roman numeral division points which separate the text.

Pärt is not attempting to convey the Te Deum hymn text in a dramatic, linear fashion. The musical logic may have dramatic contrasts of its own accord, but not necessarily in a manner that follows any intricate parallel with the individual words of the text. This is why a separate musical analysis of his vocal music is not only possible, but indeed plausible.

Text-painting

If closely connected ‘word-painting’ is not a highly relevant technique in Pärt’s setting of text, that is not to say that he does not want to convey aspects of the text’s meaning in more general ways. His connection of the *Te Deum* text to the panorama of a mountain range underlines his ‘text-painting’ approach: “The Swiss painter Martin Ruff once told me that in clear weather he could distinguish more than twenty shades of blue; I immediately began to ‘hear’ these ‘blue’ mountains...I felt the necessity to render everything in soft colours. Dynamics, tempo, the general colouration - all on one arc of breath. The text sounds gentle in my care.”³⁶

In fact he does distinguish between different shades of gentleness, but to describe *Te Deum* as gentle from beginning to end is stretching plausibility. The first climax at Figure

³⁵ Greenbaum, *Unpublished interview with Arvo Pärt*.

³⁶ Robinson, ‘Arvo Pärt and Medieval Modernism,’ 20C.

15, on the words *'Heaven and earth are full of the Majesty of thy Glory'* does have a gentle radiance in the major key, but this text is first sung (Figure 14) in the minor mode, with rising intervals creating a less-than-gentle sense of expectation. Pärt certainly targets the second (and most crucial) climax at Figure 54 to the words: *'We believe that thou shalt come to be our judge'*. Given that this point in the piece is the point of maximum harmonic uncertainty, the notion of judgement is certainly highly appropriate.

The final climax at Figure 75 is sung to the words *'O Lord, let thy mercy lighten upon us, as our trust is in thee'*, and perhaps Hillier's interpretation of this climax being the real 'catharsis'³⁷ has credence as the point of resolution. It remains a moot contention as to whether the point of maximum tension (Figure 54) or the point of resolution (Figure 75) have any hierarchical relationship. Pärt does not view them separately.³⁸ The following chapter singles out the point of maximum tension (Figure 54) as the most 'dramatic' climax of an essentially dialectical work, however, because from a phenomenological perspective, it is the most memorable aural event in the piece 'as heard'.

Programmatic possibilities of instrumental interludes

Arvo Pärt's view of text-setting is indeed complex. Leon McOwen (director of music at Christchurch, St. Lawrence) conducted performances of Pärt's *Passio* (1982) under the supervision of the composer. In a radio interview on ABC FM, he recalled Pärt's attitude to the instrumental interludes which follow the annunciation of the text: "It's a terrible story, you know, what's being told by the evangelists and the choir and the

³⁷ Hillier, *Arvo Pärt*, 144.

³⁸ Greenbaum, *Unpublished interview with Arvo Pärt*.

soloists. The instrumentalists, those little parts that play together, they are there to just calm you down, until you go on with the next part of the terrible story, then they play a few more notes to calm you down again...”³⁹

In this instance, the instrumental music is not commenting directly on the content of the text, but rather it is a tool used to alter the impact of the text on the listener. The consistent use of echo in *Te Deum* would appear, therefore, to be Pärt’s intended manner of ‘calming down’ the listener, though the polyphonic string interludes often have a rising intervallic motion, and this is not quite so calming as they are in *Passio*. In *Te Deum*, the rising string interludes have more the effect of heightening the expectation of what is to follow. This heightened sense of expectation is not an agent of calm but a dialectical agent of development and tension.

Call and answer structure of the *Te Deum* text

It is possible that the versicle (*O Lord, save thy people - and bless thine heritage*), with its inherent call and answer structure, may have influenced Pärt’s initial conception of having three separate choruses, both in choice of material and spatial placement, though this division (together with text repetition) is also found in the main canticle. It is beyond the scope of this thesis, however, to intimately analyse the meaning or historical background of the *Te Deum* text. The main focus of this chapter is in determining the influence of text upon Pärt’s musical decision-making, and the structures that this tends to create in his *Te Deum*.

³⁹ Throsby, *Interview with Arvo Pärt*.

Influence of text on Pärt's compositional process

While Pärt's compositions from 1976 in the tintinnabuli style are closely linked with his profound religious beliefs, it is often his purely instrumental music which forges new musical techniques. Virtually all the texts that Pärt has set since 1976 are sacred, though his first work in the new style was actually a short solo piano piece, *Für Alina* (1976). In setting text, Pärt is bound by the syllabic structure of the verse and, often being asymmetrical, the influence of text tends to produce asymmetrical melodic contour.

Hillier notes of Pärt that, since 1980, more than three quarters of his works have been vocal.⁴⁰ Text does, however, undermine many of Pärt's structural devices that he employs for unity including phrase augmentation and diminution, and mensuration canon. Both his instrumental and vocal music influence each other. *Summa* (1977) was originally written as a vocal work, then for string orchestra and later for string quartet. *Fratres* (as noted already) exists in numerous versions - though none yet that include voices. Pärt views orchestration as a flexible vehicle for the purity and expression of the music, but it would seem that it is easier for him to turn a vocal piece into an instrumental one than the other way around.

Samuel Barber's famous *Adagio* from his *String Quartet op.11* (1936) was re-scored for string orchestra in 1938, and later for a capella choir as an *Agnus Dei* (1967). Barber's solution to this last re-scoring lies in two factors: his use of melisma to free himself from syllabic constraint, and his dovetailing of voices to accommodate the original strings (which do not need to breathe). Pärt certainly makes use of melisma for motivic

⁴⁰ Hillier, *Arvo Pärt*, 203.

elaboration in his vocal music. Melisma tends to weaken the intelligibility of text (as opposed to standard syllabic setting) and while this is not taboo for Pärt, it is a factor of which he seems to be conscious. Pärt makes use of melisma for the Amen in *The Beatitudes* (1990), for instance, but the main body of the text is set strictly syllabically.

Syllabic versus melismatic settings

In the case of *Te Deum*, Pärt uses melisma extensively, but he never sets the voices in polyphony despite having three separate choruses at his disposal. These three choruses are pitted against one another and brought together in *tutti*, as well as separated in numerous solo configurations, but only one word is ever sung at any one stage. Polyphony is the exclusive domain of the string orchestra, while the three choruses work only in monophony or homophony. Given that only one word is sung at any stage, it is possible to analyse the text setting in terms of that which is syllabic and that which is melismatic (see Appendix no. 6).

The relationship between syllables and notes is a critical one in defining the text structure of *Te Deum*, more so than that of word-painting. As has been noted, Pärt's tintinnabuli vocal style is predominantly syllabic, and the breakdown of components in Appendix no.6 reflects this, as 68% of vocal notes have new syllables. This equates, approximately, to three notes per two syllables and this ratio, in turn, is reflected by the final Sanctus of Figure 79 (see Ex. no. 2.1):

Musical Example no. 2.1

79

S
A
T
B

San - ctus, san - ctus, san - ctus,

pp

Arvo Pärt "Te Deum"
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The majority of melismatic slurs cover either two notes (simple melisma - as above) or five notes (motivic melisma - as in the motivic analysis presented in the following chapter). Very occasionally, there is incidence of four-note melisma in strict triadic tintinnabuli style, and it is not until the main climax at Figure 54 that an incidence of three-note melisma can be found. There are no vocal melismatic slurs that cover more than five notes, and this extension is obviously connected to the Prime and Cadential motives. Hillier observes that the two-note slurs are attached to stressed syllables, and the second melismatic note anticipates the note of the next syllable.⁴¹ This tends to create pockets of triple metrical feel as with the Sanctus setting (see Ex. no. 2.1, directly above).

Influence of text repetition on musical structure

The melismatic/syllabic analysis warrants further investigation when one also considers text repetition. This occurs quite frequently in *Te Deum* on a small scale. Pärt never repeats more than a couple of lines at a time, and furthermore only repeats that portion once. In all, sixteen (of forty-seven discreet sentences) are repeated. Of the 792 syllabic incidences in the work, 36% account for direct repetition. Furthermore, the verses which are not echoed chorally are echoed in the polyphonic string interludes.

When the choral repeats are compared to the original text annunciation that precedes them, however, a clearly different pattern emerges. The sixteen sentences in question (figures 1, 3, 12, 14, 23, 37, 46, 48, 53, 55, 57, 62, 67, 69, 74 and 76) account for 284 syllables sung (melismatically) over 493 vocal notes. The figures that follow the sixteen listed, however, contain exactly the same 284 syllables, but only 371 notes. This 25% reduction in notes marks a dramatic decrease in melismatic content and a shift towards stricter syllabic setting.

This pattern is clearly delineated from the outset by the opening two lines: ‘*Te Deum laudamus: te Dominum confitemur.*’ In Figure 1, this is presented melismatically with a high motivic content, complete with five-note melismatic slurs (see Ex. no. 2.2):

⁴¹ Hillier, *Arvo Pärt*, 141.

Musical Example no. 2.2

1

Te De - um lau - da - mus, te Do - mi-num con-fi - te - mur.

Arvo Pärt "Te Deum"
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In Figure 2, this same text is repeated, but this time in stricter tintinnabuli division and with evidence of two-note slurs only (see Ex. no. 2.3):

Musical Example no. 2.3

2

Te De - um lau - da - mus, te Do - mi-num con-fi - te - mur.

Arvo Pärt "Te Deum"
© 1984 BY UNIVERSAL EDITION A.G., WIEN

This pattern is contrary to the generalisation that the musical setting of a text repeat can be more elaborate and ornamental, since the words have already been announced. The pattern in *Te Deum* is the opposite in that motivic elaboration ‘precedes’ clear text annunciation for all sixteen text repeats. This is also true for the two main climaxes at figures 54 and 75, which repeat the text from their previous figures. This weakens the notion of dramatic declamatory arrival in the text structure of *Te Deum*. But to suggest that Pärt has therefore failed to set the *Te Deum* text dramatically, is to miss the point. The point is that the musical development and the progression of the text are loosely aligned, but their overall progression is not inextricably woven together. This is exactly why Hillier states, of Pärt, that: “We find a unique complex of melodic and verbal power, in which a self-contained musical identity reinforces the moods and images of the text, which in turn lead to their identity in music.”⁴²

⁴² Hillier, *Arvo Pärt*, 85.

Conclusion

Pärt's compositional process started with the text and his intention would, no doubt, have been to set it faithfully, according to his own personal understanding. But the observation that Hillier makes in regard to Pärt's work in general (quoted above) bears true correlation to *Te Deum* as examined in this chapter. It would therefore be inadvisable to tie the musical analysis of *Te Deum* too closely to its text setting, since there are patently different, simultaneous streams of logical development in the music. These do meet up at critical points in the structure (as noted), and do generally complement each other, but they are not part of one indivisible hierarchical scheme. This is not intended to be a criticism of the work; merely a structural observation. For the purpose of this thesis, the most illuminating analysis of *Te Deum* is as 'a self-contained musical identity', as examined in the following chapters.

The text setting of *Te Deum* does not represent a watershed or large change in direction for Pärt. Among other factors, he was still using Latin as his primary language for large choral pieces. It does, nonetheless, give pause to recognise the relaxation of totally strict, syllabic setting as found in Pärt's first vocal tintinnabuli works, such as *Missa Sillabica* (1977). From this limited perspective, *Te Deum* is part of a gradual evolution with a few unusual signposts. Viewed as an overall structure, however, the non-dialectical text flow, underlined by repeated couplets, is overshadowed by the dramatic, dialectical flow of musical logic, running parallel to the text. This 'musical' drama is particularly heightened in *Te Deum*, and is the true factor supporting its status as a watershed in Pärt's tintinnabuli output.

Chapter Three: Harmonic and Motivic Structures

The harmonic structure of Pärt's *Te Deum* has been chosen as the starting point for the main analytical diagram (see Appendix no. 1), due to its prominent and obvious aural contrasts. This chapter will discuss definitions of tonality and the alternation of modes and pedal points. These will be examined from both a statistical and syntactical perspective, together with areas of ambiguity that arise through the process of categorisation. It will then briefly examine the construction of tintinnabuli parts, and the influence this has on the listener's understanding of note-to-note progressions in the harmony. Theoretical definitions of tonality versus modality will be re-examined in order to gauge the extent to which they are appropriate to *Te Deum*.

Motivic structures are important in most of Pärt's music. This chapter will also discuss general melodic or linear principles in Pärt's tintinnabuli style and then present a basic definition of 'motive', before proceeding to define specific motives in *Te Deum*. Having done this, the presence or absence of any motives will be tabled and structural patterns will be highlighted. The syntactical function of motives will then be discussed and correlated to structural climaxes, as defined in earlier in the chapter.

Definitions of Tonality

In discussing harmonic function in Pärt's *Te Deum*, the term 'tonality' needs to be defined. Definitions of tonality invariably fall into two main categories. The first is a historical description of a period of music which is generally thought to have upheld certain harmonic principles. Stefan Kostka and Dorothy Payne outline this view in their book, *Tonal Harmony*: "Tonal harmony... refers to the harmonic style of music

composed during the period from about 1650 to about 1900.”⁴³ This period, covering approximately two and a half centuries, is generally referred to as the common-practice period, and music commentators are often reluctant to refer to works outside the period as tonal.

The second, and far more difficult, category deals with its technical implications. Wallace Berry, in *Structural Functions in Music*, defines tonality as: “A formal system in which pitch content is perceived as functionally related to a specific pitch-class or pitch-class complex of resolution.”⁴⁴ There are two parts to this definition. The first implies specific pitch relationships that have some consistency, and the second is that these can move away from, and back to, a central point of resolution.

Richard Norton, in his book, *Tonality in Western Culture*, deviates from the purely abstract, favouring a more phenomenological approach: “What is tonality? ...tonality is a decision made against the chaos of pitch...for tonality is a product of the human mind and ear in collaboration with the given of nature.”⁴⁵ This definition places the listener at the centre of analysis, and works backwards towards the score. Tonal relationships on the page which may be visually apparent but virtually inaudible, would, according to Norton, potentially discount the possibility of the work being accurately described as tonal. This thesis starts with the music ‘as heard’ and thus, has some common ground with Norton.

⁴³ Stefan Kostka & Dorothy Payne, *Tonal Harmony* (New York: Alfred A. Knopf, 1989) xi.

⁴⁴ Wallace Berry, *Structural Functions in Music* (New Jersey: Prentice Hall, 1976) 27.

One of the most recent additions to the field of tonal analysis is Robert Gauldin's book of 1997, *Harmonic Practice in Tonal Music*. Gauldin takes a particularly wide view of the term:

Pieces or movements written during the common-practice period tend to exhibit tonal closure; that is, they begin and end with tonic harmony in the same key. In this respect, we may think of tonality as the melodic and harmonic extension of the opening tonic triad within the total span of the composition. Each individual composition represents a different way of extending this tonic in musical space and time.⁴⁵

He does not ignore the historical definition of the common-practice period, but he allows for the possibility of contemporary works being defined as tonal, which is a more open approach to the definition than that of Kostka and Payne.

This thesis does not seek to define Pärt's *Te Deum* as unequivocally tonal, but it does seek to break down resistance to the term being used in a qualified manner for a contemporary work, in like style to the similarly qualified use of the term minimalism. Pärt's *Te Deum* is not a work of 'classical' or 'common-practice' tonality but it does function in a manner that invites relevant comparison with some earlier tonal models.

Alternation of key signatures in *Te Deum*

This analysis will compile and chart a number of structural phenomena in isolation, before attempting to bring these elements together in a cohesive and hierarchical fashion.

⁴⁵ Richard Norton, *Tonality in Western Culture* (Penn.: Penn. State UP, 1984) 4.

⁴⁶ Robert Gauldin, *Harmonic Practice in Tonal Music* (New York: Norton, 1997) 98.

The most apparent of these phenomena is harmony. Pärt only uses two key signatures for the whole work: one flat or two sharps. The key signature with two sharps is obviously D major, but may be considered as D ionian. This is similar to one flat representing D aeolian, or D minor without a raised 7th. There are only two significant instances where Pärt uses accidentals and these are both climactic sections where he is rapidly alternating the aeolian and ionian modes of D within the same measure. The two modes are referred to as aeolian and ionian in regard to their horizontal manifestation of chant. They can also be referred to respectively, as minor and major, in regard to the alternation of the two key signatures in the larger structural scheme.

The modal alternation may also be viewed as mixture, though the term ‘mixture’ is really only relevant to areas of rapid modal alternation, that occur within a limited passage or isolated bar. What Appendix no. 1 reveals, is that the rapid modal alternation (or mixture) around figures 53 and 54, may be viewed as a diminution, or reduction, of the previous fifty-two figures. The term mixture, therefore, may be viewed as a subset of alternation, which can more accurately accommodate larger scale relationships. Terminology aside, Edward Aldwell and Carl Schachter, in their book, *Harmony and Voice Leading*, observe that the major/minor duality is a fundamental attribute of tonality,⁴⁷ and its powerful function in *Te Deum* is an important structural property.

Coupled with D major/minor is the extensive use of pedal points on D (the tonic) and A (the dominant). This analysis will divide the piece into the two keys and consider these in light of the presence or absence of pedal points. There is only one section which is

⁴⁷ Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*

neither major nor minor, and that is the opening pedal point. Since no other note except D has been sounded, the key is not apparent from the opening of the piece. There are a number of other instances of solo pedal points which can theoretically be defined by the key of the preceding section which, it can be argued, remain in the listener's consciousness.

Absence of vertical harmonic sonority does not necessarily cancel out the ability of memory to retain the most recent key. If the opening pedal had to be assigned a key, then D minor would make more sense, since that is the first key that is heard, but there are stronger grounds for considering it harmonically neutral. In fact, if one had to be scientifically pedantic, any solo pedal ought to be considered to belong to the major of the fundamental tone, since the first and strongest harmonics (3rds or 17ths etc...) are major. But within the context of the given piece, this is unlikely to have great significance, and thus the opening pedal is classified as neutral.

Pärt has divided his score into seventeen sections denoted by Roman numerals, which follow the structure of the text (see Appendix no. 3), and on a smaller scale into seventy-nine conventional rehearsal figures. These rehearsal figures are musically more significant, even at a glance, since they almost always denote lines of juxtaposition in the orchestration. This analysis will use these rehearsal figures to sectionalise *Te Deum*, and will later discuss any anomalies arising from their division. Since they make obvious points of division, by time-coding these points in the score against the time-code of the CD recording (which is thankfully easy and accurate), it is possible to assemble

proportional data which accurately reflects elapsed time to the listener. While the premiere CD recording is unlikely to remain the only recording for long (and indeed may be surpassed in the composer's estimation at a later date), it does provide a real manifestation of the piece in contrast to a score which could, on its own, be interpreted in vastly different proportions.

Since the duration of Pärt's *Te Deum* is just under twenty-nine minutes (28:43 to be precise), it is possible to divide the piece into major and minor in terms of minutes (see Appendix No.1), and then to compare the proportions. Colour has strong significance for Pärt - not only in programmatic terms, but also in practical pre-compositional method, as Hillier observes:

For larger compositions especially, Pärt creates a visual map of the work's form which he pins up on the wall of his study. This consists of the text, cut up into separate verses, with pitch indications and other musical data and the use of different colours to depict the voices and orchestration. The result, much more than a mere sketch, encapsulates the entire work at the point where the initial gesture has found its appropriate system.⁴⁸

Pärt, in an interview with Ivalo Randalu in 1978, commented on his use of colour pencils to write notes: "Quite often, if I'm writing some text, I choose this or that colour pencil. It is quite essential which colour has been there previously. The combinations of these colours are certainly telling me something."⁴⁹ Consequently, the extensive use of colour

⁴⁸ Hillier, *Arvo Pärt*, 201.

⁴⁹ Ivalo Randalu, 'Arvo Pärt in November 1978,' *Teatre, Muusika, Kino* 7 (1988) 8.
<http://www.eskimo.com/~drifter?part/1978_interview.html>, 1998.

as an analytical tool in this thesis is an attempt to ‘de-construct’ *Te Deum* in a manner which bears meaningful resemblance to the manner in which it was constructed.

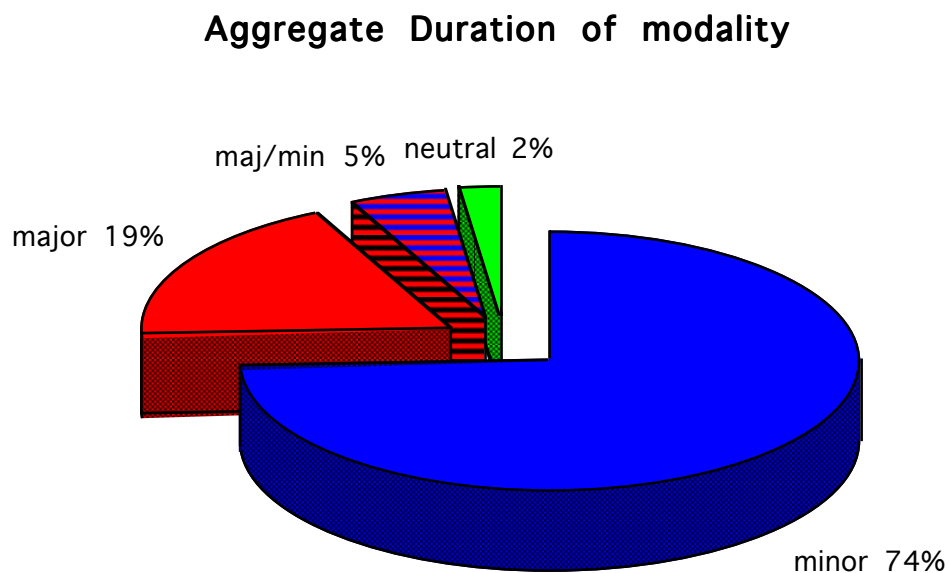
In isolation, the division of major and minor is approximately as follows:

Table no. 3.1

Key	Aggregate Duration		Proportion of Whole
minor	21.5	minutes	74%
major	5.4	minutes	19%
minor/major	1.5	minutes	5%
neutral	0.5	minutes	2% (opening)

This data can be represented graphically (see Chart no. 3.1):

Chart no. 3.1



This chart reveals the prominence of the minor mode, representing almost four times the duration of the major mode. The neutral 2% (which is the opening pedal point) has been

discussed and does not create a significant impact on the structural analysis. But the 5% which has been marked as major or minor is crucial. There are three rehearsal figures which comprise this category (figures 53, 54 and 75). Figures 53 and 54 may be considered as one, which effectually makes two instances of amalgamated key, both of which are climactic sections. The proportional balance between major and minor in figures 53 and 54 is roughly equal, which in itself is not typical of the piece as a whole. Figure 75, however, is entirely different, being almost exclusively in the major key.

Since the entire piece starts in D minor and ends in D major, one can view the first climax (figures 53 and 54) as an attempt to redress the dominance of the minor key, and the second climax (Figure 75) as an ascendancy of major over minor. Beethoven's Symphony no. 9 creates an interesting comparison (albeit a comparison which Pärt found comical⁵⁰). It is not the place or intention of this thesis to compare *Te Deum* to every other choral/orchestral work that starts in D minor and ends in D major, but Beethoven's symphony provides a useful comparison as a harmonic reduction of a large-scale tonal design.

One small inconsistency in the above harmonic division of *Te Deum* is the instance of a 'Tierce de Picardie' cadence at the end of Figure 70. While this small move to the major mode does not create a significant impact on the above divisions (and, furthermore, Figure 71 moves straight back to the minor), it may be possible to view this small inconsistency in light of the work's overall progression towards the major key. This would make it a small signpost on the way to an important destination. In fact, the

⁵⁰ Stuart Greenbaum, *Unpublished interview with Arvo Pärt*, Melbourne, 5 Feb. 1997.

whole work may be considered as one very large-scale Tierce de Picardie. This may be viewed as a prolongation of a **i-V-I** tonal progression. Pärt's choral work, *Passio* (1982), also defines a large scale structural Tierce de Picardie, but this earlier work (predating *Te Deum* by two years) reserves the major key for the ending only, and the tonal dualism is not addressed in the main course of that piece, as it is in *Te Deum*.

The significance of pedal notes

The function of this major/minor key scheme is linked to the presence of tonic and dominant pedals. Using the time-code from the CD recording, it is also possible to chart the proportional use of pedals as such:

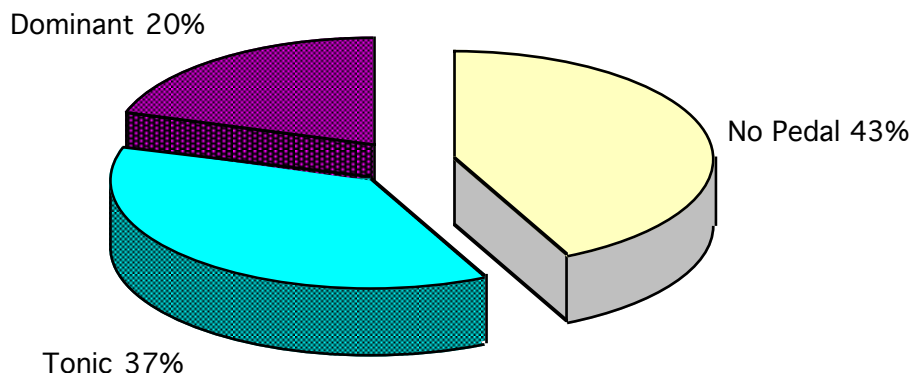
Table no. 3.2

Pedal	Aggregate Duration	Proportion of Whole
No pedal	12.5 minutes	43%
D (tonic)	10.6 minutes	37%
A (dominant)	5.6 minutes	20%

Represented graphically these proportions are clear (see Chart no. 3.2):

Chart no. 3.2

Aggregate Duration of Pedal tones



This chart reveals that the combined pedals of D (tonic) and A (dominant) are used for over half of the piece, and this is a good indication of their prominent role in grounding the harmony. Hillier notes that: “Drones play an important role in tintinnabuli music, and for the simple reason that the continuing reference to a fixed pitch centre and triad implies a continuous sound even where one may not altogether exist.”⁵¹

The dominant pedal is used less often and this is probably due to it being a source of tension, and thus, being used more judiciously for certain areas. Some of the pedals charted in Appendix no. 1 are questionable (for instance at Figure 38), in that they are not necessarily the lowest note in the texture. They still function as pedals, however, and their occurrence is not widespread enough to significantly alter the above data. It is also worth noting that there are significant discrepancies between the autograph score

⁵¹ Hillier, *Arvo Pärt*, 84.

(1986) and the CD recording (1993), especially when the taped wind harp part is involved. In these instances, the CD was taken as being a more likely source of authority for the composer's wishes.

Linear Perspectives

In his article, *Toward a Theory of Style*, Leonard Meyer makes a distinction between syntactic and statistical climax or closure.⁵² This distinction is relevant to this analysis which deals, to a great extent, in both statistical and syntactic phenomena. The statistics deal with aggregates, and the syntactic deals with their linear function over time. The two are not mutually exclusive, though aggregate data can at times be misleading about the true function of the parameters involved.

The two proportional charts for key and pedal notes provide important data, but there are a number of other factors which can shed a different light on the manner in which the pedal tones and key centres operate. For instance, the major key may be four times less frequent than the minor, but this very fact makes the incidence of the major key all the more important since its rarity makes it more noticeable, and thus the positioning of its entries within the total duration of the piece are likely to be more structurally pivotal.

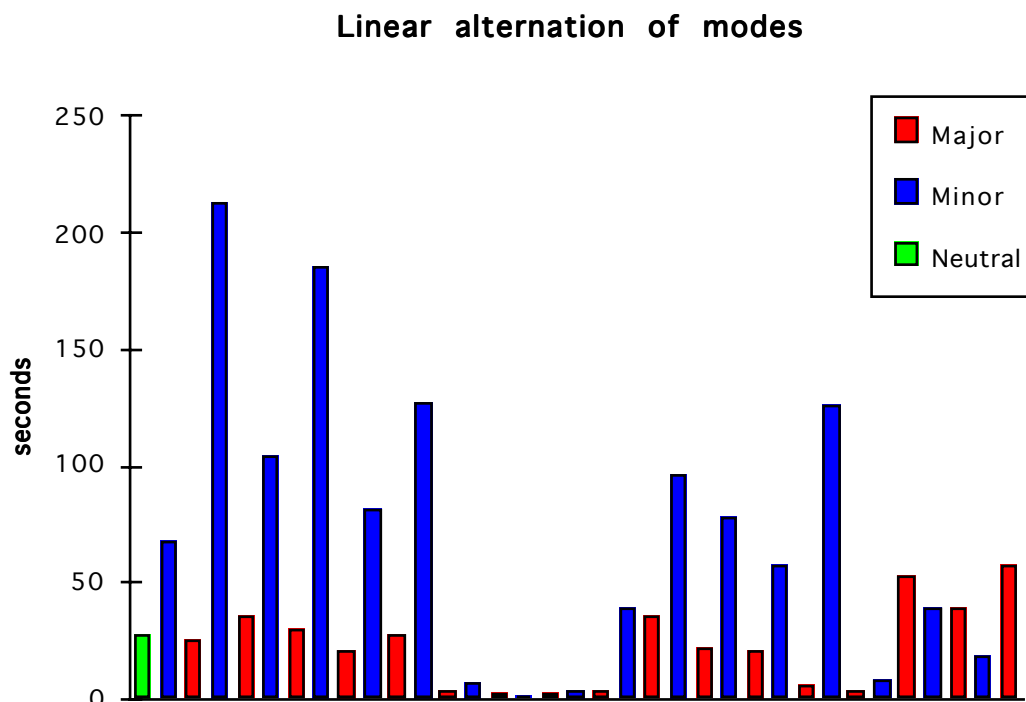
The key scheme has been considered from an aggregate perspective - it may now be viewed from a linear perspective. The alternation between minor and major keys actually occurs thirty-three times (including the Tierce de Picardie from Figure 70). This means that the major key has seventeen new entries coming out of minor keys. Because

⁵² Leonard B. Meyer, 'Toward a Theory of Style.' *The Concept of Style*. Beryl Lang (ed.)

only 19% of the piece is in the major key, seventeen major key sections is a considerable number and also indicates the brevity of their appearances, which last less than twenty seconds on average.

This alternation, which features numerous if brief appearances, can be tabled (see Appendix no. 7) and represented graphically (see Chart no. 3.3):

Chart no. 3.3



These figures support the previous chart of aggregate data in that the major sections are, on average, four times shorter than the minor sections but they also reflect the harmonic structure of *Te Deum* in a much more dramatic, linear fashion. The last three statements of the major key are the longest major sections in the piece, and this supports the

contention that the major key overhauls the minor key by the end of the piece. In fact the longest major section is the end of the piece. In contrast to the major keys, the three longest sections in minor keys all occur in the first half of the piece and this reveals an aesthetically satisfying inverse symmetry. The longest section without changing key is from Figure 5 through to Figure 15 which lasts for just over three and a half minutes in the minor key. This helps to give the impression that the piece transforms gradually from the minor into the major key. From this, it is possible to glean that proportional duration of keys is actively providing structural contour, in spite of the otherwise regular alternation of those keys.

At the other end of the scale, the shortest sections - and therefore the closest alternations of keys - occur around the two principal areas of climax at figures 53 and 75. Especially at Figure 53, the key can change to the major and back to the minor all within a few seconds, the shortest section being at the start of Figure 54 where the music moves to the major for only a second before moving back to the minor (see Ex. no. 3.1):

Musical Example no. 3.1

54

Minor Major Minor Major Minor

S Ju - dex cre - de - ris es - se ven - tu - rus.

A Ju - dex cre - de - ris es - se ven - tu - rus.

T Ju - dex cre - de - ris es - se ven - tu - rus.

B Ju - dex cre - de - ris es - se ven - tu - rus.

ff

Arvo Pärt "Te Deum"
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By this criterion alone, Figure 54 already presents itself as the primary pivotal climax of the whole piece - but this needs to be re-evaluated once other factors have been assessed.

Acoustical Poly-chordality

Pärt never actually superimposes the major and minor keys vertically, and *Te Deum* (theoretically) never moves into the realm of poly-chordality. On paper, the harmonic friction of key centres is achieved by horizontal juxtaposition. In performance, however, it is not necessarily so unambiguous; if the acoustic of the performance venue has a reverberation time of five seconds, then the alternation (or mixture) of keys within about one second, at Figure 54, may well create a bi-chordal or cross-related effect for the audience.

Most of Pärt's music since 1976 has been specifically designed to take advantage of the resonant acoustics of churches, which can be known to have reverberation delays of over ten seconds in some instances. The premiere CD release of *Te Deum* was recorded in a church in Finland. Hillier has observed, in regard to Pärt, that, "The realisation of a particular atmosphere was clearly of great significance, and so the actual tempo might change according to the building, the performers and other variables."⁵³ This issue of reverberation delay also influences any definition of silence. Hillier asserts: "...we cannot ever hear utter silence."⁵⁴ There are many general pauses in *Te Deum*, but due to reverberation, most of them do not actually reach the level of complete silence, since the next phrase starts before the previous sound has fully died away. This is a particularly salient example of the inadequacies of analysis by score alone.

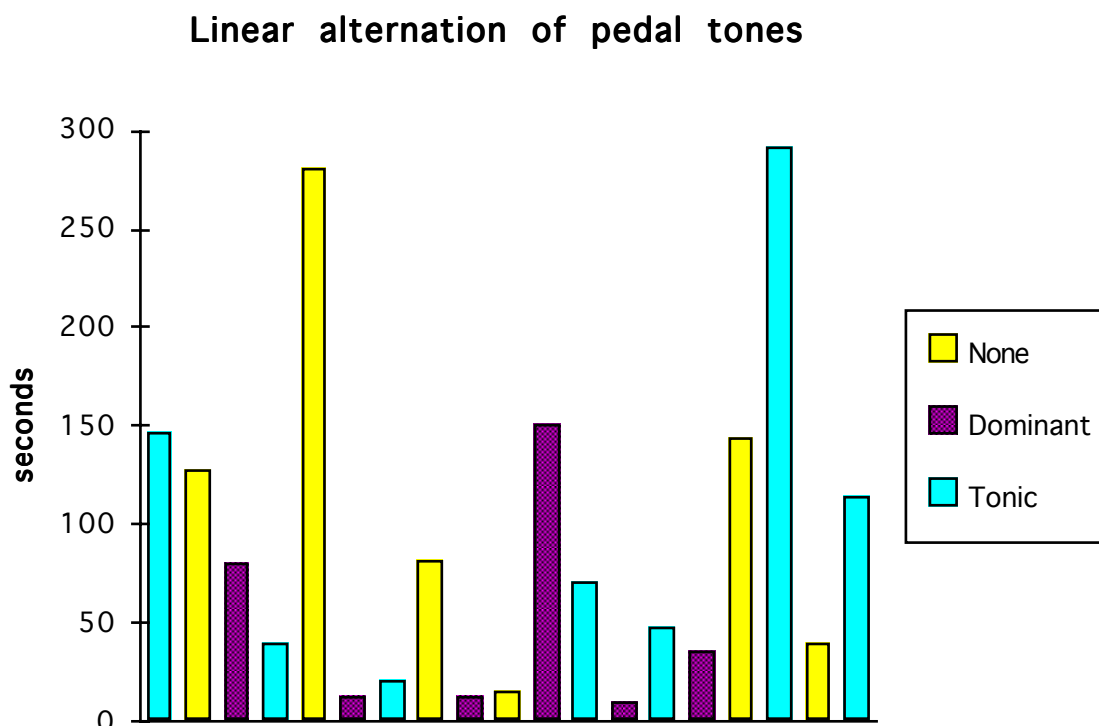
Linear Structure of pedal points

A linear division of the alternation of pedal points also provides a more dramatic structural view point and, when overlayed against the linear chart of keys, helps to determine the nature and extent of the relationship between major-minor and tonic-dominant. The pedal points as seen from a linear perspective can be tabled (see Appendix no. 8), and represented graphically as follows (see Chart no. 3.4):

⁵³ Hillier, *Arvo Pärt - Magister Ludi*, 137.

⁵⁴ Hillier, *Arvo Pärt - Magister Ludi*, 134.

Chart no. 3.4



This linear pedal-point table reveals the cadential use of the dominant and tonic. There are no explicit perfect cadences outlined at these linear points of intersection, and this is indicative of the note-to-note voice-leading of the piece as a whole. Many of the phrases are interrupted and left unresolved. But the large-scale structural implications are cadential in that the dominant pedal is prolonged as an agent of tension and the tonic pedal functions as repose in relation to that dominant.

There are six sections which have no overt pedal point (neutral - represented by the colour yellow) and these are evenly spaced throughout the piece. While the tonic pedal is given almost twice as much aggregate duration as the dominant (according to the previous chart), this linear chart reveals that both the tonic and dominant pedals are

given equal frequency in terms of their incidence following sections with no pedal or its opposite. The longest pedal in the piece is the tonic pedal, which builds up to and after the second major climax at Figure 75. At four minutes and fifty-one seconds, it is also longer than the longest absence of a pedal which occurs early in the piece between Figures 18 and 37.

Influence of tintinnabuli style on harmonic voicing

Having outlined the pitch material as belonging to either the ionian (major) or aeolian (minor) modes of D, this in itself does not reveal Pärt's choice of either horizontal melodic shaping or his choice of vertical, chordal voicings. The melodic writing would appear to be a synthesis of chant, rhythmically dictated by the text, and some motivic development - both of which mainly follow Pärt's tintinnabuli style. In the fifth chapter of his book on Pärt's music,⁵⁵ Hillier outlines basic and extended tintinnabuli practice. The simplest example given is that of the interaction of the melodic, conjunct 'M-voice' with the triadic tintinnabuli 'T-voice' (see Ex. no. 3.2):

Musical Example no. 3.2

The musical example consists of three staves in G major (one sharp, F#). The top staff, labeled 'Combined', shows a sequence of chords. The middle staff, labeled 'M - Voice', shows a conjunct melodic line. The bottom staff, labeled 'Separated', shows the 'T-voice' triadic accompaniment. Dashed lines connect the notes of the T-voice triads to the notes of the M-voice melody, illustrating the intervallic relationships. The intervals are labeled as follows: min. 3rd, maj. 3rd, P. 4th, P. 4th, P. 5th, maj. 6th, and P. 4th.

This system shows that the aeolian scale (represented by solid note-heads) is symmetrically adorned by the closest triadic note (of A minor - written in semi-breves) but alternating above and below the scalar note. The T-voice can also entirely remain above (superior) or below (inferior) the melodic M-voice, and can also be in positions successively further away from the closest triadic note.

The most revealing feature of this two-part system, however is the advent of the unprepared interval of a 2nd, and even the leap from one 2nd to another, without any common, anticipated or suspended tones. Philosophically, this is quite minimalist, in the sense that a process is set up, and the results of that process (particularly the unusual dissonances), are accepted in advance by the composer. The two-part system can be located throughout *Te Deum*, a strict example of which can be seen in the sopranos and altos at Figure 13 (see Ex. No. 3.3):

Musical Example no. 3.3

13

S
Chorus III
pp San - ctus, san - ctus, san - ctus, Do - min - nus De - us Sa - ba - oth.

A
San - ctus, san - ctus, san - ctus, Do - min - nus De - us Sa - ba - oth.

T-voice above

T-voice below

Arvo Pärt "Te Deum"
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Once this simple two-part tintinnabuli system is expanded with more voices, the layering of unprepared dissonance creates an essentially modal cluster effect. Analysis of voice leading, therefore, goes beyond traditional tonal analysis. This does not necessarily result in a lack of directed harmony, but that the function of that harmony is generally more quantifiable in larger sections, rather than note-to-note progressions.

Te Deum often exhibits strict tintinnabuli practice, but also deviates from it, particularly in regard to motivic content. While motivic connections will be discussed at greater length later in the chapter, a brief glimpse at the opening motive (see Ex. no. 3.4) does show some curious harmonic implications:

Musical Example no. 3.4

CH. II

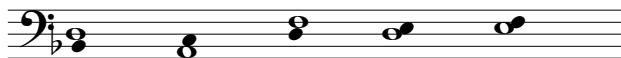
1

pp

Te De - um

Arvo Pärt "Te Deum"
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The five pitches covered by the slur are taken as the motive and outline a D minor triad but end on an 'E'. This is already a convolution of the normally separate T and M voices. If an M-voice is belatedly implied in the style of Example no. 3.2 (see above) the following is the result (see Ex. no. 3.5):

Musical Example no. 3.5

The fact that this implication is not realised in standard fashion as accompaniment to the motive alerts one to the deviation from the tintinnabuli ‘norm’. Most important in this motive, however, is the presence of the non-triadic note ‘E’ which is the dominant of the dominant (or the secondary dominant). In his brief discussion of *Te Deum*, Hillier notes that when the main pitches of ‘D’ and ‘A’ are not the primary focus, “the upper pitches receive more individual attention (specifically E, F and F#), but even then the memory of the drone is still present.”⁵⁶ The ‘F’ and ‘F#’ present an obvious harmonic dualism, as has been discussed, but Hillier is right in including the note ‘E’ since it also has dominant properties, especially when the ‘A’ pedal is in operation and the ‘E’ becomes an alternative or secondary dominant.

Roman numeral analysis

The tintinnabuli examples given above (see Ex. nos 3.2 and 3.5) demonstrate the clear predilection for close dissonance, particularly the interval of a minor 2nd, in the resultant vertical harmony. It is important to note that in most instances the close harmony is a result of horizontal pitch systems and it is therefore questionable as to the value of a ‘Roman numeral’ harmonic analysis of any given sections. Looking at the first instance of close harmony at Figure 2, this becomes clearer (see Ex. no. 3.6):

⁵⁶ Hillier, *Arvo Pärt*, 140.

Musical Example no. 3.6

2

pp Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

i iv⁷ i i⁷ iv⁷ i i⁷ iv⁹ i i⁹ i⁷ iv⁷ i

(strings)

Arvo Pärt "Te Deum"
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The harmony basically alternates plagally (**i - iv - i**) in D minor. Certainly, the four-part vocal writing contains many interesting second and third inversions of **i** and **iv** but they are ultimately all relative to the drone in the strings underneath. Aurally, this creates the impression of specifically voiced modal clusters. As a consequence of this, the Roman numeral analysis is largely superficial. It reveals the basic plagal alternation and the presence of 7ths and 9ths in the harmonic colour, but it does not reveal much about the ‘voicing’ or registration of these chords. By comparing Example no. 3.2 (the theory) to Example no. 3.3 (the practice), it is clear that the impetus behind the voicing lies firmly in Pärt’s tintinnabuli system which tends to yield close voicing. The points of maximum dissonance tend to be mid-phrase (‘con’ in ‘confitemur’) and in this instance (see Ex. No. 3.6), they are flanked by phrase openings and endings simply on the open 5ths of ‘D’ and ‘A’, reflecting the pedal tones discussed.

This style of close dissonance lies at the heart of what makes Pärt’s tintinnabuli style so distinctive and easily recognisable between pieces. In this way, it is possible to conclude that the general ‘flavour’ of the harmonic voicing in *Te Deum* reflects Pärt’s tintinnabuli

style in standard fashion. The crotchet-to-crotchet progressions reflect his tintinnabuli style. If *Te Deum* is harmonically radical in relation to the tintinnabuli works ten years either side of it, then it is because of its larger, macro-structure as already discussed.

Tonality, modality and minimalism

The pitch-classes in *Te Deum* have already been identified as clearly modal (aeolian and ionian) and there is a temptation to avoid the loaded terminology of ‘tonality’ in favour of ‘modality’, but this does not necessarily address the full functional issues raised. Norton and Berry support this. Norton claims that: “...to set up modal against tonal - each with its own neat and tidy descriptive categories - is to miss entirely both the nature of modal creativity...and the preservation of characteristically modal features that were chronologically carried forward...in the activities of the so-called common-practice period.”⁵⁷

Berry strengthens this case by affirming: “Indeed, in much ‘modal’ music the later specific conventions of tonality are in vivid evidence.”⁵⁸ So in many ways modality can be viewed as a potential subset of tonality. In the case of Pärt’s *Te Deum*, it is important to recognize that there are a number of phenomena that are comparable to tonality as found in a symphony by Beethoven, but there are others which clearly operate in a different manner. In order to discuss hierarchical functions fully in the structure of *Te Deum*, some of these shared links need to be identified.

⁵⁷ Norton, *Tonality in Western Culture*, 263.

⁵⁸ Berry, *Structural Functions in Music*, 169.

The first link is that *Te Deum* starts and ends on the central note of ‘D’, and that major and minor triads are clearly aligned to this central note. Furthermore, the previous discussion of extended dominant pedal notes makes an interesting comparison to tonality as found in many works by Beethoven. Gauldin cites Beethoven’s Symphony no. 3 as an example of utilizing lengthy dominant prolongation as preparation for musical climax.⁵⁹ This is highly similar to Pärt’s prolongation of dominant pedals in *Te Deum* as previously discussed. Gauldin extends this line of thinking further by observing that: “In the mature music dramas of Wagner, the role of the tonic chord diminishes to the point that the sense of tonal key feeling is often implied primarily by the dominant function.”⁶⁰

The conclusion that must be drawn from this is that tonality is not an unchanging artifact or practice. Between Beethoven and Wagner, much is altered. In the case of Schoenberg, who canonically follows Wagner, there is the implication that tonality has become exhausted: “Tonality has been revealed as no postulate of natural conditions, but as the utilization of natural possibilities; it is a product of art, a product of the techniques of art. Since tonality is no condition imposed by nature, it is meaningless to insist on preserving it because of natural law. Whether, for artistic reasons, tonality must be retained depends on whether it can be replaced.”⁶¹

⁵⁹ Gauldin, *Harmonic Practice in Tonal Music*, 512.

⁶⁰ Gauldin, *Harmonic Practice in Tonal Music*, 513.

⁶¹ Leonard Stein (ed.), *Style and Idea: selected writings of Arnold Schoenberg* (London: Faber, 1975)

Schoenberg is a pivotal figure in any modern discussion of tonality. He did indeed believe that tonality could be replaced (by dodecaphony), and the implication in his treatise is that any composer who is a ‘true’ artist would therefore not use tonality. But this is just one possibility, and obviously not one that Gauldin or Norton would support given earlier definitions. Therefore, it is not unreasonable to propose that tonality between the common-practice period and the 1980s might also have undergone some transformation or reinterpretation.

Also in *Style and Idea*, Schoenberg makes a more relevant comment in saying that, “The use of exclusively tonal chords does not guarantee a tonal result”,⁶² and in contrast to the first quotation - which is essentially dogma - this still seems correct at the end of the twentieth century. Terry Riley’s *In C* (1964) is a clear example. While mainly linear in design, *In C* nevertheless produces many tonal chords and, in fact, even extends to include F sharp or B flat, but the resultant structure is clearly not that of ‘tonality’ as defined by Berry or Norton at the start of this chapter.

Riley’s piece was an early minimalist classic, and there is also a general implication that minimalism and tonality have opposite and incompatible goals. If minimalism is concerned with “pulling back a swing, releasing it and watching it gradually come to rest”,⁶³ then tonality is concerned with “a decision made against the chaos of pitch”.⁶⁴ Minimalism is non-interventionist once the process is set up, whereas tonality is interventionist.

⁶² Stein, *Style and Idea*, 284.

⁶³ Reich, *Writings about Music*, 9-12.

Pärt's *Te Deum* holds great interest since in many of Pärt's other tintinnabuli works, there is extensive use of tonal chords in works that really show little, if any, evidence of tonality, but some evidence of minimalism. *Te Deum* shows some evidence of both, but is remarkable in Pärt's tintinnabuli output in 1984-1985 for the extent to which it approaches aspects of large-scale, tonal function.

By way of contrast, Paul Hillier argues in his book, *Arvo Pärt*, that Pärt's tintinnabuli works should not be viewed as tonal: "The traditional narrative manner of common-practice tonality is thus absent; the dramatic tension, the sense of conflict and drama which motivate the structures of symphonic form, have little or no place in this music."⁶⁵

For most works, aside of *Te Deum*, this is quite accurate. In specific relation to *Te Deum*, Hillier argues that the harmonic series emanating from the drone on 'D' is what articulates the structure of the work: "...the relationship between its principal pitches, D and A, is decidedly not that of a conventional tonic-dominant; the sense of D major/minor is present throughout. It is perhaps more appropriate to see the work as based on the lower overtones of the harmonic series."⁶⁶

This is perhaps possible, if one views the relationship between D major and D minor in *Te Deum* as one of co-habitation rather than conflict, yet the above analysis of harmonic function clearly demonstrates otherwise. Certainly the notion of a harmonic series

⁶⁴ Norton, *Tonality in Western Culture*, 4.

⁶⁵ Hillier, *Arvo Pärt*, 15.

⁶⁶ Hillier, *Arvo Pärt*, 140.

relative to the note of 'D' connects to the triadic nature of tintinnabulation, but there is more to *Te Deum* than simply different facets of a harmonic stasis. The modal alternation is not simply a gradual process that eventually results in a transformation from major to minor. The asymmetrical proportions of the alternation clearly set up a conflict of modal supremacy (as found in many tonal works). This creates a deep sense of destabilisation in conjunction with dominant prolongation which does not automatically suggest a definite outcome, hence the dialectical structure of tension and resolution.

The harmonic series structure that Hillier suggests is indeed present but this interpretation tells more about the content of the pitch-class than about the interactive function of those pitches. So the unanswered question left in Hillier's observation is the extent to which the tonic-dominant relationships might be considered 'conventional'. Hillier is quite right in noting that Pärt's tintinnabuli harmonic style in *Te Deum* is not conventional in relation, perhaps, to a Mass by Haydn. But by Norton's definition of tonality as "a decision made against the chaos of pitch" or Gauldin's "way of extending this tonic in musical space and time" and Berry's, of being "functionally related to a specific pitch-class or pitch-class complex of resolution", *Te Deum* can be accommodated within a modern definition of tonality.

Conclusion regarding definitions of tonality in relation to Pärt's *Te Deum*

Gauldin's previous comments regarding dominant prolongation suggest that Wagner's treatment of tonic-dominant relationships is not conventional either and, therefore, this is not clear grounds for exclusion or disqualification of Pärt's *Te Deum* as an example of

a tonal work. It is important to stress that it is not the prime intention of this thesis to ‘string out’ Arvo Pärt’s *Te Deum* on the ‘procrustean bed’ of tonality, but rather to refute the myth that our understanding of certain contemporary works cannot be enriched by the discussion of tonality. Pärt’s *Te Deum* is not a work of ‘classical’ or ‘common-practice’ tonality but it does function in a manner that invites relevant comparison with some earlier tonal models.

Pärt’s *Te Deum* is not a ‘classical’ representation of his tintinnabuli style either. While it certainly belongs to his canon of tintinnabuli works (written since 1976), 1984 was evidently a year of harmonic experimentation for Pärt. According to Stephen Wright, works such as *Hymn to a Great City* (1984) and *Ein Wallfahrtslied* (1984) all show some form of deviation from the ‘classical’ tintinnabuli system.⁶⁷ Harmonic experimentation included new chromatic possibilities, coupled with the tonal allusion of tonic-dominant relationships. *Te Deum* (1984/85) was the first major work to follow (and reap the benefits of) this period of experimentation. This underlines the premise that *Te Deum* is of great importance in Pärt’s development, to the extent of it being considered to be a compositional watershed within his tintinnabuli output.

Motivic Analysis - Melody and text

Pärt’s melodic style in *Te Deum* mainly follows patterns set up since 1976 in earlier tintinnabuli works. This melodic style will be briefly summarised. For a more complete exposition, Paul Hillier’s article of 1989, ‘Arvo Pärt: Magister Ludi’⁶⁸ explains Pärt’s

⁶⁷ Stephen Wright, *Unpublished email to Stuart Greenbaum*, 22 Feb. 1999.

⁶⁸ Hillier, ‘Arvo Pärt – Magister Ludi’.

melodic system quite clearly (as does his book of 1997, *Arvo Pärt*⁶⁹). Motivic analysis, however, is far more compelling in the purely instrumental works. The presence of text has a dramatic effect upon the motivic cohesion of Pärt's structures. Hillier notes that: "Apart from the use of scale patterns, there has been little incidence of motivic structure in the tintinnabuli music, especially in works derived from a text."⁷⁰ This is not to say that motivic shapes do not recur, but simply that their bearing on the effect of the overall structure is compromised by their syllabic structure.

Vertical and horizontal relationships

If one looks at the tintinnabuli system in examples of two-part writing, then one part moves in conjunct, scalar fashion, while the other moves triadically by arpeggio. The triadic part is the tintinnabuli part and it is tempting to view it as the accompaniment to the melody, but this would be misleading. The conjunct lines are clearly connected to chant, whereas the triadic line is connected to bell-ringing or tintinnabulation. Hillier makes a particular point regarding the triadic line: "This triad has little to do with structural tonality; there is no sense of modulation, or of the tension and release normally associated with tonal harmony. It is simply the ringing of one sound based on a central note. The music does not develop (in the usual sense of this word). It expands and contracts - in short, it breathes."⁷¹

Pärt redefines monody by means of a triadic tintinnabuli line. Hillier refers to the triadic tintinnabuli line as the T-voice and the melodic, scalar line as the M-voice. Simple two-

⁶⁹ Hillier, *Arvo Pärt*.

⁷⁰ Hillier, *Arvo Pärt*, 187.

part counterpoint between these two can actually create a deceptively complex effect. The counterpoint is usually in rhythmic unison but defined by intervallic and directional independence. This often results in unusual voicings of 2nds, 4ths and the like, which are not approached or acquitted in a manner that one would identify as Baroque or even pre-Baroque.

When Pärt writes four-part harmony, the issue is further complicated. Most commonly, two of the parts will move in conjunct motion and the other two triadically, though it is the resultant vertical harmonies that are the most complex and striking. Pärt's dual melodic formula is horizontally simple and almost traditional. But the vertical results contain many diatonic dissonances of the sort that are not found in a four-part chorale by Bach. If anything, the harmonies would appear to be the result of polyphonic coincidence, but all four vocal parts are usually moving in rhythmic unison, and therefore, have more in common with complex modal homophony, the view taken by this analysis.

To further complicate the issue, the top line is not necessarily the 'melody'. Nor are the lower parts necessarily accompaniment. Within the four-part texture, the 'active' moving line may transfer from one part to another on any given beat. This is a complex matter to define since people listen to music differently. But it is fair to say that Pärt is not simply writing melody and accompaniment.

An example of this textural melody can be seen at Figure 2 of *Te Deum* (see Ex. no. 3.7):

⁷¹ Hillier, *Arvo Pärt - Magister Ludi*, 134.

Musical Example no. 3.7

The musical score for 'Te Deum' by Arvo Pärt is presented in a four-part vocal texture. The staves are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The time signature is 3/4, and the key signature is one flat (B-flat). The lyrics are: 'Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.' The score includes a resultant melody line below the four-part texture, with labels (sop.) and (alto) indicating the source of the notes. The music is marked *pp* (pianissimo).

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The staff below the four-part texture shows the resultant melody as heard by the writer. This is only one possibility, and is included here to highlight some aspects of Pärt's technique. The answering alto phrases seem to take prominence over the soprano (in spite of its higher register), simply due to the moving part. In this example, the T-voices are in the soprano and tenor, and the M-voices are in the alto and bass. The alto and bass parts do have occasional leaps, but it is their predominantly conjunct motion which classifies them as M-voices, as opposed to the triadic formation of the soprano and tenor parts.

Importance of pitch centres on melodic shape

The alto line of Figure 2 (see Ex. No. 3.8) in isolation also reveals a strong element of Pärt's motivic writing. The note 'A' is the central, pivotal note where the line starts and ends for both of the phrases. It initially rises to 'Bb', falls back to 'A' and then leaps

down to 'F' and rises in conjunct motion back to 'A'. One can see expansion even in these three bars as the extension away from the central note is initially by a 2nd, and then by a 3rd (to 'F'). This expansion is continued in the second phrase which rises by a 3rd up to 'C' and then falls a 4th below 'A' to 'E', before climbing back to 'A' again. The only note of the aeolian mode not encompassed within this expansion is the tonic note of 'D', which is clearly held as a pedal in the strings and tape, as well as being the pivotal note of the T-voices in the soprano and tenor parts.

Musical Example no. 3.8

2 Altos - Chorus III

pp Te De - um lau - da - mus, te Do - mi - num con - fi - te - mur.

UP - min. 2nd
DOWN - maj. 3rd
UP - min. 3rd
DOWN - P. 4th

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This technique of motivic expansion is found in much of Pärt's tintinnabuli style, and in the early vocal works, like *Missa Sillabica* (1977), it is treated more strictly.⁷² It is treated even more precisely in instrumental works such as *Spiegel Im Spiegel* (1978) for violin and piano. This last piece (literally meaning 'mirror in the mirror') follows a sequence of expansion to geometric perfection. It is from this perspective that the vocal music must be treated with caution. Quite simply, text tends to disrupt geometric perfection because even verse of some metric regularity still has aspects of asymmetry

⁷² Hillier, *Arvo Pärt*, 106-110.

to it (apart from the potential for word-painting). Pärt's inclination towards systematic expansion does not entirely disappear in works with a text, but it is modified greatly, and sometimes to the extent that it has only small-scale significance and plays little part in the overall structural design.

Influence of Chant

Almost all of the sections in *Te Deum* which lack time-signatures are vocal sections. The influence of Gregorian chant is evident here, not only in the melodic style and aeolian mode, but in the free notation of note heads without stems or time signatures. Pärt may not consider his vocal scoring to be incomplete, but merely reliant upon the musicians' or conductor's knowledge of pre-Baroque performance practice. Hillier observes that:

...with regard to barlines, it will be obvious to the conductors of the vocal works that the irregular barring reflects purely and simply the number of syllables in each word; it follows that the music's phrasing is irregular, and follows the ebb and flow of the text itself, rather than any fixed metrical scheme. This is a compositional convention that Pärt has followed since the earliest texted tintinnabuli works. In all such cases the barlines do not indicate any kind of stress or emphasis.⁷³

There are still motivic connections in *Te Deum* and while their structural significance is probably weakened by the asymmetrical nature of the Latin text, it is still possible to locate the recurrence of motivic shapes and evidence of 'local' expansion in phrase development as noted above.

⁷³ Hillier, *Arvo Pärt*, 205.

Definitions of ‘motive’

Gauldin defines a motive as “...usually not more than one measure in length ...identifiable by its distinctive pitch profile and rhythmic characteristics.”⁷⁴ Kostka and Payne, by contrast, define it as “...the smallest identifiable musical idea”.⁷⁵ These definitions are useful and reasonable. Both use words such as ‘distinctive’ and ‘identifiable’; one must accept some subjective responsibility in defining that which one considers ‘memorable’. This thesis takes a phenomenological approach to analysis in viewing the score as an extra tool in analysing the sound recording ‘as heard’. It follows that while a heard motive can then be described in terms of the scored notation, what is memorable to this author has not been defined by notated patterns in the first instance.

Since the scores are often sparse in texture and simple in rhythmic notation, it is easy to quickly determine where entries begin and end, and whether the phrase contour is falling or rising at any given point. Due to the general absence of accidentals and syncopation, however, the rhythmically-even progression of scales (M-voices) and arpeggios (T-voices) creates a motivic homogeneity that is not always distinctive at the surface level. At what point does one call an aeolian mode or a minor triad a ‘motive’? This is possible, but requires a particular context largely devoid of other parametric information to make this aurally appreciable. Pärt’s *Cantus in memoriam Benjamin Britten* (1977) might fall into this last category, but *Te Deum* does not.

⁷⁴ Gauldin, *Harmonic Practice in Tonal Music*, 150.

⁷⁵ Kostka & Payne, *Tonal Harmony*, 128.

Motivic versus tintinnabuli constructions

Te Deum is constructed entirely from modal and triadic segments, but what makes the motivic material distinctive is the manner in which these two are combined. In many of the earlier tintinnabuli works, like *Cantus*, Pärt keeps the T-voices and M-voices entirely separate. By contrast, the motivic material in *Te Deum* that stands out is that which is not merely arpeggiated or conjunct in motion.

Figures 1 to 8 (of seventy-nine in all) provide a neat microcosm of much of the work as a whole. The very first material sung to the words ‘*Te Deum*’ in the basses of Chorus II at Figure 1, reveal the Prime Motive for the entire piece. An arpeggiated D minor triad (starting in root position) is followed by a step up to the note E (see Ex. no. 3.9):

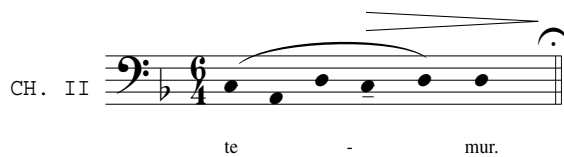
Musical Example no. 3.9

CH. II

Te De - um

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The middle section that follows this motive (still in chorus II), moves predominantly in conjunct motion and, as chant, is less identifiable in motivic terms. The end of the phrase, however, returns to the amalgamated T and M voices in a smaller, but important, Cadential Motive (see Ex. no. 3.10):

Musical Example no. 3.10

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These two motives (Prime and Cadential) look very similar at a first glance, but they function differently and can be separated by their pitch range which, in the case of the Prime Motive, encompasses a 6th and in the case of the Cadential Motive, only a 4th. The Cadential Motive is slightly less expansive than the Prime Motive. Its most noticeable trait is the cadential flattened 7th degree as found in the aeolian mode in D. Pärt highlights this flattened 7th (C natural) with a tenuto mark, in similar fashion to the tenuto mark on the tonic note, D, in the Prime Motive.

Both the Prime and Cadential motives are unified by their similar directional sequence - down, up, down, up. In terms of triadic structures, this is typical of Pärt's tintinnabuli style, the exception here being the inclusion of non-triadic conjunct intervals.

In Figure 2 of the score (refer back to Ex. no. 3.7), Chorus III answers according to strict tintinnabuli practice with clearly separated and defined M and T voices, as already explained. The Chorus I monody that follows in Figure 4 is predominantly conjunct, and therefore definable as an M-voice. Figure 5 is monodic in similar fashion to Figure 3, except that it rises an octave and a 6th, rather than oscillating around the central note of 'D'.

In figures 6 to 8, the Prime and Cadential motives return with new development. The double basses play the Prime Motive twice in succession, but in first and then second positions (see Ex. no. 3.11):

Musical Example no. 3.11

cb. 6 Prime (1st) Prime (2nd)

p 3rd of 'D' 5th of 'D'

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The Prime Motive is simply transposed to the next triadic position, but leaving the conjunct 'M-voice' elements in the same intervallic relationship as before. In Figure 6, two bars of monodic (M-voice) material follow the above four bars and rise up (over two octaves), to the Cadential Motive. This 8-bar pattern is then repeated in figures 7 and 8, rising through the string section as it goes, with one crucial addition. The Prime Motive in the violas at Figure 7 is not only in first position (that is, starting on F above D), but is also inverted and played against its mirror image in the basses (see Ex. no. 3.12):

7 Prime (1st) inverted

va. *p*

cb. *mp*

Prime (1st) original

Detailed description: This musical score is for Example 7, featuring two staves: violin (va.) and cello (cb.). Both staves are in 6/4 time and have one flat (B-flat). The violin staff begins with a piano (*p*) dynamic and contains a melodic line with a slur over the first four notes. The cello staff begins with a mezzo-piano (*mp*) dynamic and contains a corresponding melodic line with a slur over the first four notes. Above the violin staff, the text 'Prime (1st) inverted' is written with a dashed line underneath. Below the cello staff, the text 'Prime (1st) original' is written with a dashed line underneath. A box containing the number '7' is located at the top left of the page.

From Figure 6 through to the end of Figure 8, the strings have risen by four octaves from the bottom of the basses, through to the top of the violins. This is clearly systematic, and reflects the nature of many of Pärt's earlier instrumental tintinnabuli works, but it is not indicative of *Te Deum* as an overall structure. There are many small-scale connections through *Te Deum* on many levels, but the overall motivic structure is not that of a perfect pyramid - it is closer to a landscape with variously-sized pyramids on the horizon.

If figures 1 through to 8 represent a microcosm of the motivic structure of the entire work, it is possible to view the Prime Motive as being in dialect with the clearly separated M and T voices that constitute strict tintinnabuli practice. Viewed in this manner, the strict tintinnabuli sections could perhaps be described as neutral or tranquil, and the Prime Motive could be described as engaged in conflict, or at least dialogue, because it represents the active combination of those elements that are normally separate. From this perspective, the piece begins in conflict (tension) and ends in tranquillity (resolution). This analysis reflects the harmonic structure of the work.

Tabling of Prime and Cadential motives

Beyond the first eight figures, it is possible to table the presence or absence of the two main motives (see Appendix no. 9). What this table reveals is that motivic occurrence never lasts for (nor is absent from) more than four rehearsal figures at a time. This relatively even alternation of the presence and absence of motivic occurrence can be described as episodic.

This motivic table also reveals some patterns. The Prime and Cadential motives have a strong antecedent-consequent relationship for the first eight figures of *Te Deum*, but once this is established, the connection is then relaxed considerably, allowing for freer development. The Cadential Motive first appears at the end of Figure 1 as a modal cadence, but it is not restricted to that role throughout. From Figure 21 onwards, it can also be found mid-phrase and sequenced in similar fashion to the Prime Motive.

It is tempting to table the proportion of the composition in which motives occur. This would be inadvisable, however, for two reasons. Figures in which motives occur also tend to include a majority of non-motivic M and T tintinnabuli voices which connect the motivic material. Secondly, there are a number of patterns which contain fragments of one of the motives (and sometimes very close representations), which have not been counted in the above data. The notion of ‘presence’ and ‘absence’ of motives is therefore not a black and white analytical fact as represented by the motivic table, but rather, an indication of where motivic shapes have a potent connection, as opposed to a diluted one.

As the majority of the seventy-nine figures (57%) contain either one, or both, of the Prime or Cadential motives, it is fair to conclude that *Te Deum* has a high level of motivic saturation. In more precise terms, the Prime Motive appears in thirty-nine of the seventy-nine figures (almost 50 %), and the Cadential Motive appears in nineteen of the figures (almost 25%), about half as often as the Prime Motive. To conclude, therefore, that the work has an integral motivic structure is, however, too great an assumption. The crucial statistic is that none of the two major climaxes at figures 54 and 75 (nor the third - Figure 15 - suggested by Pärt) contain either motive in a complete or convincing fashion. These climaxes are major points of arrival, yet are not defined in motivic terms.

The conclusion to be drawn is that motivic development is an agent of tension and development, but not a point of logical arrival. All three climactic figures (15, 54 and 75) are marked by the absence of either motive, but all three are preceded by the presence of

the Prime Motive in the previous figure. Pärt is using motivic connections in *Te Deum* as a means to an end - not as an end in its own right. Furthermore, if one disregards the climaxes and looks at the final utterance of 'Sanctus' in the final (and longest) Figure 79, this is also devoid of the presence of either of the main motives, opting instead for the peaceful detachment of the strict tintinnabuli style.

The last appearance of either of the motives is at Figure 78, where the Cadential Motive appears just once on the word 'Amen' in what is clearly also the shortest rehearsal figure section of the piece (see Ex. no. 3.13):

Musical Example no. 3.13

78 **Tranquillo** *mp* A - men. 79 *ppp*

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Pärt is often diligent in leaving signposts in his scores. The use of slurs, tenuto markings and dynamics are not merely tasteful agents of contrast. In the case of motivic writing in the voices, he often marks the Prime and Cadential motives with melismatic slurs in an otherwise syllabic setting. The implication is that Pärt is tempted to deviate from strict syllabic settings to give the strings material which will allow polyphonic development. This is a highly speculative interpretation, but the use of melismatic vocal motives certainly creates development opportunities for the strings. The piano contains no

established motivic material, but its sparse entries and ‘prepared’ strings are enough to act as an agent of development - or perhaps in sign-posting various stages of a journey.

Motivic polyphony in strings

While the voices are the first to introduce the Prime and Cadential motives, the strings are the true agents of motivic development. When the voices are singing in four-part choral homophony, they always remain within strict tintinnabuli division of T and M Voices. This reinforces the textural analysis of homophony representing stasis, and polyphony as the agent of tension (and by implication, development). In fact, motivic presence (and therefore development) is exclusively contained within the minor key - the main mode throughout the piece, but not its ultimate destination.

This development, mostly presented as string polyphony in the minor key, is supported by registral direction (as discussed in the following chapter), but also by increasingly rapid rhythmic bowing in the T-voice parts. At Figure 11, this is manifested in crotchet rhythms, but by Figure 72, it has evolved from quavers and triplets, through to semiquavers (see Ex. No. 3.14):

Music Example no. 3.14

The musical score consists of four staves. The first two staves are for Violins II (vi. II) in treble clef, and the last two are for Violas (Vla) in bass clef. The key signature has one flat (B-flat). Measure numbers 11, 27, 51, and 72 are indicated in boxes above the staves. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *sim.* (simulazione). The score shows a complex polyphonic texture with various rhythmic patterns and articulations.

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Given that intervallic development is limited, the harnessing of other parameters (such as modal alternation, registral direction and rhythmic division), helps to create development amidst intense repetition.

This development gives rise to an unusual combination of dialecticism and minimalism. The construction of the polyphony is technically minimalist in that the registral, motivic expansion occurs through 'process'. But its overall function is dialectical when appreciated in terms of its alternation with the homophonic major key (which has no genuine motivic content). The distinction here is between that which is constructional, and that which is perceptual. The case for considering *Te Deum* as a watershed becomes more compelling when viewing the phenomenological standpoint of the listener, because the overt opposites in the piece are stark on a first hearing, whereas the technical construction is not as immediately apparent.

Chapter Four: Texture and Orchestration

This chapter will consider the use, in *Te Deum*, of three basic textural types: monody, homophony and polyphony. It will examine those sections which are ambiguously categorised and more generally discuss the implications of the proportions and narrative of the texture. It will also discuss patterns of density and register, culminating in a comparative analysis with the harmonic and pedal structures (examined in the previous chapter), and an assessment of the importance of texture within the overall structural scheme. An overview will then be provided of the structure, content and proportion of the instrumental and vocal forces employed in *Te Deum*. It will compare this structure to patterns found previously in the harmony and texture of the work, and discuss the roles played by the tape and (in particular) the piano. Finally, it will look at the separation of the three choruses together with issues concerning their spatial layout.

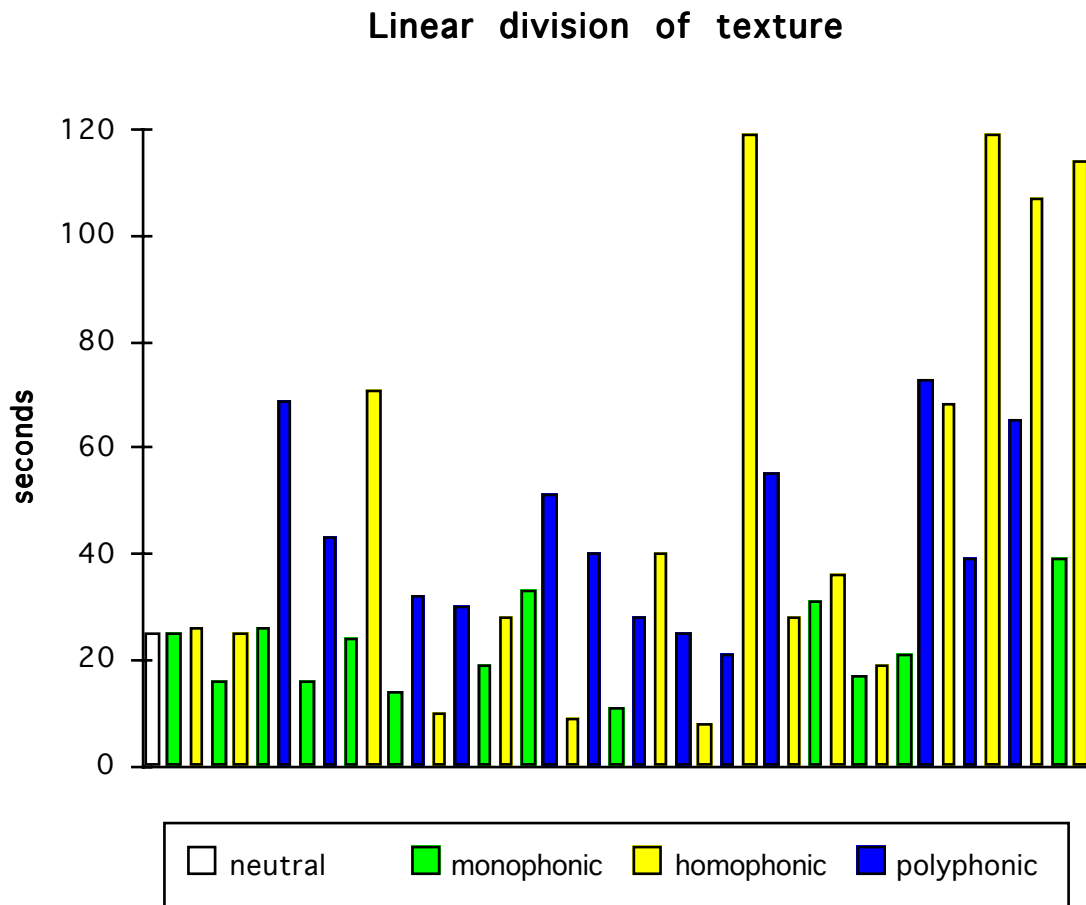
Division of texture

The textural structure of *Te Deum* can be analysed in similar fashion to the key and pedal structures, by dividing it up into sections of monody, homophony and polyphony. Given that this analysis takes the sound recording as its primary starting point, it is important to establish that the term polyphony is defined as counterpoint which has an aurally appreciable independence of individual lines.

Pärt's division of the piece into seventy-nine rehearsal figures is again structurally apparent, as the points of alternation between these three textural types always take place at a rehearsal number division. Including the same time-code information as used

previously, the following information can be tabled (see Appendix no. 10), and represented graphically as follows (see Chart no. 4.1):

Chart no. 4.1



This chart reveals that both the longest and shortest sections are homophonic, the longest being almost two minutes. In contrast to this the longest polyphonic section is almost half that length at 1' 13'' and the longest monophonic section is almost half that length again at 39 seconds.

There are forty-one changes in texture throughout the piece and there is no set pattern to the texture in its own right. Polyphony is followed by homophony more often than it is

followed by monody, but this is largely due to the fact that there sixteen sections of homophony compared to thirteen sections of monody.

Exceptions to clear categories

There are three sections which are denoted with question marks; the first concerns figures 53 and 54, where the upper strings display rhythmic independence, perhaps approaching polyphony on paper (see Ex. no. 4.1), but in effect, the homophonic impression is aurally stronger. This is due to the clear and predominant homophony in the choral writing, whose chordal structures are merely projected in the inner melodic lines in the strings. The rhythmic variation, in this instance, actually adds more to the timbral effect than to any audibly appreciable notion of polyphony.

Musical Example no. 4.1

54

Vln.1

Vln.2

Vla

SATB

div.

ff

3

6

3

6

3

3

3

Ju - dex

ff

At Figure 74, the main vocal line is monophonic, but the accompanying piano lines add enough harmony for it to be considered homophonic. The following monophonic section at Figure 76 is a similar case, except that the accompanying descending D minor arpeggio in the 1st violins is slow enough in relation to the vocal line to be considered a pedal point under what is still, effectually, a monophonic section. The previous analysis of pedal points did not include this descending pedal on the grounds of its high register, coupled with the relative brevity of its pitches to other pedal points. This analysis does not rest on absolute mathematics, but on general proportions, and the three sections whose category is queried (see Appendix no. 10), would not tip the scales in any significant fashion, were they categorised differently.

Proportion of whole

Once these textural sections are assembled proportionally, other significant phenomena can be observed as follows:

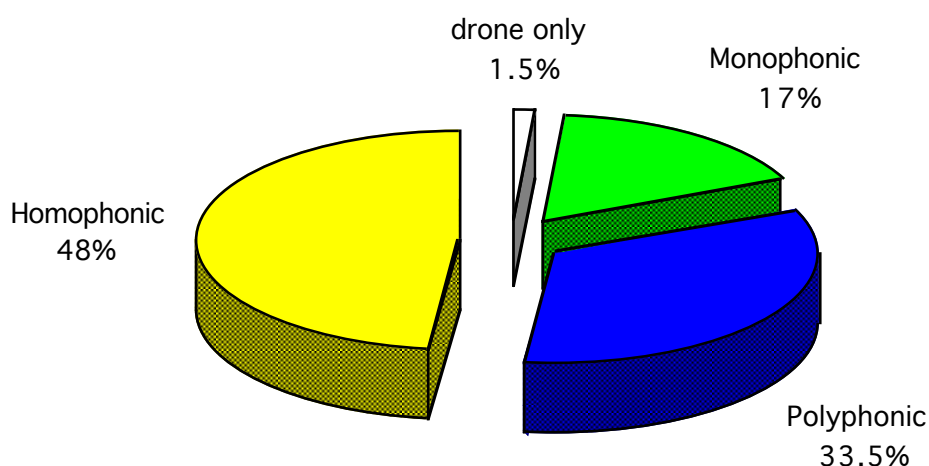
Table no. 4.1

<u>Texture</u>	<u>Agg. Dur.</u>	<u>Proportion</u>	<u>No. of Sections</u>
(Drone only)	25"	1.5 %	1
Monophonic	4' 52"	17 %	13
Polyphonic	9'31"	33.5 %	13
Homophonic	13' 47"	48 %	16

Displayed in graphic form, these proportions appear as follows (see Chart no. 4.2):

Chart no. 4.2

Aggregate Proportions of texture



The most important pattern that this chart reveals is that almost half the piece is homophonic, and a third of it is polyphonic. Monody takes up less than a fifth of the piece. The last column in Table no. 4.1 reveals that monophonic sections appear as many times (thirteen) as polyphonic sections despite lasting for approximately only half as long as the polyphonic sections. This is easily explained: polyphonic sections are on average twice as long as monophonic sections because of the developmental nature of the addition of independent voices. Hillier confirms this: “In all the tintinnabuli vocal works the main role of the instruments was responsorial, either punctuating the text with echoes or providing a longer interlude; in either case, the musical material would typically repeat the melodic substance created by the text just sung.”⁷⁶

In *Te Deum*, the presence of call and response is very strong, as noted already in Chapter Two. The monodic ‘call’ sections are usually ‘answered’ by a text repetition in

⁷⁶ Hillier, *Arvo Pärt*, 198.

homophony or an instrumental section of polyphony. Most verses are introduced in monody but not all, so it is not actually possible to conclude that the source of all exposition occurs in the monophonic domain.

Density and Register

Texture can be defined in terms broader than monody, polyphony and homophony. It can also be defined in terms of density and register. In its treatment of density, *Te Deum* is a dialectical work. It does not operate as a simple systematic expansion or contraction, as do some of Pärt's tintinnabuli works. Rather, the expansion and contraction occurs in asymmetrical waves, the biggest (and loudest) of which occur at points of climax. These points of climax (figures 54, 75 and, to a lesser extent, 15) are not solely defined by how dense and loud the texture is, but the texture does match the harmonic structure. Furthermore, the figures immediately following climaxes are dramatically softer, sparser and always monophonic.

The notion of waves of expansion and contraction is supported by the registral texture. This phenomenon can be observed in the thirteen instances of polyphonic string response:

Table no. 4.2

Figures	Registral Direction
6 - 8	Ascending
10 - 11	Fixed (cellos and basses add lower register)
	CLIMAX
17 - 19	Descending
21 - 22	Fixed (2nd violins add high register)
26 - 29	Fixed (cellos and basses add lower register)
31 - 33	Fixed (cellos and basses add lower register)
35 - 36	Descending
41 - 42	Fixed (2nd violins add high register)
44 - 45	Ascending
51 - 52	Ascending
	CLIMAX
60 - 61	Descending
65 - 66	Fixed (violins add high register)
72 - 73	Ascending
	CLIMAX

All of the fixed register sections refer to instrumental lines holding to their own central tintinnabuli pitch; the addition of new lines creates registral expansion but does not dramatically alter the registral direction. The sections more simply marked ‘ascending’ or ‘descending’ have a greater impact. Most significant are the four ascending sections. These all precede climactic sections and are obviously an important ingredient in underpinning ‘rising’ tension. Two of the three descending sections follow major climaxes: not immediately, but significantly in terms of structural ‘release’.

Register is often an important structural force in Pärt’s tintinnabuli style. In *Spiegel im Spiegel* (1978), for instance, register is the prime structural determinant. *Te Deum* is not quite so systematically minimalist, primarily due to the requirements of text-setting, but

the registral table (above) shows that Pärt is still employing register as one of a number of means of articulating structural design.

The strings, in *Te Deum*, are not the only agent of registral tension and release. This phenomenon can also be located in the vocal writing. Quite often, a rising direction in the strings is continued, in an Escher-like ascending illusion, in the voices towards the climaxes, and level out before falling again. The rise in the textural register tends to take longer than the release. This is not surprising as it occurs in that manner in much Western symphonic music of the last two centuries; but it is not especially true of Pärt's other tintinnabuli music, and this helps to create the impression that *Te Deum* occupies a special place in Pärt's output of the last twenty years.

Comparative Analysis

The key, pedal and textural information form the first three lines of the main analytical diagram (see Appendix no. 1), which uses colour to help delineate patterns. By observing these three parameters, much of the phenomena observed above can be confirmed; but new structural information can also be gleaned from the overt comparison of harmony, texture and the presence of pedal points.

Firstly, the dominant pedal (marked in purple) is initially followed by a move to the major key (marked in red). This happens three times until the climax at Figure 54, and here the pattern is reversed where the final two sections of dominant pedal are preceded by the major key. This symmetry adds weight to the notion that Figure 54 is in fact the main climax of the piece. In contrast to this, the tonic pedal (light blue) often appears

during, or at the end of, minor key sections. This also highlights the fact that, for the majority of the piece, the minor key and the tonic pedal are agents of stability (when combined), whereas the major key and the dominant pedal are agents of change. In the case of the major key, ‘unstable’ is not always an appropriate term since it is also the logical destination; but the dominant pedal is an unstable factor in the structure, helps to build up tension, and is notably absent in the final third of the piece which sets up resolution at a considerable distance from the end.

By adding texture to the equation on the main analytical diagram, the first and most obvious pattern is that the major key is always texturally homophonic (brown), whereas all the polyphonic (dark blue) and monophonic (green) sections are in the minor key. The piece comes to rest on the homophonic major key and this combination usually marks a sense of arrival. The polyphonic minor key is developmental, yet lacks any sense of arrival. It functions over a longer time span and creates a sense of journey or searching: “Works, such as the *Te Deum* and *Stabat Mater*, begin almost imperceptibly, seeping into our consciousness like ink into blotting paper, but then miraculously draining away again, leaving the page blank.”⁷⁷

By contrast, the monophonic minor is ‘time-less’ or ‘outside’ time, often reflected in the use of the free rhythmic notation of monody. Monody is only twice coupled with the dominant pedal, at Figure 12, and at Figure 57 shortly after the major climax. In this latter instance the pedal is in the violins (marked ‘*ppp*’) and considerably higher in register than the basses which are intoning at that point. The dominant pedal generally

⁷⁷ Hillier, *Arvo Pärt*, 200.

only builds genuine tension if it is the lowest part in textural register. This point is also taken up by Hillier: “‘Drone’ is hardly a happy expression...and ‘pedal’ indicates only the lower registers and is too suggestive of a tonal harmonic framework.”⁷⁸

In fact, the dominant pedal is usually aligned with the homophonic minor and this is the fourth, and last, category within the texture/key domain. The following chart reveals a further breakdown of the 48% homophony into its major and minor constituents:

Table no. 4.3

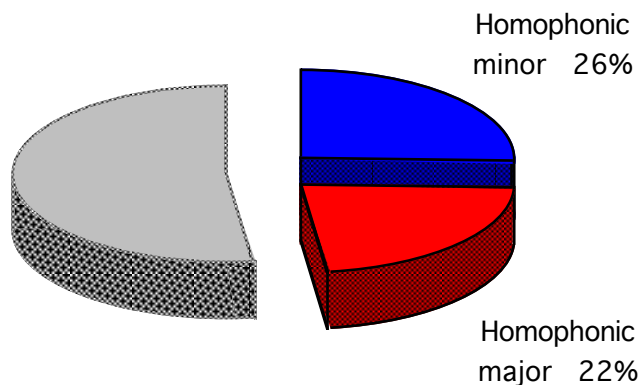
<u>Texture / Key</u>	<u>Agg. Duration</u>	<u>Proportion of Whole</u>
Homophonic minor	7' 24"	26 %
Homophonic major	6' 23"	22 %

In graphic form this appears as follows (see Chart no. 4.3):

⁷⁸ Hillier, *Arvo Pärt*, 84.

Chart no. 4.3

Aggregate breakdown of Homophony



The unusual feature here is that the homophonic minor is only slightly more prevalent than the homophonic major, despite the minor key being four times more prevalent than the major key in its own right (texture aside). This, of course, is primarily due to the major key always being homophonic, whereas the versatile minor key can also be polyphonic or monophonic.

There is a strong tendency for the homophonic major key to be followed by monody in the minor key. This pattern is clearly established in the first ten minutes of the piece at figures 5, 16 and 25. The pattern is then broken and reintroduced twice after the major climax (Fig. 54) at figures 55 and 57, and also appears near the ending at Figure 76. The piano is often the instrument used to herald these changes, in bell-like fashion. Hillier's view is that, "The frequent presence of an obbligato instrument - percussion, for instance, or prepared piano - did not disturb this balance, and indeed assisted in the

articulation of the work's discrete sonorous layers."⁷⁹ Orchestration is obviously connected to the structural scheme, though the function that it provides within the hierarchy is less obvious, and this will now be considered.

Orchestration and scored divisions in *Te Deum*

An isolated structural analysis of the orchestration in *Te Deum* is neither surprising, nor especially illuminating. Pärt uses his resources in block-like fashion, sculpting a distinctly terraced timbral landscape. Certainly, there is plenty of cross-fading between different groups of sound, well suited to a resonant cathedral acoustic. But the resources nonetheless clearly enter and exit according to the clear seventy-nine figure structure, written into the score.

The four instrumental groups (strings, voices, piano and taped windharp) are sometimes found in isolation, but more often are dovetailed. As a result, the percentage of total duration which they each individually occupy does not provide proportional percentage of the whole, as displayed in previous pie charts. But the information is still useful:

Table no. 4.4

<u>Forces</u>	<u>Aggregate duration</u>	<u>Percentage of total duration</u>
Strings	21:36	75%
Voices	18:22	64%
Tape	16.20	57%
Piano	2:07	7%

The strings are present in the texture more often than not (as are the voices and tape), whereas the piano plays a far more reserved and strategic role. The most structurally

⁷⁹ Hillier, *Arvo Pärt*, 198.

apparent pattern, however, is that all forces (strings, piano, tape, choruses I, II and III) only fully appear simultaneously in one section of the piece, that being the climax at Figure 54. As noted earlier, this is also the point where the harmony is at its most rapid alternation between major and minor modes. The last climax of the piece, at Figure 75, also includes all forces, but the piano's presence is fleeting and represents more of a spill over from Figure 74 than a strong, active role in Figure 75.

Approach to charting the structure of the orchestration

The division of orchestration 'blocks' in the main analytical diagram (see Appendix no. 1) is based on active detail. There are a number of different levels on which the structure of the orchestration operates. A general overview shows that subsets of the three SATB choruses (together with solo and tutti possibilities) are engaged in dialectical contrast. The strings have an internal dialogue, principally polyphony, and are also dialectically engaged with the choruses.

Pre-recorded Windharp

The piano and tape (windharp) operate somewhat differently. The tape has been discussed to some extent in the harmonic analysis, being solely a pedal tone on either the tonic (D) or the dominant (A). It is the only sound (in a live performance setting) which is heard, but not seen. Pärt may have wanted it as much for its disembodiment as for its purely sonic qualities. His own description of the windharp and its function in *Te Deum* is one of the few available documents on the piece: "It was designed and built by a Norwegian master craftsman on principles similar to those of a Greek Aeolian harp. Its strings are set in motion by the breath of wind...it's as if the harp is waiting for the

wind's caress. A wonderful tape was created that I have employed in the *Te Deum*; it fulfils a function comparable to that of the *Ison* in Byzantine church music.”⁸⁰

Pärt's search for simple purity might seem to exclude technology, but while the majority of his scores have acoustic instruments, he does write for electric guitars (*Miserere* - albeit in subtle fashion). The taped wind-harp in *Te Deum* is a combination of necessity, and Pärt's attraction towards the sound of the windharp. But as Hermann Conen suggests, “In general his approach might serve as...an occasional, rather playful involvement with technology which nonetheless remains alert to the possibility of dispensing with it.”⁸¹

Prepared piano

The piano, as in other pieces by Pärt (like *Tabula Rasa*) is ‘prepared’ so that it sounds more bell-like. This is achieved by the insertion of objects (such as metal screws) between the strings to distort the normal resonance, and thus alter the strike tone, timbre of ringing harmonics and decay. Bells, in many cultures, are used as markers of change (in time, upon important deaths), and Pärt's use of the piano in *Te Deum* operates in similar fashion. It is used very sparingly to precede some new sections. In all, the piano sounds thirteen chords; sometimes just one ‘chime’ and never more than three in one instance. The first system of the following example (see Ex. no. 4.2) is a reduction of the piano activity from figures 5 to 71. The second and third systems show figures 74 to 75 as the piano appears in the score.

⁸⁰ Harlow Robinson, ‘Arvo Pärt and Medieval Modernism.’ *Stagebill* (New York: Lincoln Center, 1995) 20C.

⁸¹ Conen, *Arvo Pärt: UE Catalogue of works* (Vienna: Universal, 1995) 4.

Musical Example no. 4.2

The musical score is presented in three systems. The first system includes measures 5, 16, 48, 53, 54, 55, 64, and 71. The piano part is characterized by a sparse texture, with dynamic markings such as *pp*, *ff*, *f*, *mp*, and *p*. The vocal line is shown in the upper staves. The second system contains measure 74, and the third system contains measure 75. The piano part continues with a counter-melody against the vocal line in the second system and then disappears in the third system.

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The reduction shown in the first system demonstrates how sparingly the piano is used for the majority of the piece. There are two exceptions to this sparse pattern and both of them occur in the lead-up to major climaxes. Leading up to, and during, Figure 54 the piano plays repeated 'A' triplets in octaves, doubling the violins. From Figure 74 (fully notated), the piano unexpectedly enters the thematic fray with a counter-melody against the second chorus. This continues into the first three bars of the second major climax at Figure 75, and then disappears, taking no further part in the end of the piece, its function (bringing change) already achieved.

Aside from clarifying the structural function of the piano, the reduction also sheds new light on the overall structure. In the notes to the facsimile hire score, Pärt lists almost all

of the notes of D minor for preparation. This would initially indicate that the piano will be restricted to these pitches, but there are a number of exceptions. The pitch list in the hire score does not include the lowest ‘D’ or ‘A’; nor does it list the highest ‘A’. This is of no great consequence to any harmonic analysis. The pianist, however, might be left to wonder whether Pärt had deliberately excluded these extreme pitches from being ‘prepared’ for sonic reasons, or whether it was simply an oversight. The typeset score of 1998, however, lists only the basic triad and the implication here is that any D, F or A should be prepared regardless of register. This is certainly plausible given the triadic implication of tintinnabulation - bell ringing - and therefore the triadic notes of D minor are prepared to provide a bell-like effect.

But there are more problematic exceptions than this: notably the ‘Bb’ at Figure 55 and the ‘C’, ‘E’ and ‘G’ in Figure 75. These four pitches are excluded from the list of pitches to be prepared, and it is not clear whether they are to be prepared or not. But they also have much greater potential significance, since they represent the four pitches required (in addition to the three pitches of the D minor triad) to complete the seven pitches of the aeolian mode in D. Since each of these four ‘outside’ pitches (of the D minor triad) only occur once, it is perhaps placing too much weight on their all-too-brief incidence to present them as structurally important. If this is cross-referenced to what is happening in other parameters, however, it is plausible.

Modal construction of piano part

In the beginning, there is a solitary ‘D’ in the tape part. Added to this are the other notes of the D minor triad, ‘F’ and ‘A’ which first appear vertically in the piano at

Figure 1. This is projected horizontally as an arpeggio in the first thematic phrase, sung by the tenors and basses of the second chorus (see Ex. no. 4.3). As well as the D minor triad, the 2nd degree, 'E' is added:

Musical Example no. 4.3

Te De - - - - - um lau-da - - - - - mus

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The second phrase adds 'C' and 'Bb' to the pitch set (see Ex. no. 4.4):

Musical Example no. 4.4

te do - - - - - mi - num con - fi - te - - - - - mur.

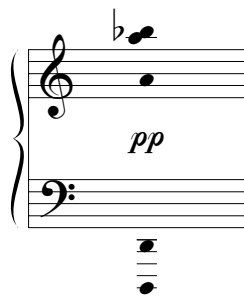
Arvo Pärt "Te Deum"
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Finally, the 'G' is sung by the basses of the third chorus in the second bar of Figure 2, completing the aeolian mode in D.

The opening two figures of *Te Deum*, therefore, provide the total pitch class from which the entire piano part is derived. The three pitches that the piano never plays are F sharp, C sharp and B natural (bearing in mind that E flat and A flat are never heard

during the entire course of the piece, belonging to neither the ionian or aeolian modes in D). The F sharp, C sharp and B natural are the domain of the ionian or major mode in D. Figure 48 is significant here because the piano chord that immediately precedes it has a 'D' and an 'A' but no 'F'. This is because Figure 47 ends in the major mode (including F sharp) and is moving into the minor mode. The piano is acting as a pivot, playing the two main notes that belong to both the ionian and aeolian modes of D. The 'bell' allusion is strong here, but it is perhaps strongest at Figure 55 where Pärt makes the extraordinary inclusion of B flat to the 'D' and 'A' (see Ex. no. 4.5):

Musical Example no. 4.5



Arvo Pärt "Te Deum"
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It is extraordinary because it is the only instance in the entire piece where the piano has a semitone clash, and it is significant because it immediately follows the major climax of Figure 54. This 'B flat-A' clash is strongly reminiscent of bell overtones (given the complete voicing of the chord), and must also be considered in light of Pärt's tintinnabuli (or 'bell-ringing') style. While Pärt's pitch preparation list is consistent with this style, being D minor-triadic, this only reinforces the query, in regard to the preface notes to the score, as to whether the B flat is prepared or not.

Figure 74 may be seen as a horizontalisation of the vertical chords that precede it; but Figure 75 is unusual for two other reasons. Firstly because, as mentioned previously, new pitches (C, E and G) are added to the left hand (see Ex. no. 4.6):

Musical Example no. 4.6



Arvo Pärt "Te Deum"
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The second curious aspect of this example is that after two bars, the piano ceases, never to be heard again. Obviously, the piano would not be expected to play a vital role in the ending, since the ionian (major) mode includes three pitches never played by the piano; but for it to drop out so suddenly seems inconclusive, even though it does not create a strongly audible dropout in the dense scoring.

Choruses I, II and III

Pärt is a deeply religious composer and would consider that the music should allow appropriate contemplation of the sacred *Te Deum* words. Pärt does not word-paint in the Romantic sense (as noted in Chapter Two), but he does paint in sections, highlighted by the dialectical division of major and minor keys. As the piece is sung in Latin, it is possible that a significant portion of any listening audience may (through lack of Latin, or knowledge of the content of the text) hear Pärt's *Te Deum* as concert music, based on a jubilant religious theme. Hillier contends that, "His music is sacred in subject-matter

and tone, but remains concert music.”⁸² Viewed as a self-contained musical identity, *Te Deum* is still highly and successfully structured in its own right, and can also be examined as such.

Pärt scores three vocal choruses for *Te Deum*, but only the third chorus is SATB. The first chorus is female (SA), and the second chorus is male (TB). This immediately suggests that Pärt is defining the role of the three choruses by vocal gender and this is partially true. But there is more to this division than is at first apparent because Pärt defines a special role for the third chorus, which is almost exclusively in the domain of the major key. The first and second choruses are almost exclusively aligned with the minor key. There are exceptions to this, but the definition is complicated by the fact that in four sections, all three choruses are used together as a *tutti* chorus.

To further complicate the issue, the third chorus (SATB) does not always represent the synthesis of male and female voices. Pärt may have initially intended that to be exclusively the case, but there are three instances in the facsimile hire score (figures 24, 63 and 68) where he has crossed out the female voices from the third chorus, effecting an identical male chorus to that represented by the second chorus⁸³. This, in fact, strengthens the case for considering the third chorus as being distinctive more for its alignment with the major key than for its gender composition. There are also instances (like Figure 14) where the first and second choruses are used together to effect an SATB chorus without the third chorus. The possible combinations of the three choruses are

⁸² Hillier, *Arvo Pärt*, 80.

⁸³ These revisions are carried through to the more recent typeset score.

numerous, and Pärt does employ considerable variation in this regard. The harmonic mode (aeolian or ionian) obviously influences the structure of the choruses as do other parameters.

Spatial layout

In dealing with the score and recording alone, the effect of the spatial layout of the choruses is missing. If it were the composer's intentions to make use of spatial separation of the three choruses, then this may justify the resources in another way. It is possible to perform the piece adequately (in harmonic terms) with one SATB chorus, but Pärt has chosen to consider the division of singers differently. The main question that this provokes is: does the division of three choruses facilitate a significantly better aural effect, or does it merely reflect the compositional process that the composer went through in order to arrive at the final score? A secondary issue arises in terms of choral doubling: the sound of the third chorus (SATB) will be different in timbre and diction to all three choruses singing in *tutti*. Put simply, the more voices singing, the richer (but also more indistinct) the effect will be.

Pärt often writes for soloists together with chorus (as in *Passio*), and his extension of choral forces is not specifically new to *Te Deum*. As with the use of textural variation, however, orchestration and the role of the third chorus are implicated in the structural function of the piece due to their alignment with the dialectical nature of the harmony. The polarity between major and minor is also a polarity, therefore, between Choruses I and II, and Chorus III. The role of the pre-recorded tape is directly linked to the use of

pedal points in building and releasing tension, and the prepared piano heralds significant shifts in the harmony until such time as the major/minor conflict has been resolved.

Importance of texture and orchestration in the overall scheme

The alternation of textural types in Pärt's *Te Deum* is more overt and systematic than the structure of the orchestration. It exhibits clear patterns of building up and releasing tension, and therefore assists in defining climax. If it were not tightly aligned to the harmonic structure, however, these textural variations, as discussed earlier in the chapter, would function weakly. This is clearly what Leonard Meyer refers to as statistical climax.⁸⁴ But harnessed to the harmonic dialogue between the major and minor keys, textural variation becomes a powerful ally in the overall syntactical function of *Te Deum*, and the orchestration also support this, to some extent. This syntactical function is dialectical, and is a feature of *Te Deum* that separates it from earlier major works in the tintinnabuli style, and therefore can be seen to place it as a watershed within his compositional output.

⁸⁴ Meyer, *Toward a Theory of Style*, 20.

Chapter Five: *Te Deum* and Beyond

The Introduction to this thesis discussed what constitutes an important major work and why *Te Deum* is viewed as such. This chapter will consider innovation adopted in later works, in order to accurately position *Te Deum* within Pärt's tintinnabuli style. Pärt's own view of *Te Deum* will be discussed, and the extent to which it may be viewed as archetypally tintinnabuli or minimalist will be summarised. Finally, in light of those conclusions, an assessment will be made as to the extent to which *Te Deum* can be viewed as a watershed in Pärt's music.

Innovation adopted in later pieces

Te Deum certainly represents a landmark in Pärt's tintinnabuli style up to 1984/85. The extent to which it influences subsequent pieces is a slightly more difficult knot to unravel. Early in 1997, Canadian, Stephen Wright, observed modifications to Pärt's technique in the *Te Deum*, including the introduction of the two-note slurs on strong syllables along with melodic lines, gradually ascending by being based on successively higher notes of the fundamental triad. Of *Te Deum*, he also commented that the alternation between major and minor tonalities was an aspect which he believed did not appear often in his work.⁸⁵

The two-note melismatic slurs Wright referred to (and which were discussed early in Chapter Two) are absent in the earlier *Passio* (1982), which is an entirely syllabic setting; but this feature, new to *Te Deum* (1984-85), is adopted in the later *Miserere*

⁸⁵ Wright, *Unpublished email to Stuart Greenbaum*, 3 Feb. 1997.

(1989). This is a clear example of the influence of *Te Deum*. But *Miserere* has its own new features and does not, for instance, follow the tonal allusion or major/minor fluctuation of *Te Deum*. *Miserere* gains its harmonic impetus from semitone clashes and intervallic augmented 2nds, which are featured prominently. While it forges new ground of its own, it is melodically more conservative than *Te Deum*, and structured in a more similar fashion to the systematic tintinnabuli separation of T and M voices.

Looking to Pärt's more recent work actually highlights the uniqueness of *Te Deum*. If *Te Deum* reinvigorates the dramatic, dialectical nature of his Symphony no. 3, *Kanon Pokajanen* (1997) certainly does not. While Pärt explores the setting of church Slavonic text for the first time in a major work, the musical progression of *Kanon Pokajanen* is more reserved, austere and minimalistic, as in the earlier *Passio* (1982). If the innovation of *Te Deum* is to be detected in Pärt's output at the last decade of the millenium, it may be found in the harmonic adventurousness of *Litany* (1994). Perhaps the most illuminating comparison will arise when, and if, Pärt produces another major setting of the Latin language – something he has not tackled in almost ten years.

Pärt's view of *Te Deum*: Commentary on the interview

The interview conducted with Arvo Pärt, concerning *Te Deum*, did not resolve all questions posed, and for some was quite fruitless; but he did have some significant comments to make. In direct contrast to some of the articles which wax lyrically about the spiritual nature of his music, Pärt is not so guileless. In an earlier interview for ECM he commented: "I am not a prophet, not a cardinal, not a monk. I am not even a vegetarian. Don't be confused by cheap tabloid information. Of course I am in

monasteries more often than in concert halls - but then again, you have no idea how many times I am in concert halls.”⁸⁶ From this perspective, Pärt’s assertion that his music can be goal-orientated, if needs be, is important. Much of his music in the tintinnabuli style eschews traditional goal-orientated techniques, but *Te Deum* apparently does not.

It is unfortunate that Pärt did not have an equivalent translation of Tierce de Picardie. His answer that *Te Deum* “is no Hollywood happy-ending piece”⁸⁷ revealed his quirky sense of humour, but evaded the underlying structural question. Later in the interview he did profess that the work was written to plan, denoting “exactly why a section is in minor key, and why others are in a major key”,⁸⁸ and it is hard to imagine that Pärt did not actually plan the evolution towards the major key ending. But perhaps, for Pärt, the major key does not represent ascendancy, but more simply, arrival.

Pärt hears three, rather than two, climaxes - and of equal importance. This is not a view totally adopted by this thesis, because while the extra one that he nominates (Figure 15) is climactic, it is quite early in the structure and does not represent either maximum tension or resolution. Furthermore, it is a statistical climax, defined mainly by dynamics and orchestration. The syntactical climaxes at figures 54 and 75 are more structurally critical, for harmonic reasons outlined in Chapter Three. Pärt’s reluctance to nominate hierarchical importance is also reflected in his unwillingness to consider *Te Deum* differently from his other works: “When one has for example ten children, how does one

⁸⁶ Mediapolis, *ECM Promotional Web Pages*.

⁸⁷ Greenbaum, *Unpublished interview with Arvo Pärt*. 5 Feb. 1997. (see Appendix no. 5)

view the third child, or how does one view the seventh child? How does one answer this?”⁸⁹

This does not explain why Pärt has removed many works (including ones written since 1976) from his official published catalogue. This is an astute endeavour by the composer, but it begs the rhetorical question of whether the delisted works were ever considered as ‘children’. In an earlier interview with Ivalo Randalu in 1978, Pärt elaborates this detachment further:

I have no standpoint related to my own compositions at all, especially to those written so long ago. I haven’t any contact with them. I have lost intimacy with them, the body warmth. They’re like birds that will fly away after being incubated. Sometimes they seem to come back, because sometimes you happen to listen to some performance or you happen to see the sheet music. Generally, I try to forget all that. It has happened that I wanted to improve some composition and it just doesn’t work. I can’t regenerate that spirit, that model which dominated while composing the original.⁹⁰

Pärt is a discerning composer who culls his list and edits works he is not completely satisfied with. When he claims that all three climaxes are of equal importance, perhaps he means that all of them are necessary steps in the overall journey. The analysis in this thesis supports the second of the three climaxes (Figure 54) as the most critical one, and while Pärt does not take a similar view, he accepts the possibility of different views: “It is one thing for me to do this, but how it is interpreted by the listener is another thing

⁸⁸ Greenbaum, *Unpublished interview with Arvo Pärt*.

⁸⁹ Greenbaum, *Unpublished interview with Arvo Pärt*.

⁹⁰ Randalu, ‘Arvo Pärt in November 1978,’ 1.

altogether, and a third person writes an analysis that reflects yet another interpretation again. This is all possible.”⁹¹

Pärt sees the role of the piano as a colouring one, and further clarifies that the only pitches to be ‘prepared’ are the tintinnabuli pitches of the D minor triad. This supports the earlier contention that the prepared piano has no role in the major key ending of the piece. The role of the third chorus is also confirmed as structurally specific, being “like an echo chorus...a distant chorus...a repetition or so.”⁹²

Pärt was gracious in his attempt to aid the cause of this thesis. His assertion that the entire structure can be realised with a correct analysis is reassuring, as the composer has provisionally accepted the possibility of analysis to re-create the structural principles of the work. Pärt accepts that the “third person (who) writes an analysis”, will most likely “reflect yet another interpretation again”.⁹³ The object of this analysis is not specifically to take the composer to task, but to shed light on the structural function of his work.

Is *Te Deum* a true tintinnabuli work ?

Wright also commented on Pärt’s strict, rigorous approach to the melodic lines in his early tintinnabuli works, and defines it as his ‘classical’ tintinnabuli phase (1976-1984).⁹⁴ This definition is a useful one, and helps in understanding exactly why it is that *Te Deum* is a highly unusual tintinnabuli work. Aberrations within given patterns may

⁹¹ Greenbaum, *Unpublished interview with Arvo Pärt*.

⁹² Greenbaum, *Unpublished interview with Arvo Pärt*.

⁹³ Greenbaum, *Unpublished interview with Arvo Pärt*.

⁹⁴ Wright, *Unpublished email to Stuart Greenbaum*, 9 Feb. 1997.

be viewed as distortions or weaknesses, but they can also redefine the complexity of a pattern. In the case of *Te Deum*, the modifications or licence that it takes with the traditional separation of T (triadic) and M (melodic) voices, does not seem to aurally weaken the very distinctive quality of the tintinnabuli sound.

Wright further notes that Pärt begins to move away from certain strict adherences to the tintinnabuli system in 1984, the next major work being *Te Deum*. He agreed with this writer's assessment of *Te Deum* as a watershed in Pärt's development, on the grounds that it marks a change of direction after *Passio*, and that Pärt does not seem to have returned to the 'classical' representation of the tintinnabuli style thereafter.⁹⁵

Te Deum is not innovative solely due to its influence on works that follow it, but because it signals an end of strict adherence to certain aspects of the tintinnabuli system. This does not appear to have undermined the system, but rather, to have allowed it to evolve and stay relevant in Pärt's compositional development.

To what extent is *Te Deum* a minimalist work?

In the introduction to this thesis, I discussed Steve Reich's description of a minimalist process as "...pulling back a swing, releasing it and watching it gradually come to rest".⁹⁶ Pärt certainly deals with processes. Mensuration canon - *Arbos* (1977) - and additive phrase structures - *Fratres* (1977) - are closely linked to this aesthetic, but Pärt is also interested in tampering with the system. One could adapt Reich's swing analogy to

⁹⁵ Wright, *Unpublished email to Stuart Greenbaum*, 9 Feb. 1997.

⁹⁶ Reich, *Writings About Music*, 9-12.

Pärt's philosophy of cultivating a single flower (*Für Alina*). One way of adapting that analogy would be in watching a swing gradually come to rest, but half way through the process (watching the swing as it arcs towards the viewer), momentarily grabbing it, before releasing it again back to its natural progression towards central stillness.

Intervention in otherwise clear systems is typical of Pärt, but the extent of intervention in *Te Deum* (given the works that precede it) is considerable, and while small-scale processes do exist in *Te Deum*, it is nonetheless one of his least-minimalist tintinnabuli works. This is not a value judgement. This writer does not view minimalism as a derogatory term. It is an observation that those writers who claim Pärt could never be minimalist would fail to make.

***Te Deum* as a watershed in Pärt's music**

A watershed is a line of separation between waters flowing to different rivers or basins or seas. It is useful to make the distinction between an area of important activity, and that of an all-defining direction. The composition of *Te Deum* does not represent a total change of direction in Pärt's composition, nor the absolute pure culmination of his tintinnabuli style. It is a watershed in the latter-mentioned style, however, precisely because of the techniques that it reinstates after considerable absence, the current techniques that it furthers, strict rules that it relaxes, and new possibilities that it foreshadows. In the context of an epic, half-hour structure, *Te Deum* defines Pärt's development in the mid-1980s, approximately at the half-way mark of his tintinnabuli style at the time of this study, and stands as a compositional watershed, worthy of much attention and pleasure by scholars and audience alike.

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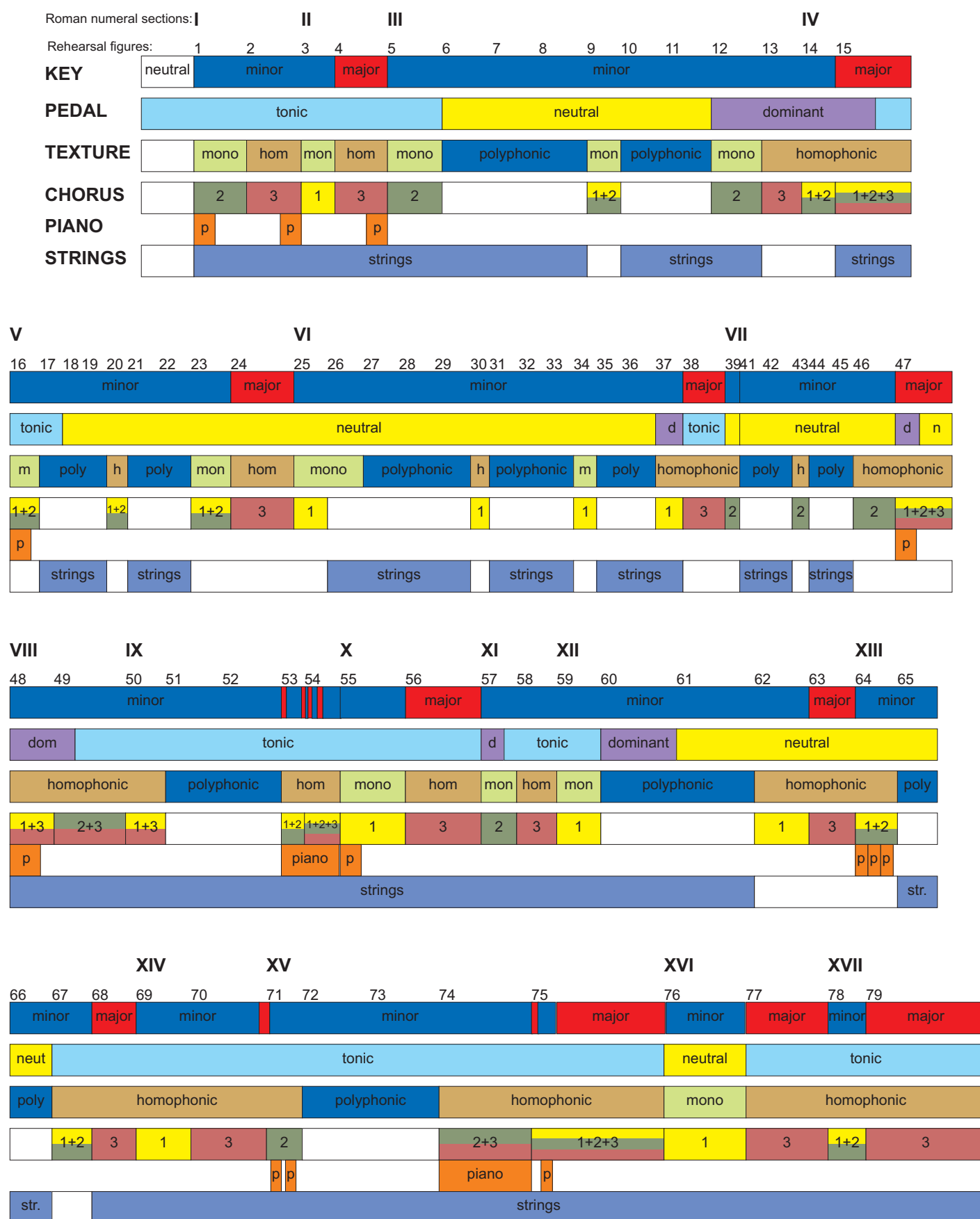
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Arvo Pärt: *Te Deum* (Main Analytical Diagram)



Roman Numerals	Rehearsal Fig	Dur: seconds	Key	Pedal	Texture	Chorus	Piano	Strings
	0	25	neutral	tonic				
I	1	25	minor	tonic	Monophonic	2	P	S
	2	26	minor	tonic	Homophonic	3	P	S
II	3	16	minor	tonic	Monophonic	1		S
	4	25	major	tonic	Homophonic	3	P	S
III	5	26	minor	tonic	Monophonic	2		S
	6	24	minor	neutral	Polyphonic			S
	7	22	minor	neutral	Polyphonic			S
	8	23	minor	neutral	Polyphonic			S
	9	16	minor	neutral	Monophonic	1+2		
	10	21	minor	neutral	Polyphonic			S
	11	22	minor	neutral	Polyphonic			S
	12	24	minor	dominant	Monophonic	2		S
	13	19	minor	dominant	Homophonic	3		
IV	14	16	minor	dominant	Homophonic	1+2		
	15	36	major	dom / tonic	Homophonic	1+2+3		S
V	16	14	minor	tonic	Monophonic	1+2	P	
	17	11	minor	tonic	Polyphonic			S
	18	9	minor	neutral	Polyphonic			S
	19	12	minor	neutral	Polyphonic			S
	20	10	minor	neutral	Homophonic	1+2		
	21	15	minor	neutral	Polyphonic			S
	22	15	minor	neutral	Polyphonic			S
	23	19	minor	neutral	Monophonic	1+2		
	24	30	major	neutral	Homophonic	3		
VI	25	16	minor	neutral	Monophonic	1		
	26	17	minor	neutral	Monophonic			S
	27	17	minor	neutral	Polyphonic			S
	28	17	minor	neutral	Polyphonic			S
	29	17	minor	neutral	Polyphonic			S
	30	9	minor	neutral	Homophonic	1		
	31	14	minor	neutral	Polyphonic			S
	32	13	minor	neutral	Polyphonic			S
	33	13	minor	neutral	Polyphonic			S
	34	11	minor	neutral	Monophonic	1		
	35	12	minor	neutral	Polyphonic			S
	36	16	minor	neutral	Polyphonic			S
	37	13	minor	dominant	Homophonic	1		S
	38	20	major	tonic	Homophonic	3		
VII	39	7	minor	neutral	Homophonic	2		
	40							
	41	11	minor	neutral	Polyphonic			S
	42	14	minor	neutral	Polyphonic			S
	43	8	minor	neutral	Homophonic	2		
	44	11	minor	neutral	Polyphonic			S
	45	10	minor	neutral	Polyphonic			S
	46	20	minor	neutral	Homophonic	2		
	47	27	major	dom / ntrl	Homophonic	1+2+3	P	
VIII	48	21	minor	dominant	Homophonic	1+3	P	S
	49	34	minor	dom / tonic	Homophonic	2+3		S
IX	50	19	minor	tonic	Homophonic	1+3		S
	51	27	minor	tonic	Polyphonic			S
	52	28	minor	tonic	Polyphonic			S
	53	11	maj / min	tonic	Homophonic	1+2	P	S
	54	17	maj / min	tonic	Homophonic	1+2+3	P	S
X	55	31	minor	tonic	Monophonic	1	P	S
	56	36	major	tonic	Homophonic	3		S
XI	57	17	minor	dom / tonic	Monophonic	2		S
	58	19	minor	tonic	Homophonic	3		S
XII	59	21	minor	tonic	Monophonic	1		S
	60	36	minor	dominant	Polyphonic			S
	61	37	minor	neutral	Polyphonic			S
	62	26	minor	neutral	Homophonic	1		
	63	22	major	neutral	Homophonic	3		
XIII	64	20	minor	neutral	Homophonic	1+2	P	
	65	19	minor	neutral	Polyphonic			S
	66	20	minor	neutral	Polyphonic			S
	67	19	minor	tonic	Homophonic	1+2		
	68	21	major	tonic	Homophonic	3		S
XIV	69	26	minor	tonic	Homophonic	1		S
	70	36	minor	tonic	Homophonic	3		S
XV	71	17	minor	tonic	Homophonic	2	P	S
	72	32	minor	tonic	Polyphonic			S
	73	33	minor	tonic	Polyphonic			S
	74	44	minor	tonic	Homophonic	2+3	P	S
	75	63	maj / min	tonic	Homophonic	1+2+3	P	S
XVI	76	39	minor	neutral	Monophonic	1		S
	77	39	major	tonic	Homophonic	3		S
XVII	78	18	minor	tonic	Homophonic	1+2		S
	79	57		tonic	Homophonic	3		S

Te Deum English translation of the Latin

- I We praise thee, O God
we acknowledge thee to be the Lord.
- II All the earth doth worship thee,
The Father everlasting.
- III To thee all Angels cry aloud,
the Heavens, and all the power therein.
to thee Cherubin, and Seraphin,
continually do cry;
Holy, Holy, Holy,
Lord God of Sabaoth.
- VI Heaven and earth are full
of the Majesty of thy Glory.
- V The glorious company of the Apostles
praise thee.
The goodly fellowship of the Prophets
praise thee.
The noble army of Martyrs praise thee.
- VI The holy Church throughout the world
doth acknowledge thee;
The father of an infinite Majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost, the comforter.
- VII Thou art the king of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
- VIII When thou hadst overcome
the sharpness of death,
thou didst open the Kingdom of Heaven
to all believers.
- IX Thou sittest at the right hand of God,
in the Glory of the Father.
We believe that thou shalt come
to be our Judge.
- X We therefore pray thee, help thy servants,
whom thou hast redeemed
with thy precious blood.
- XI Make them to be numbered with thy Saints
in glory everlasting.
- XII O Lord, save thy people,
and bless thine heritage.
Govern them,
and lift them up for ever.
- XIII Day by day we magnify thee;
And we worship in thy Name
ever world without end.
- XIV Vouchsafe, O Lord,
to keep us this day without sin.
- XV O Lord, have mercy upon us,
have mercy upon us.
O Lord, let thy mercy lighten upon us,
as our trust is in thee.
- XVI O Lord, in thee I have trusted:
let me never be confounded.
- XVII Amen. Holy. Holy. Holy.

Stuart Greenbaum
COMPOSER 

21 January 1997

Sehr geehrter Herr Pärt,

Ich habe Ihre Werke seit zwei Jahren studiert, und wollte bevor ich meine Dissertation bis nächstes Jahr fertig schreiben muß, mich mit Ihnen in Verbindung setzen. Ich bin Doktoratstudent (Komponieren) an der Universität Melbourne und die Hälfte meiner Arbeit besteht aus einer schriftlichen Thesis über TE DEUM. Als ich vor drei oder vier Jahren TE DEUM zum ersten Mal hörte hat es mir sehr gefallen, und ich kann ehrlich sagen, obwohl ich es intensiv analysiert habe, daß ich es immer noch mit viel Vergnügen zuhöre.

Ich habe meinen eigenen CD für Ihnen beigelegt. Das Stück MOMENTS OF FALLING (Nr. 15) ist Ihnen gewidmet. Sie müssen mir nicht über dieses Stück schreiben, denn Sie interessieren sich vielleicht gar nicht dafür, aber ich bin froh daß ich die Gelegenheit habe, es Ihnen schicken zu können. Leider ist es hier nur eine Computer-Version, denn ich habe es für Doppelstreichquintett neu arrangiert aber habe leider bis jetzt davon keine Aufnahme. Wenn Sie lieber akustische Musik hören, ist Ihnen vielleicht AGNES DEI (Nr. 13) lieber.

Das ist aber nicht der Grund daß ich an Ihnen schreibe. Ich habe eine paar kurze Fragen mit Beziehung auf TE DEUM, und Ihre Antworten würden mein Studium sehr hilfreich sein. (Dieser Brief ist vom Englischen übersetzt, und wenn Sie mir auf Deutsch beantworten können, kann ich Ihre Antworten wieder auf Englisch übersetzten lassen.)

Hier sind die Fragen mit denen ich mich beschäftige:

(bitte umblättern...)

1 : In TE DEUM wechselt die Tonart häufig zwischen Dur und Moll, aber Dur scheint am Ende zu gewinnen. Es wird öfters geschrieben, daß Ihre Musik nicht Zielorientiert ist. Wie stellen Sie sich den Dur/Moll Dualismus von TE DEUM vor?

2 : Betrachten Sie das Werk als ein großes Tierce de Picarde?

3 : Es scheint in TE DEUM zwei haupt Höhepunkte zu sein; einer bei Fig.54 und nochmal bei Fig.75. Ist einer von diesen Höhepunkte mehr entscheidend als der andere?

4 : Hören Sie die "dominant Orgelpunkte" als harmonisch stabil oder unstabil?

5 : Die wenige Klavierakkorden scheinen neue Ideen anzukündigen. Wie stellen Sie sich die Rolle des Klaviers in TE DEUM vor?

6 : In der Partitur sind nur die Tonhöhen des D-Moll Dreiklangs für Präparation (präpariertes Klavier) angezeichnet, aber der Klavier spielt auch Bb (Fig.55), C, E & G (Fig.75). Sind diese andere (äolischen) Tonhöhen auch für Präparation gemeint?

7 : Der dritte Chor ist auf den homophonischen Dur ausgerichtet. Was bedeutet das für Ihnen? Haben Sie eine spezielle Anordnung (geographisch) der Darstellung von diesen drei Choren beabsichtigt, um diese Ausrichtung zu definieren?

8 : Ich habe mir TE DEUM als Studiumthema gewählt, weil es anscheinend eine Synthese etlichen verschiedenen Methode Ihren vorherrigen Werke andeutet. Wie betrachten Sie TE DEUM im Vergleich mit Ihren anderen Werke?

Ich bitte um Verzeihung wenn meine Fragen zu lange sind. Wenn es einfacher ist, kann ich auch arrangieren daß ich zu Ihnen mit einen Kassetten-Rekorder komme. Auf jeden Fall können Sie mir vielleicht wissen lassen was möglich ist und was nicht?

Vielen Dank,

Interview with Arvo Pärt**Date:** 5th February 1997**Interviewer:** Stuart Greenbaum**Translator:** Sonja Horbelt

S G : The *Te Deum* alternates frequently between the major and minor modes of D and the major mode seems to ascend in the end. People often write that your music is not goal-orientated. How do you see the major/minor dualism of the *Te Deum*?

A P : ...it is very difficult now to explain ten years later after it was written. The major/minor problem may be more close to 'dramaturgie' of the full work. There are some symmetrical rules of form in this work which depend on the use of...major and minor.

S G : Do you still think in terms of major and minor when you are writing now?

A P : If I feel that this is necessary then I do it. There is no rule.

S G : What about the notion of whether pieces should be goal orientated?

A P : This is perhaps so. If I know that, then I am convinced that I can construct this if it is at all to be constructed. If not in this way then in a form other than music...it is a special musical phenomenon. It is not translatable in any language. On one hand it is a very intuitive thing but on the other hand it has all the certain strict rules.

S G : Do you see the work as one large scale 'Tierce de Picardie' ?

A P : Could you please translate it into German. I can't understand this. What is this? What is a Tierce de Picardie?

S G : A Tierce de Picardie is when the music is in the minor key but the final cadence is in the major key. Do you consider the *Te Deum* to be in this form?

A P : No, this is no Hollywood happy-ending piece (laughs).

S G : Do you see the major key at the end of *Te Deum* as attaining ascendancy over the minor key? I ask this because in some ways it reminds me of Beethoven's *Symphony no. 9*, which also starts in D minor and finishes in the major.

A P : (laughs) No, this sounds a little primitive. More to do with politics than with music. What you have just asked is not the case.

S G : **In the *Te Deum*, there seem to be two major climaxes; one at Figure 54 and another at Figure 75. Are either of these climaxes more crucial than the other?**

A P : It is not more important. I find that there is yet another, third climax which is at the beginning, the first Gloria. One can say that there are actually three climaxes, number 14 also. No, Figure 15. I think the three are equally important. I cannot single one out as being more important than the others.

S G : **Do you hear the dominant pedals, particularly in the windharp, as harmonically stable or unstable?**

A P : It is not so black and white as the question suggests.

S G : **How do you think about it?**

A P : (pause) You know it's very difficult for me to say. It would be the same as to ask 'why does one hold some notes for longer than others', 'why andante or why allegro' and what kind of function does this have. It is purely a musical language, and a musical sensitivity. Even if I explain it with words, the words mean nothing. This has for me absolutely no significance. Take this as... let's say if you would really like an answer to this...as a means of *dramatisation*. ...or a form of musical punctuation... As in there is a difference between *semi-colon* and *colon* and *comma*, that is all. Every author uses these tools, but it is different each time and meaning also plays a role.

S H : **Perhaps it also depends on how one feels at the time?**

A P : Yes exactly, and it is one thing for me to do this, but how it is interpreted by the listener is another thing altogether, and a third person writes an analysis that reflects yet another interpretation again. This is all possible.

S H : **These interpretations could be very different to your original intention/meaning.**

A P : Yes, but meaning is yet again another, separate issue.

S H : Meaning also differs from person to person.

A P : Yes, and to this question I have no answer.

S G : The few piano chords appear to herald new ideas. How do you see the role of the piano in *Te Deum*?

A P : As a colouring one.

S G : In the score, only the pitches of the D minor triad are marked for preparation yet the piano also plays Bb (Fig.55), C, E & G (Fig.75). Are these other (aeolian) pitches intended for preparation?

A P : No, these notes are not for prepared piano.

S G : The 3rd chorus is aligned with the homophonic major. What does this represent for you? Did you intend a special lay-out in performance of the three choruses to help define this?

A P : Yes one could imagine it in this way, it like an echo chorus...a distant chorus...a repetition or so.

S G : I chose *Te Deum* to study because it seems to mark a synthesis of a number of different techniques from your previous pieces. How do you see *Te Deum* in light of your other works? Where does it sit for you in your overall output?

A P : Oh...I have no idea, and no opinion at all! When one has for example ten children, how does one view the third child, or how does one view the seventh child? How does one answer this? I feel I have been of little help, because I no longer have the (relationship/connection) familiarity with the music to remember the details. Every note and every sentence (phrase?) has a reason and also a foundation, and its form follows strict calculations, but I cannot explain these now, because although I tried to find an old plan which explains the entire form structure, I could not find it. In this is written exactly why a section is in minor key, and why others are in a major key, why one section is in four voices/parts and why other sections in three etc. etc. Why in one particular section a male chorus is used, and in others a female chorus. This all has a regularity...the entire construction, but this can all be realised in a correct analysis. Yes...I'm sorry that I cannot be of more help.

Syllabic / Melismatic breakdown of *Te Deum*:

Fig.	Syllables	Notes	% of syllables to notes
1	14	27	52
2	14 R	16	88
3	14	24	58
4	14 R	16	88
5	20	27	74
6-8	INSTRUMENTAL -	-	
9	19	25	76
10-11	INSTRUMENTAL -	-	
12	14	32	44
13	14 R	20	70
14	17	29	59
15	17 R	23	74
16	12	15	80
17-19	INSTRUMENTAL -	-	
20	12	14	86
21-22	-	-	-
23	14	22	64
24	14 R	15	93
25	17	19	89
26-29	INSTRUMENTAL -	-	
30	9	12	75
31-33	INSTRUMENTAL -	-	
34	15	20	75
35-36	INSTRUMENTAL -	-	
37	11	21	52
38	11 R	15	73
39	7	9	78
41-42	INSTRUMENTAL -	-	
43	11	13	85
44-45	INSTRUMENTAL -	-	
46	24	36	67
47	24 R	30	80
48	24	37	65
49	24 R	31	77
50	15	20	75
51-52	INSTRUMENTAL -	-	
53	10	20	50
54	10 R	19	53
55	26	42	62
56	26 R	34	76
57	17	28	61
58	17 R	22	77
59	22	28	79
60-61	INSTRUMENTAL -	-	
62	17	31	55
63	17 R	23	74
64	12	15	80
65-66	INSTRUMENTAL -	-	
67	20	32	62
68	20 R	26	77
69	20	35	57
70	20 R	27	74
71	15	19	79
72-73	INSTRUMENTAL -	-	
74	26	43	60
75	26 R	34	76
76	16	34	47
77	16 R	20	80
78	2	6	33
79	36	54	67
TOTAL	792	1160	68 %

*R = Repeated text

Alternation of minor and major modes

Score Fig.	CD Time	Key	Length
	0:00	neutral	28"
1	0:28	min	1' 07"
4	1:35	maj	25"
5	2:00	min	3' 33"
15	5:33	maj	36"
16	6:09	min	1' 45"
24	7:54	maj	30"
25	8:22	min	3' 05"
38	11:27	maj	20"
39	11:47	min	1' 21"
47	13:08	maj	27"
48	13:35	min	2' 07"
53	15:42	maj	3"
	15:45	min	6"
	15:51	maj	2"
54	15:53	min	1"
	15:54	maj	2"
	15:56	min	3"
	15:59	maj	3"
	16:02	min	39"
56	16:41	maj	36"
57	17:17	min	1' 36"
63	19:53	maj	22"
64	20:15	min	1' 18"
68	21:33	maj	21"
69	21:54	min	57"
	22:51	maj	5"
71	22:56	min	2' 06"
75	25:02	maj	3"
	25:05	min	8"
	25:13	maj	52"
76	26:05	min	39"
77	26:44	maj	39"
78	27:23	min	18"
79	27:41	maj	57"

Alternation of pedal tones

<u>Score Fig.</u>	<u>CD Time</u>	<u>Pedal</u>	<u>Length</u>
	0:00 - 2:26	D	2' 26"
6	2:26 - 4:34	none	2' 08"
12	4:34 - 5:54	A	1' 20"
	5:54 - 6:34	D	40"
18	6:34 - 11:14	none	4' 40"
37	11:14 - 11:27	A	13"
38	11:27 - 11:47	D	20"
39	11:47 - 13:08	none	1' 21"
47	13:08 - 13:20	A	12"
	13:20 - 13:35	none	15"
48	13:35 - 16:06	A	2' 31"
	16:06 - 17:17	D	1' 11"
57	17:17 - 17:27	A	10"
	17:27 - 18:14	D	47"
60	18:14 - 18:50	A	36"
61	18:50 - 21:14	none	2' 24"
67	21:14 - 26:05	D	4' 51"
76	26:05 - 26:44	none	39"
77	26:44 - 28:38	D	1' 54"

Motivic Presence

Fig.	motivic presence	
1	Prime	Cadential
2	-	-
3	-	-
4	-	-
5	-	-
6	Prime	Cadential
7	Prime	Cadential
8	Prime	Cadential
9	-	-
10	Prime	-
11	Prime	-
12	Prime	-
13	-	-
14	Prime	-
15	CLIMAX: no motivic presence	
16	-	-
17	Prime	-
18	Prime	-
19	Prime	-
20	-	-
21	Prime	Cadential
22	Prime	Cadential
23	Prime	-
24	-	-
25	-	-
26	-	Cadential
27	-	Cadential
28	Prime	Cadential
29	Prime	Cadential
30	-	-
31	-	-
32	-	Cadential
33	-	-
34	-	-
35	Prime	-
36	Prime	-
37	-	-
38	-	-
39	-	-

40	Prime	-]
41	Prime	Cadential
42	Prime	Cadential
43	-	-
44	Prime	-
45	Prime	-
46	Prime	-
47	-	-
48	-	Cadential
49	-	-
50	-	-
51	Prime	-
52	Prime	-
53	Prime	Cadential
54	CLIMAX: no motivic presence	
55	Prime	Cadential
56	-	-
57	-	Cadential
58	-	-
59	-	-
60	Prime	-
61	Prime	-
62	Prime	-
63	-	-
64	-	-
65	Prime	-
66	Prime	-
67	Prime	Cadential
68	-	-
69	Prime	-
70	-	-
71	-	-
72	Prime	-
73	Prime	-
74	Prime	-
75	CLIMAX: no motivic presence	
76	Prime	-
77	-	-
78	-	Cadential
79	-	-