MTO 10.4 Examples: Everett, Parody with an Ironic Edge

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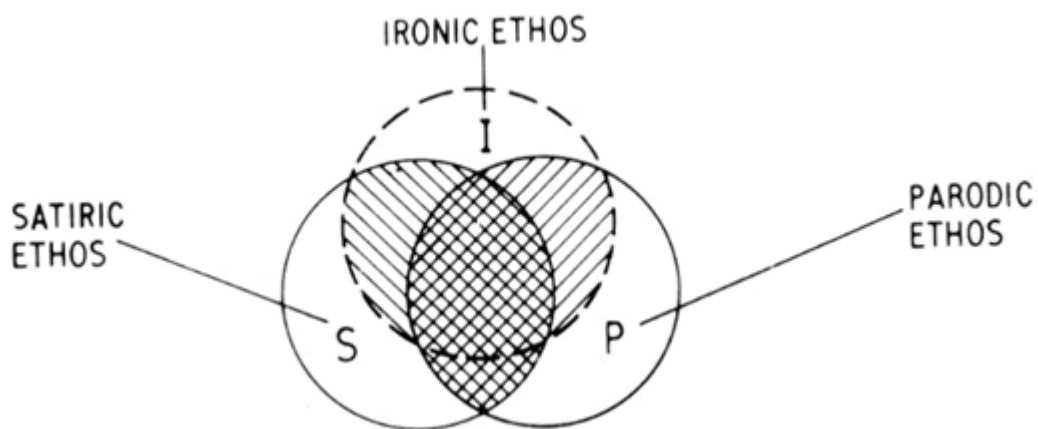http://www.mtosmt.org/issues/mto.04.10.4/mto.04.10.4.everett.php

Figure 1a. Hutcheon's *ethos*

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

		ethos
•	Narrative program (Berg, Ives)	neutral/playful
•	Evocation/nostalgia (Crumb, Rochberg, Tower)	
•	Device for fragmentation (Berio, Kagel, Stockhausen, Schnittke)	
•	Spoof on Bach (Peter Schickele)	
•	Postmodern eclecticism (Corigliano, Berio, Bolcolm)	
•	Device for alienation or defamiliarization (Shostakovich, Eisler, Weill)	contesting
•	Satirical parody (Shostakovich, Debussy, Weill)	
•	"Existential" irony (Shostakovich, Symphonies No. 10 and No. 13)	
•	*Double* irony (Maxwell Davies, *Eight Songs for a Mad King*)	
•	*Dramatic* irony (Andriessen, *Writing to Vermeer*)	contradictory

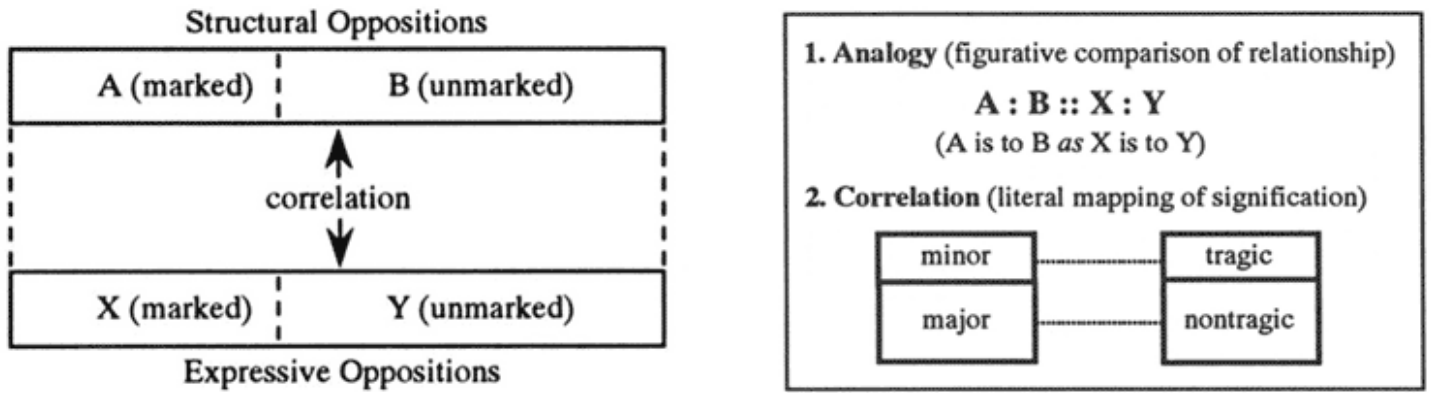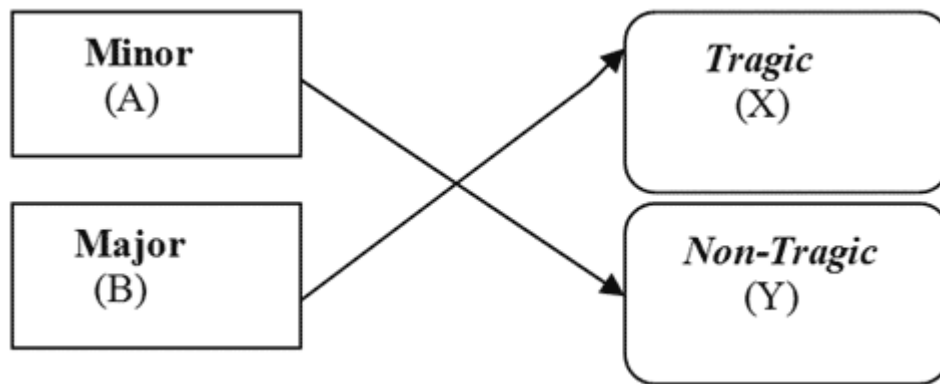**Figure 2a.** Hatten's theory of analogy vs. correlation

Figure 2b. Paradigmatic substitution via *inverted correlation*

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

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

Figure 3. Paradigmatic substitution via distortion
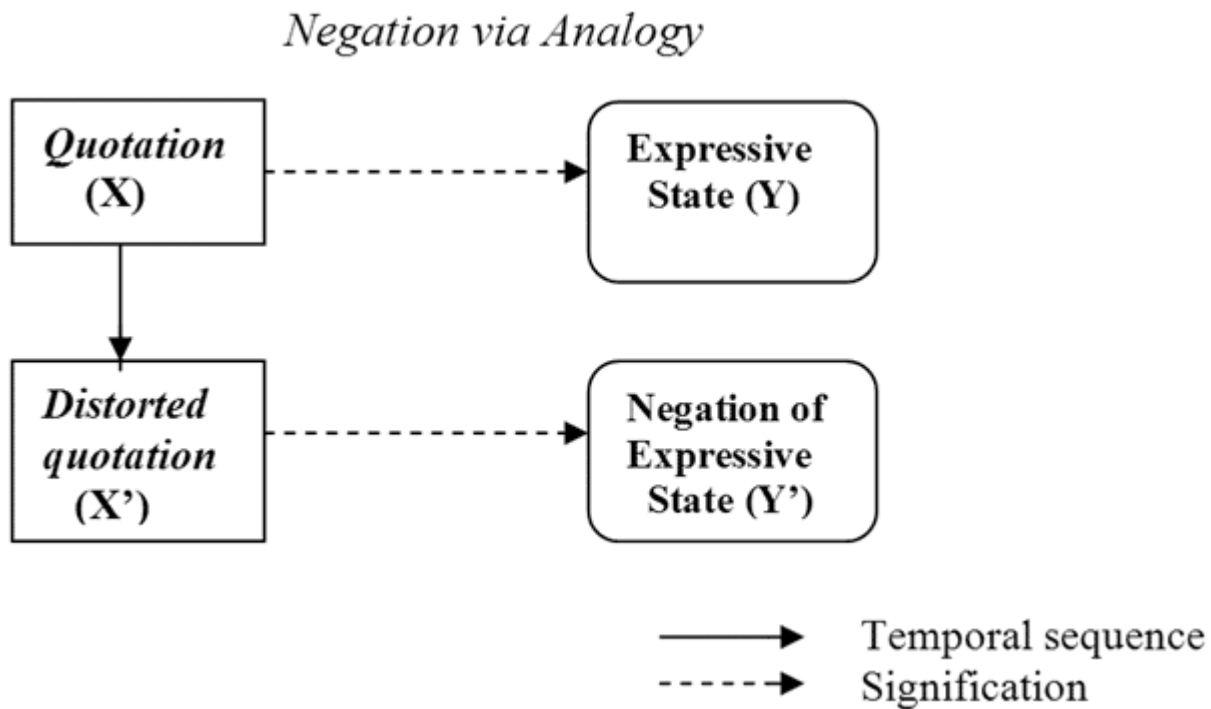
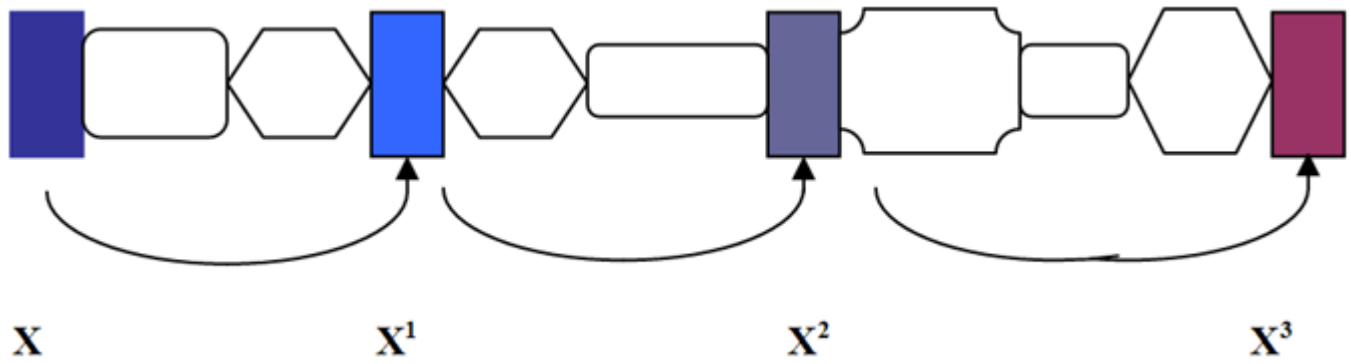**Example 3.** Quotation of Badarzewska's "Maiden's Prayer" in Weill's setting of *The Rise and Fall of the City of Mahagonny*, Scene 9

Figure 4. Progressive de-contextualization

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

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

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

A, B = structural properties; X, Y = expressive topics; x, y = parodied element or style

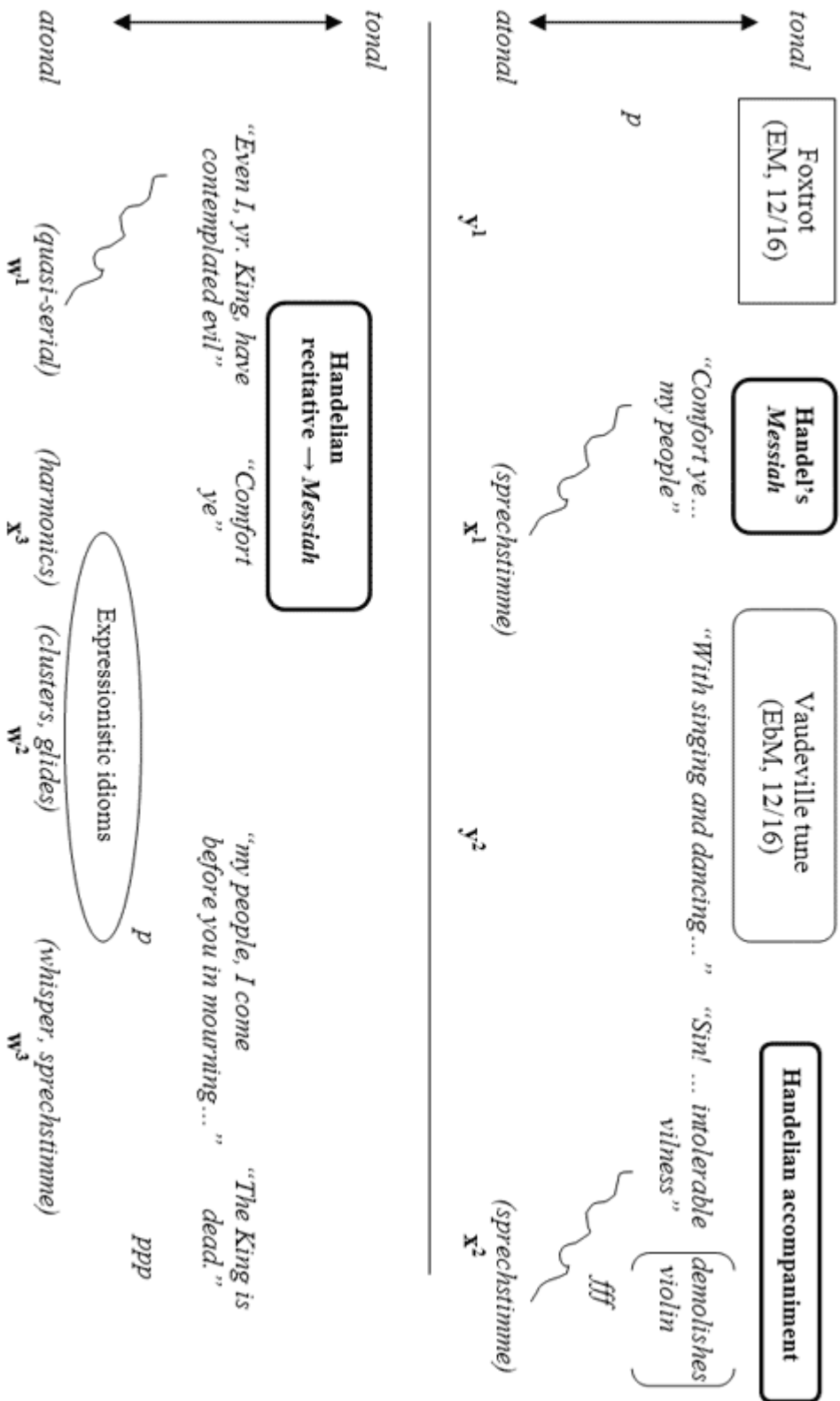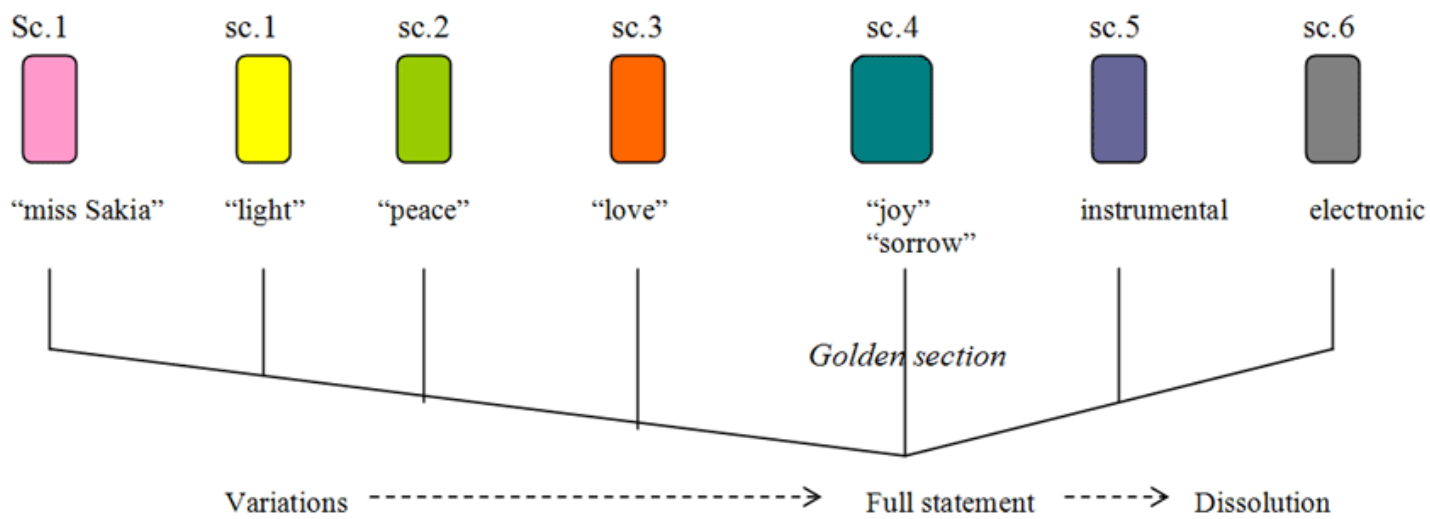**Example 5.** Stylistic and Literal Quotations in No. 7, "Country Dance"

tonal

atonal ←→

Foxtrot (EM, 12/16)

Handel's *Messiah*

Vaudeville tune (EbM, 12/16)

Handelian accompaniment

p

y^1

(*sprechstimme*) x^1

"Comfort ye... my people"

"With singing and dancing... "

"Sin! ... intolerable vilness"   demolishes violin

fff

tonal

atonal ←→

Handelian recitative → *Messiah*

y^2

(*sprechstimme*) x^2

"Even I, yᵉ. King, have contemplated evil"

"Comfort ye"

Expressionistic idioms

"my people, I come before you in mourning... "

"The King is dead."

p

ppp

(*quasi-serial*) w^1

(*harmonics*) x^3

(*clusters, glides*) w^2

(*whisper, sprechstimme*) w^3

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

Sc.1	sc.1	sc.2	sc.3	sc.4	sc.5	sc.6
"miss Sakia"	"light"	"peace"	"love"	"joy" "sorrow"	instrumental	electronic

Golden section

Variations ----------------------------> Full statement -----> Dissolution

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

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

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