Introduction

Arvo Pärt, an Estonian composer, was born in 1935. He studied at Tallinn

Conservatory under his composition teacher, Heino Eller, in 1958-1963. While studying, he

worked as a sound engineer at the Estonian Radio, and continued working there until 1968,

when he became a freelance composer. At the beginning of 1980, Arvo Pärt and his family

emigrated to Austria where he received Austrian citizenship. Afterwards, he received a

scholarship from Der Deutsche Akademische Austauschdienst (German Academic Exchange

Service) in 1981-1982, so he and his family moved to West Berlin.[1]

Most of the works at the beginning of his career as a composer were for piano in neo-

classical style. He won the first prize of the All-Union Young Composers' Competition in

Moscow in 1962, and turned his interest to serial music at this time. He studied from books

and scores, which were difficult to obtain in the Soviet Union. The first work to which he

applied serial techniques, *Nekrolog,* was composed in 1960. Although he was panned by the

critics for this work, he nevertheless continued creating his works with serial techniques

throughout the 1960s. One well-known piece called *Credo*, composed in 1968, was the last

work combining tonal and atonal styles.[2] For several years afterwards, Pärt turned his

attention to studying tonal monody and two-part counterpoint exercises.[3] Between 1968-1976

Pärt initiated a "self-imposed silence"; during which he published only one work, *Symphony*

no. 3, whilst studing early music:

> At the beginning of this period, Pärt heard Gregorian chant for the first time in his life
> and was completely overwhelmed by what he heard: he immediately sought out other
> examples, and went on to make an intensive study of early music, including not only
> Gregorian chant, but also the music of the Notre Dame school, Gillaume de Machaut,

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[1] Wright, Stephen, "Arvo Pärt (1935-)," in *Music of the twentieth-century avant-garde: a biocritical sourcebook*, ed. Larry Sitsky (London: Greenwood Press, 2002), 358.
[2] Hillier, Paul. *Arvo Pärt.* (New York: Oxford University Press, 1997), 58. (hereafter as Hillier AP)
[3] Paul D. Hillier, "Pärt, Arvo," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/20964 (accessed February 15, 2012). (hereafter as Hillier NG)

Jacob Obrecht, Jan van Ockeghem, Josquin des Prez, Giovanni Palestrina, and Tomás Luis de Victoria.[4]

After Pärt's period of silence, he conceived a new the relationship of sounds and silence in his music. Pärt explains that through silence, the composer can contemplate whether or not he has anything important to write; therefore, only meaningful ideas will appear in the work.[5] Pärt emerged from his period of silence with a new musical style, which he called tintinnabuli. Although, his new technique was influenced by music from the medieval period he had studied, the texture and function of its musical style cannot be described easily in terms of any single musical technique of the past.

The purpose of the proposal study is to explore the evolution of Arvo Pärt's tintinnabuli technique in its first decade 1976-1985. I will show that Arvo Pärt uses three variants of his tintinnabuli compositional technique concerning the relationship between the melodic voice and the tintinnabuli voice. I will argue further that the later two vatiants are derived from the Pärt's original form of the tintinnabuli through the construction of the T-voice structure for each respective variant. I will provide musical examples from the scores of selected works for and interpretative sketches in support of the analysis. My intention is to provide the reader a basis for understanding and recognizing the different variants of Pärt's tintinnabuli technique. This explanation will enable the reader to identify additional variants of the tintinabuli style.

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[4] Wright, 358.
[5] Jamie McCarthy. "An Interview with Arvo Pärt." *Musical Times* 130 (March 1989):132.

Sample Analysis

Tintinnabuli is a musical technique that Arvo Pärt created around 1976. The word *tintinnabuli* comes from the word *tintinnabulum*, the Latin term for a small bell. Pärt named this style after he had been practicing the technique.[6] Hillier explains Pärt's compositional technique by referring to medieval and Renaissance music. For him, tintinnabuli is a simple structure that is based on a unique relationship between melody and harmony. The harmony does not move, but it leans "sideways" in order to create a musical line.

> In medieval and early Renaissance polyphony, the harmony is formed by the confluence of the constituent voices to such an extent that harmonic analysis becomes at best secondary. Similarly, in tintinnabuli music, where the harmony does not 'move', the harmonic framework has been tilted sideways to form a musical line, and the relationship between two different kinds of melodic movement creates a harmonic resonance which essentially the triad and the fluctuating attendance of diatonic dissonances. What we hear might be described as a single moment spread out in time.[7]

There are two parts in the tintinnabuli texture, which are called Melodic voice (M-voice) and Tintinnabuli voice (T-voice). The Tintinnabuli voice is comprised of notes from the tonic triad.[8] The Melodic voice, which is similar to a melodic line, can comprise any pitch (including the notes from the T-triad),[9] usually moving by step around the centric pitch,

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[6] Hillier AP, 97.

[7] Hillier AP, 90.

[8] Tintinnabuli technique is influenced by acoustics of small bells. It is a result of heterophony. Hillier explains that when we strike a bell, it rings. The sound will resonate indefinitely until one cannot hear it. This sound-image is compared to Pärt's tintinnabuli concept. He controls the expression of the triad in music so that it includes overtones and undertones. (Hillier AP, 86) This explains why Pärt uses triad in his tintinnabuli music, although the style was influenced by medieval music, at which time harmony had not yet become a basic structure of music.

[9] There are some terms that I will use in this study.

   M-voice and T-voice: Hillier uses them to call part of the tintinnabuli texture.
   T-triad note: Any note from the tonic triad

frequently the tonic note.[10] According to Hillier, the relationship between the M-voice and T-voice is predetermined for every piece; moreover, some works are based on "some numerical pattern or by the syntax and prosody of a chosen text. Very often these two ideals are combined."[11]

Hillier demonstrates through the use of an A minor scale how the M-voice and T-voice are related to each other[12]; the T-voice has to follow into one of two positions, which is determined by the distance between the M-voice and the T-voice pairs. (Example 1)

A.) The M-voice with the nearest T-triad is called "first position."

B.) The M-voice with the second nearest T-triad is called "second position."

With one of the positions, the T-voice also can remain above, or below the M-voice, or can alternate between above and below the M-voice. (Example 1)

i.) The T-voice that remains above the M-voice is called "superior."

ii.) The T-voice that remains below the M-voice is called "inferior."

iii.) The T-voice that alternates between above and below M-voice is called "alternating."

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[10] Most of Arvo Pärt's tintinnabuli works are in Aeolian mode, but we can infrequently find some works in Ionian mode. For this reason, the tonic note of tintinnabuli music will depend the mode of the music.

[11] Hillier NG

[12] Hillier AP, 93.

Superior at 1st position

A.) + i.)

Inferior at 1st position

A.) + ii.)

Alternating at 1st position

A.) + iii.)

Superior at 2nd position

B.) + i.)

Inferior at 2nd position

B.) + ii.)

Alternating at 2nd position

B.) + iii.)

Ex 1: Whole notes represent members of the M-voice, and quarter notes represent members of the T-voice

Hillier also explains that the T-voice can be transposed occasionally to a different octave. This may suggest that there may be a third position; as it does not resemble first or second position. (Example 2)

(3rd)   (3rd)   (3rd) (3rd)

1.)

Inferior at 1st position

2.)

Ex 2: the whole notes represent the M-voice, and the quarter note heads represent M-voice

Number one from example 2, the T-voice is superior, and it presents the furthermost triadic note in the same octave from the M-voice—which are the following notes respectively: E, A, A, C, C, E, E, and E. As a result, the T-voice notes that are against notes B, D, F, and G create a third position. However, Hillier claims that this T-voice line is only an inferior T-voice at the first position as shown in number two of example 2.[13]

According to Paul Hillier, there are four different modes of melodic voice in tintinnabuli style. When the M-voice moves by a step up from the T-triad note, he calls it the first mode. The second mode is similar to the first mode, but instead of moving by a step up from the T-triad note, it moves by a step down from the T-triad note. The third mode is called when the M-voice moves by a step down toward the T-triad note, and when the M-voice moves by a step up toward the T-triad note is referred to as the fourth mode[14]. (Example 3)

Ex 3: M-voice modes

As mentioned earlier there are three different styles of T-voice and M-voice that appear in the first decade of Arvo Pärt's usage of tintinnabuli. Pärt creates new styles of his technique, and uses them differently, but the nature of his composition does not totally discard previous technique. Instead, Pärt sometimes combines different technique and materials in a single work. Three variants of his usage of technique in tintinnabuli music can be heard throughout the works during year 1976-1985. I will define Pärt's tintinabuli works into these variants:

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[13] Hillier AP, 93-94.
[14] Hillier AP, 95-96

Variant 1

The first several works that emerged after Pärt had turned to "self-imposed silence" and invented his *Tintinnabuli* in 1976 are *Modus*, *Für Alina*, and *Trivium*. In *Modus*, the earliest of these works, the tintinnabuli technique is not obvious; rather, this work contains some melodic lines that show the basic structural style of tintinnabuli, as will be shown in later examples. However, the first public appearance of a tintinnabuli, *Für Alina*, shows a clearer idea of Pärt's technique. The melodic voice note (M-voice), which does not belong to the T-triad, moves mostly in stepwise manner. Leaps occur between two notes of the tintinnabuli triad (T-triad). Example 4 from Für Alina shows the leaps between T-triad notes and stepwise motion connecting T-triad notes.

Ex 4: Excerpt from Pärt's *Für Alina* for piano, m. 6[15]

Für Alina (Example 4) is composed in the Aeolian mode. The T-triad notes are B, D, and F sharp. The right hand part that takes the M-voice role shows leaps only between D-F sharp, F sharp-B, and B-D, which are all of T-triad notes. However, steps occur between B-C sharp and C sharp-B because C sharp is not a T-triad note.

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[15] Ex. 4 from the original score *Für Alina*, published by Universal Edition A.G., Wien 1990, is my attempt to digitally reproduce the work via Sibelius ver.6, a computer program. Sibelius will be used for all musical examples. In addition, I have added text notes and arrow signs.

Alternatively, the M-voice can follow the unfolding voice leading line. Example 5 shows the line of M-voice that moves around the half note F that belongs to the T-triad notes (D minor).
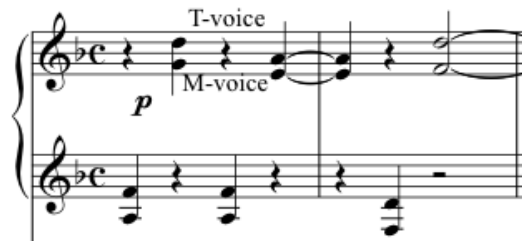
Ex 5: Excerpt from the manual part of Pärt's *Trivium für Orgel*, movement 1, mm. 4-5

Example 6 is an interpretation that describes the relationship between M-voice notes of example 5 with a Schenkerian notation[16]. The whole note represents the T-triad note, and it shows that pitch G leaps while E moves by a step to F (the T-triad note). From this example, it seems like G only leaps to E, but the slur shows that G connects by a step to F. Both G and E are non-T-triad notes that move centricity around F in the M-voice line.

Ex 6: Interpretation of M-voice from Pärt's *Trivium für Orgel*, movement 1, mm. 4-5 shows how the M-voice moves around the T-triad note.

As mentioned earlier, *Modus* appears to be one of the earliest tintinnabuli works. The music exhibits the techniques that are similar to tintinnabuli technique; however, the technique was not fully formed. Therefore, I would like to explain the shadow of tintinnabuli in *Modus* after describing the nature of M-voice in the first variant. The short passage from *Modus* (Example 7) shows that the melody tends to move in a manner similar to the M-voice of tintinnabuli technique, although there is no appearance of tintinnabuli voice (T-voice). All

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[16] Stem and slur are significant notations in Schenkerian analysis see they show a relationship between pitches in a tonal configuration and melodic line. Forte, Allan and Steven E. Gilbert, *Introduction to Shenkerian Analysis*. (New York: WW Norton and Company, 1982), 10.

the notes move by step, except the T-triad note that leaps to another T-triad note. The note E

at the second quarter note of the upper voice leaps up to A, then leaps back to E. Similarly, A

at the third dotted eighth note of the lower voice leaps down to E, and then back up to A.

Ex 7: Excerpt from Pärt's *Modus*, movement 2, m.1[17]

The T-voice in this first variant continues in the same line and instrument. It continues

in the same T-voice position, either superior or inferior. In *Für Alina für Klavier*, all notes in

the T-voice are inferior at the first position (Example 8), except the last note of the T-voice at

m.11. The C-sharp is the only note, that is not in the T-triad; and it is also a second scale

degree of the scale. Pärt marks an asterisk sign underneath the note in order to show the

interruption. (Example 8)

Ex 8: Excerpt from Pärt's *Für Alina* for piano, mm. 10-11[18]

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[17] The original score *Modus* was published by NSVL Muusikafondi EV osakond in Tallinn 1977. Ex 7 is my attempt to reproduce it in my computer program. The example reflects the spareness of the original score.
[18] The original score *Für Alina* was published by Universal Edition A.G., Wien 1990. Ex.8 is my attempt to reproduce it in my computer program with some text notes added.

In the manual part of *Trivium für Orgel* movement 1 (Example 9), Pärt divides the M-voice and T-voice into two different pairs, one in the right hand part and other in the left hand part. The upper voice of the right hand part takes the T-voice part, and the lower voice of the left hand is the M-voice. The T-voice remains superior at the second position. On the other hand, the T-voice on the left hand part remains inferior at the second position.

Ex 9: Excerpt from Pärt's *Trivium* for organ, movement 1, mm. 1-7[19]

Variant 2

Rather than leaping and moving by a step in the relationship with the M-voice and T-voice, the M-voice follows the modal organization (as described above), and the T-voice alternates its pair from the M-voice at the same position. This variant appears in many works like *An den Wassern zu Babel sassen* (1976)*, Cantate Domino* (1977), *Missa sillabica* (1977),and *Tabula Rasa* (1977).

An den Wassern zu Babel sassen wir und weinten (Example 10) is the first work that the T-voice appears alternately around its M-voice, and the M-voice moves in order follow the modes.

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[19] The original score *Trivium für Orgel* was published by Musikverlag Hans Sikorski, Hamburg 1988. Ex 9 is my attempt to reproduce it in my computer program with some text notes and bracket signs added.

Ex 10: Excerpt from Pärt's *An den Wassern zu Babel sassen wir und weinten* for S.A.T.B. and organ m. 6[20]

Example 11, an excerpt of the soprano and alto part in m. 6 from Pärt's *An den Wassern zu Babel sassen wir und weinten*, shows the direction of the M-voice that follows the modal arganization. The soprano that takes the M-voice part moves in the third and fourth mode from the T-triad note, A. These two modes move in contrary motion. Pärt adds one note to the beginning and to the end of the modes every time they repeat.

Ex 11: Excerpt from the soprano and alto part of Pärt's *An den Wassern zu Babel sassen wir und weinten,* m. 6[21]

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[20] The original score *An den Wassern zu Babel sassen wir und weinten* was published by Universal Edition in Wein 1991. Ex 10 and 11 are my attempt to reproduce them in my computer program. Ex 10 reflects the spareness of the original score.

[21] Ex 11 is my attempt to reproduce it in my computer program with some text notes and bracket signs added.

The character of the T-voice in the second variant is also different. In the first variant, the T-voice takes one position, either superior or inferior, and remains superior or inferior at the same position throughout the work. However, Pärt combines superior and inferior positions in the second variant. One single T-voice line alternates between superior and inferior position around the same M-voice line. Hillier calls this technique "alternating."[22]

Example 12 shows the T-voice that alternates superior and inferior position around the M-voice. Whole notes in the example represent the M-voice line. Quarter notes signify the T-voice. The quarter notes with stems up are superior; those with stems down are inferior. Although the T-voice is in alternating technique, it remains in the first position.

Ex 12: Interpretation of T-voice and M-voice from the soprano and alto part of Pärt's *An den Wassern zu Babel sassen wir und weinte,* m. 6

Variant 3

Another vaeiant of Pärt's tintinnabuli technique is developed from the first and second variant. In *Ein Wallfahrtslied* (1984), *Es sang vor langen Jahren* (1984), and *Stabat mater* (1985), the T-voice is organized differently from the first and second variant. It neither alternates, nor remains superior and inferior, but the T-voice tends to enclose the M-voice both superior and inferior. However, the technique in this third variant becomes more obvious in *Stabat mater* (1985) where Pärt sets up two T-voice lines supporting one M-voice line. This enclosing T-voice is shown in the examples below.

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[22] Hillier <u>AP</u>, 93.

Ex 13: Excerpt from the violin I and II part of Pärt's *Ein Wallfahrtslied*, mm.1-2[23]

From *Ein Wallfahrtslied*, the violin II behaves like the T-voice line that encloses the M-voice in the violin I part. The T-voice does not remain superior, or inferior, or alternating, but it supports the centric pitch, F sharp, of the M-voice. (Example 13) Example 14 shows the M-voice and T-voice lines. The whole notes represent the M-voice line that moves by a step, and the quarter-noteheads stand for the T-voice line that supports their centric M-voice note. The T-voice supports the M-voice both superior and inferior at the first position, and they extend their line up and down by one step.

Ex 14: Interpretation from M-voice and T-voice from the violin I and II of Pärt's *Ein Wallfahrtslied*, mm.1-4

The tintinnabuli technique in the third variant focuses on the T-voice that supports the M-voice in both superior and inferior position rather than acting as an extension of the T-voice. In *Stabat Mater*, the T-voice line acts differently in different sections of the work, but it remains in one style throughout each section. The first appearance in *Stabat Mater* of the new tintinnabuli fashion appears at mm.109-118. (Example 15)

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[23] The original score *Ein Wallfahrtslied* was published by Universal Edition in Wein 1996. Ex 13 is my attempt to reproduce it in my computer program with some text notes added.

Ex 15: Excerpt from Pärt's *Stabat Mater* for S.A.T. soli; violin, viola, and cello, mm.109-113[24]

Both the choir and the strings have their own T-voice and M-voice parts. The tenor voice and the cello take the M-voice part, and the contratenor (alto), soprano, violin and viola take the T-voice part. If we transpose the M-voice lines in the tenor and the cello up by an octave, we can see that their T-voice lines from the same section support them at the first position both superior and inferior. In example 16, the whole notes represent the M-voice, which is transposed from the tenor part. The quarter note heads represent the T-voice from the soprano and contratenor part. We can see that the T-voice from the soprano and contratenor enclose the M-voice at the first position.

Ex 16: Interpretation of Pärt's *Stabat Mater*, mm.109-117

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[24] The original score *Stabat Mater* was published by Universal Edition in Wein 1985. Ex 15 is my attempt to reproduce it in my computer program. The example reflects the spareness of the original score.

<u>Review of Literature</u>

Working with Arvo Pärt's music and his different styles of tintinnabuli technique, I will refer mostly to Paul Hillier's approach in his book and articles.[25] Hillier divides his book into these following sections: introduction, biography, compositional periods and styles, and performance practice. Hillier discusses Pärt's compositional styles from the beginning of his career to the late 1960's and provides musical examples. Focusing on the period after Arvo Pärt's "self-imposed silence" during the years 1968-1976, Hillier explains that *Symphony no.3* (1971) already shows many passages of two-part counterpoint, and also the idea of matching two different things. Moreover, Pärt concentrated on producing a single musical line from his sources, especially Gregorian chant.[26]

After Pärt's studying years, he started to compose music again with his new invented technique, tintinnabuli. Hillier provides theological terms for the T-voice and M-voice in tintinnabuli technique, "sin" and "forgiveness". He explains that the M-voice represents the subjective world and everyday sin, whereas the T-voice signifies forgiveness.[27] In some instances Hillier explains the basic principles of technique quite well and provides terminology for them. These principles and the associated terminology will be described and used as analysis tools in this study. Hillier provides only a brief analysis and an overall idea of all the major works including musical examples. Only *Passio*, *Te Deum*, *Stabat Mater*, and *Miserere* have a deeper analysis that explores extensively each section of the works. I have selected *Stabat Mater* to demonstrate the third variant of the tintinnabuli technique. Hillier's explanation that describes the relationship of text and the music and his explanation of the rhythmic modes will aid my analysis in this study.

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[25] *Arvo Pärt* (1997), "Arvo Pärt" (*Grove Music Online*, *Oxford Music Online*), and "Arvo Pärt – Magister Ludi".
[26] Hillier <u>AP</u>, 74.
[27] Hillier <u>AP</u>, 96.

David E. Pinkerton II studied the relationship of rhythm and form, pitch, texture, and the association of text and music in Pärt's works and compared them to medieval music, a style which he refers to as "Gothic". He explains that the term is usually related to visual arts; however, he applies it to music. Pinkerton compared Pärt's musical style to compositional techniques in the music of Dufay and Ockeghem. He uses two of Pärt's major works, *Manificat* (1989) and *Stabat Mater* (1985), to provide musical examples of Pärt's minimalist, medieval, and tintinnabuli techniques.[28] The musical example and analysis of *Stabat Mater* will be referred in the third variant of tintinnabuli in this study. Pinkerton further describes the overall form of *Stabat Mater*, and explains the rhythmic modes that may be taken from the medieval period. He clarifies the connection and how M-voice and T-voice move, and mentions that there are many variants of the tintinnabulation technique that Pärt has created.[29] I will use Pinkerton's analytical style and adapt it into my analysis in this study.

In an essay from 2005, Leopold Brauneiss writes about Pärt tintinnabuli technique.[30] Brauneiss explains that while Pärt does imitate medieval music, he combines melodic and triadic voices and expresses them in a twentieth-century approach, which produces a postmodern combination of historical layers. This approach is similar to the technique found in "the Organa of the Notre Dame School."[31] The simplicity and purity the Pärt found in Gregorian chant helped him to create and develop his own musical language. Brauneiss explains that:

> We tend to associate asceticism with a single vocal line, for the simple reason that our ears are used to the noise and the complexity of modern polyphony. Without doubt

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[28] Pinkerton II, David E. "Minimalism, the Gothic Style, and Tintinnabulation in   Selected Works of Arvo Pärt." (Unpublished M.M. thesis, Duquesne University, 1996), 2-3.

[29] Pinkerton, 63.

[30] "Arvo Pärt's Tintinnabuli Style: Contemporary Music Toward a New Middle Ages?.", an article from the collection of essays *Postmodern Medievalisms, Studies in Medievalism XIII 2004*.

[31] Leopold Brauneiss. "Arvo Pärt's Tintinnabuli Style: Contemporary Music Toward a New Middle Ages?." In *Postmodern Medievalisms, Studies in Medievalism XIII 2004*, ed. Richard Utz and Jesse G. Swan (Cambridge: D.S.Brewer, 2005), 27.

there are tendencies to asceticism in some genres and the development of Gregorian chant, but there are tendencies to embellishment as well. Searching for means to realize his idea of a quiet music, which is nevertheless of an intense strength, the familiarity with Gregorian chant helped Pärt to develop his own way of composing. This is what I mean by the term "catalyst."[32]

However, Brauneiss cannot avoid the important fact that Pärt studied not only Gregorian chant, but also other form of "old music" practice. He recalled his past experience around 1969-1976 during which time he was trying to break himself from the serialism by studying medieval music. In the time before the tintinnabuli style was invented, Pärt was tied very closely with the Estonian Ensemble of Old music Hortus Musicus. He concentrated on the performances and rehearsals by that ensemble, that opened up his world of old music.[33]

Brauneiss distinguishes Pärt's music from medieval music in two different aspects, syntax of the text and the tintinnabuli technique. His description of the syntax of the text will be referred to in the analysis of *Missa Silliabica*, *Es sang vor langen Jahren*, *Cantate Domino canticum novum* and *Stabat mater* in this study. Moreover, his clarification of the aspect that distinguishes tintinnabuli music from the medieval music will be referred in my discussion of tintinnabuli. Brauneiss claims that the syntax of Pärt's music instead of concerning itself only with holy words as in Gregorian chant, is also rational and systematic. He describes how the words of the text form the melodic line; therefore, each word and punctuation mark affects the melody. According to Brauneiss, all notes from tintinnabuli works come from the melodic line, whereas the medieval polyphonic music was based on the "cantus firmus."[34] Therefore, Brauneiss believes that the reason why Pärt studied and looked back to the music from the middle ages was not to turn from contemporary music, but combine materials in order to

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[32] Brauneiss, 28.
[33] Martin Elste. "An Interview with Arvo Pärt." *Fanfare* 11(4) (April 1988): 339.
[34] Brauneiss, 32.

build his own musical language. For this reason, when we listen to Pärt's music, it does not only pull us back to the medieval music, but also gives us a sense of new music.[35]

There are some interesting interviews with Arvo Pärt in late 1980's that were published, and have been referred to in many studies about him and his music. These interviews are important autobiographical sources. Over the conversation in "An interview with Arvo Pärt by Jamie McCarthy", Pärt talks about his inspiration for writing music and gives some brief background in his experience as a Soviet composer and music student. Because only a limited number of musical works were available in the Soviet Union, he explains that the only contemporary works he had heard from the composers from "the West" were written by Pierre Boulez, Anton Webern, and Luigi Nono. Pärt characterizes this dearth of music as comparable to starvation. Hence the musically-starving are receptive to every clue of food; this starvation resemble the peoples' desire for information at that time. It was enough for them to hear only little of music, and that would open up their "whole new world."[36] When people experience Pärt's tintinnabuli works, they usually refer to the word silence, which applies to his music and to some abstract concept. Pärt thinks that it is important when music starts from silence. This is because composers will write only important ideas they want to say when they have had enough silence. More importantly, "silence" is similar to a breath, which everyone should be more concerned about.[37]

Martin Elste interviewed Arvo Pärt in regard to his emigration from Estonia to Austria and then to Germany and to his background as a composer.[38] Pärt describes how he attended the old music ensemble rehearsals, as mentioned above. He focused very closely on the old music; therefore, he maintains, his music goes well when it is played with historical instruments. He also explains that his study of Gregorian chant taught him to combine and

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[35] Brauneiss, 34.
[36] McCathy, 130.
[37] McCathy, 132.
[38] "An Interview with Arvo Pärt" in *Fanfare*.

organize a small number notes as opposed to the pitch content of twelve-tone tone technique.

Pärt said:

> Gregorian Chant has taught me what a cosmic secret is hidden in the art of combining two, three notes. That's something 12-tone-composers have not known at all. The sterile democracy between the notes has killed in us every lively feeling. Twenty, 30 years ago it was almost impossible for a composer trained in serialist techniques to create something free of those specified rules, without arithmetic.[39]

In almost all of the interviews with Arvo Pärt, the interviewer questioned Pärt about his life background, musical background, and talked about his success with tintinnabuli music. These facts will become the significant autobiographical clues to investigate his thoughts and inspiration in creating tintinnabuli music. These articles from the interviews will support my explanation of Pärt's tintinnabuli technique in this study.

Research Tasks, Feasibility, and Timeline

The audio recordings located at University of North Texas' Willis library will provide music of Arvo Pärt. Housed in the library are some specific recordings that are necessary. They are *Alina* (1995) played by Vladimir Spivakov, Dietmar Schwalke, Sergej Bezrodny, and Alexander Malter, *Summa* (1997) played by Tapiola Sinfonietta and conducted by Jean-Jacques Kantorow, *De profundis* (1996) performed Theatre of Voices; Paul Hillier, and *Tabula Rasa* (1984) played by Gidon Kremer, Keith Jarrett, Staatsorchester Stuttgart (conducted by Dennis Russell Davies), Berlin Philharmonic, Gidon Kremer, Tatjana Grindenko, Alfred Schnittke, and Lithuanian Chamber Orchestra (conducted by Saulus Sondeckis). Also, there are some recordings that are not available at UNT audio center, but can be found via the UNT electronic source, *Naxos*. They are *Pärt: 20th century classic* distributed by EMI classic*, Part: Stabat Mater / Fratres / Summa* distributed by ATMA classique, and *Fratres* played by Hungarian State Opera Orchestra and conducted by Tamás

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[39] Elste, 340.

Benedek. While listening to the audio recordings, I will compare with original scores that I check out from the library and from Interlibrary Loan.

Then, I will divide Pärt's tintinnabuli technique into three different variants. In each variant, I will provide description, explanation, list of works, and examples. Next, I will analyze Pärt's *Für Alina* and *Trivium*, which represent the first variant*, Cantate Domino canticum novum* and *Missa Sillabica*, for the example pieces of the second variant, and *Es sang vor langen Jahren* and *Stabet Mater* as example of the third variant. After careful analysis, I will point out the significant idea from the analysis of each piece and place them into the categories I discuss.

The following books and articles will be used as the major sources to pursue this topic: *Arvo Pärt* by Paul Hillier, "Minimalism, the Gothic Style, and Tintinnabulation in Selected Works of Arvo Pärt" by David E. Pinkerton II, Arvo Pärt's interviews by Geoff Smith, Jamie McCarthy, and Martin Elste. I will look for Pärt's thoughts and opinions on his own music. The entire project should take approximately eight months.

Tentative Chapter Outline

I.   Introduction (10 pages)

II.   Part one
        a. The first variant of tintinnabuli
                i. Description and example (5 pages)
                ii. Analysis on Für Alina and Trivium (10 pages)

        b. The second variant of tintinnabuli
                i. Description and example (5 pages)
                ii. Analysis on Cantate Domino canticum novum and Missa sillabica
                (15 pages)

        c. The third variant of tintinnabuli
                i. Description and example (5 pages)
                ii. Analysis on Es sang vor langen Jahren and Stabat Mater
                (15 pages)

III.   Conclusions (10 pages)

(70 pages total)

Proposed Timeline

March 30th, 2012 – Thesis Proposal

June 1st, 2012 – Thesis Draft

August 27th, 2012 – Submit Thesis to advisor

September 3rd, 2012 – Submit Thesis to Committee

September 17th, 2012 – Thesis Defense

September 24th, 2012 – Final Revision

October 8th, 2012 – Submit Thesis to Dean

October 15th, 2012 – Submit Thesis to Toulouse

Appendix I - Compositional Works and Timeline (1976-1985)

1976   - Modus (Sarah was Ninety Years Old)

       - Für Alina

       - Trivium

       - Pari Intervallo

       - An den Wassern zu Babel sassen wir und weinten

       - Wenn Bach Bienenn gezüchtet hätte (If Bach had been a Bee-keeper)

1977   - Arbos

       - Cantate Domino

       - Fratres

       - Missa Sillabica

       - (Variations (on the recovery of Arinushka))

       - Tabula Rasa

       - Cantus in memoriam Benjamin Britten

       - Summa***

1978   - Spiegel im Spiegel   (left Estonia)

1980   - De Profundis

       - Annum per Annum***

1982   - Passio Domini Nostri Jesu Christi Secundum Johannem

1983   - Sarah was Ninety Years Old (Modus)

1984   - Ein Wallfahrtslied***

       - Es sang vor langen Jahren

       - Te Deum

       - Two Slavonic Psalms

1985   - Stabat Mater

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