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ABSTRACT

This thesis proposes a neo-Schenkerian voice-leading approach to the music of Witold Lutosławski. Using the fourth movement of his Piano Concerto as the case study, this thesis suggests the extension of certain prototypical Schenkerian devices such as implied notes, register transfers and repetition (*Wiederholung*) as well as polytonal superimpositions to accommodate Lutosławski's unique form of tonality.

Chapter one provides a bird's eye view of the composer's harmonic style. The chapter highlights the various compositional devices used to create his complex and unusual harmonic sound. Observing the cohabitation of both tonal and non-tonal elements in Lutosławski's tonality, the chapter ends with suggestions of perceiving his music as post-tonal rather than atonal.

Rarely examined is the element of Lutosławski's voice-leading style in relation to his formal structure. This leaves a vacuum for possible deeper insights into the composer's tonal language. The second chapter presents some past approaches applied by scholars in their study of Lutosławski's harmonic language. This survey highlights the greater number of studies undertaken to investigate the abstract and syntactic aspect of Lutosławski's harmonic structures. The approaches include both tonal and atonal perspectives. Chapter two ends with an application of our proposed neo-Schenkerian voice-leading analytical tools to the first chaconne statement. Here, we demonstrate the probability of such an approach and at the same time, clarifying the essential and primary extensions to Schenker's analytical tools.

Chapter three embarks on a further study of the 'deviant' chaconne statements. In spite of the expected recurring harmonic structure in a chaconne form, the analysis of the "deviant" chaconne statements aims to uncover their harmonic implications in relation to the overall tonal structure. By the end of this chapter, we find traits of harmonic patterns that suggest a combination of classical tonal styles.

At the beginning of chapter four, we make some preliminary observations of the piano solo. In these observations, we highlight some of the integrating elements between the piano solo and orchestral layer. As a conclusion, we discuss how we may hear this fourth movement as tonal and principally in *C*.