

François-Joseph Fétis as Composer

A focused analysis of the *Grand duo pour piano et violon* (1821)

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A focused analysis of the *Grand duo pour piano et violon* (1821)

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Abstract

The aim of this study is to examine typical elements of François-Joseph Fétis's style and the meaning of his works by analyzing the *Grand duo pour piano et violon* (1821), an early instrumental work by Fétis written in the period when he was living in Paris. To this end, the present study is organized in three parts. First, I review the work's background by examining a number of documents related to it. Then I examine the characteristics of Fétis's instrumental works as seen through the music criticism of his lifetime. Thirdly and finally, I will analyze the *Grand duo pour piano et violon* using techniques from Fétis's own musical theory. Through detailed analysis, it seems that Fétis's usual compositional techniques is a method that brings about harmonic diversity within tonal unity by using modal changes and "modified" chord changes within the tonal structure based on the tonal "ordre" of his theory.

Key Words

F. -J. Fétis, instrumental works, musical analysis, nineteenth century Francophone music theory

1. Introduction

François-Joseph Fétis (1784–1871) was one of the most influential Belgian musicians in 19th century France and Belgium. Earlier publications have focused on Fétis's works and his other activities from various perspectives, beginning with Robert Wangermée's landmark study of 1951. Subsequent scholarship focused on Fétis's theories and philosophies of music. Nichols (1978), Arlin (1994, 2000), Ceulemens (1990), and others have treated his theories of music in detail, examining their relationship with other contemporary theorists. Fétis's critical writings have also been discussed by Bloom (1972) and others. Regarding his teaching activities, Vanhulst (2008) has discussed Fétis's role as a director and as a teacher of composition at the Royal Conservatory of Brussels. Although a recent volume by Campos (2013) brought together the fields of all of these previous studies and his own Fétis research, Christensen (2019), 大迫 (2019), and others have continued to study Fétis from points of view of interdisciplinarity or nationalism etc. In spite of this rich bibliography, Fétis's compositions have not been adequately discussed in recent scholarship. This is not because Fétis's works are unworthy of interest, as the criticism of his lifetime suggests that his works received a certain amount of recognition. For example, on 7 January 1865, the *Journal des débats* published the following review of his Sextet, composed in 1812: *En voici un second qui date de l'année 1812 : c'est un sextuor pour piano à quatre mains, deux violons, alto et violoncelle, qui a été admirablement rendu par MM. Th. Ritter et O'Kelly pour le piano, et par MM. Alard, Franchomme, Casimir Ney, et Magnin pour les autres instrumens. Quand on se reporte à l'époque où cette composition a été écrite, époque où Beethoven n'avait pas dit son dernier mot et où il était loin encore de cette domination universelle qu'il exerce aujourd'hui sur l'art instrumental, on se demande par quelle puissance d'intuition M. Fétis a pu pressentir des formes aussi développées* ». (D'Ortigue 1865: [2])

The aim of this study is to examine typical elements of Fétis's style and the meaning of his

works by analyzing the *Grand duo pour piano et violon* (1821), an early instrumental work by Fétis written in the period when he was living in Paris. To this end, the present study is organized in three parts. First, I review the work's background by examining a number of documents related to it. Then I examine the characteristics of Fétis's instrumental works as seen through the music criticism of his lifetime. Thirdly and finally, I will analyze the *Grand duo pour piano et violon* using techniques from Fétis's own musical theory.

2. What is the *Grand duo pour piano et violon* ?

2-1. Background of this Work

The *Grand duo pour piano et violon* was published in 1821. Table 1 shows that 1821 was the year that Fétis, who had “retired” to Douai since 1816, became a professor at the Paris Conservatory. The Various primary sources of the period show only three things related to the *Grand duo pour piano et violon*. First, the work is found among newly published books from a list published on 6 January, 1821 (Cercle de la librairie 1821: 499), in accordance with an 1820 law (Duvergier 1835: 526)¹. Second, the work is listed in the “Duo Works” section of the 1822 French Bibliography of Music (Gardeton 1822: 32). These two facts indicate that the *Grand duo pour piano et violon* was indeed published and available in France at that time. Third, this work is dedicated to Marquis de Lauriston (Jacques Alexandre Law de Lauriston 1768–1828), a French-born soldier, who became Minister of the Interior of France on 20 February 1820. As mentioned at the beginning of this article, Fétis was appointed professor at the Paris Conservatory on August 22, 1821, following the death of André-Frédéric Eler, in the same year that the *Grand duo pour piano et violon* was published. Considering that Lauriston was appointed Minister of the Interior in 1820 (February 20) and that Fétis's letter to Lauriston (Fétis 2006: 28–29) is preserved, we can suggest that this work may be related to Fétis's appointment at this institution².

¹ On April 1 in 1820, the law about permission of publication.

² Eler passed away in April 21 in 1821. *Grand duo pour piano et violon* was listed newly published books dated January 6 in 1821.

Table 1 Compositions of François-Joseph Fétis (made by Osako, Tomori, Yamakami, and Kiuchi)

Year	Title	Condition	Main Events
Before 1800	Fantaisies à quatre mains 四手連弾のための種々の幻想曲	destroyed	31 st August, entrance in Paris Conservatoire
	Sonates pour le piano 種々のピアノソナタ	destroyed	
	Symphonie concertante pour quatuor à cordes et orchestre 弦楽四重奏と管弦楽のための協奏交響曲	destroyed	
	Deux concertos de piano 二種のピアノ協奏曲	destroyed	
	Trois quatuors à cordes (en ré majeur, la majeur et mi mineur) 三種の弦楽四重奏曲 (ニ長調、イ長調、ホ短調)	manuscript	
	Stabat Mater スタバト・マテレル	lost	
	Messe solennelle 荘厳ミサ曲	lost	
1801			Premier Prix (Harmony)
1803			
1804-1810	L'École de la jeunesse 若者への教え	lost	
1804	Symphonie à grand orchestre 交響曲	lost	
	Ouverture pour orchestre 管弦楽のための序曲	lost	
	Fantaisie pour piano et orchestre ピアノと管弦楽のための幻想曲	lost	
	Sonates et caprices pour piano ピアノのための種々のソナタとカプリース	lost	
1806			marriage
1807	Ariane, cantate pour voix et orchestre 声と管弦楽のためのカンタータ、アリアス	manuscript	Prix de Rome
1808	Symphonie concertante pour flûte, hautbois, cor, basson et orchestre フルート、オーボエ、ホルン、バッソン、および管弦楽のための協奏交響曲	lost	

Year	Title	Condition	Main Events
	Zephiro suave notturno 心地よき西風の夜想曲	manuscript	
1810	Conservati fedele, canone a quattro voci con strumenti 誠実に身を守って、器楽伴奏付き四声のカノン	manuscript	
	Missa a cinque voci, orgue, violoncelle et contrebasse 五声、オルガン、チェロ、そしてコントラバスのためのミサ曲	manuscript	
	Pièces d'harmonie pour huit instruments à vent, op. 1 八つの管楽器のための和声的な小品集	Paris: Lemoine	
	Six valse en harmonie pour deux clarinettes, deux cors et deux bassons 二本のクラリネット、ホルン、バスーンののための六種のワルツ	Paris: Lemoine	
1811			Left from Paris
1813			
1815	Requiem en expiation de la mort de Louis ^{XVI} ルイ16世の死を悼むレクイエム	lost	
1815?	Requiem a quattro voci con strumenti 器楽伴奏付き四声のレクイエム	manuscript	
1818	Fantaisie pour le piano, op. 2 ピアノのための幻想曲	Paris: Petit	
	Fantaisie pour le piano sur la ronde du « Petit Chaperon rouge » [de Boieldieu], op. 3 「ボイエルドュー」《赤ずきんちゃん》のロンドによるピアノのための幻想曲	Paris: Boieldieu	
	Préludes progressifs pour le piano, op. 4 ピアノのためのプレリュード集	Paris: Petit ¹	Return from Douai to Paris
	Ouverture pour <i>La Sérénade</i> , opéra-comique de M ^{me} Gail ゲル夫人 ² のオペラ・コミック、「ラ・セレナード」のための序曲	lost	
1819	« Il Pescator », barcarole chantée dans <i>La Sérénade</i> , variée pour le piano 《漁夫》、「ラ・セレナード」の舟歌によるピアノのための変奏曲	Paris: Petit	
	Fantaisie chromatique pour le piano, op. 6 ピアノのための半音階的幻想曲	Paris: Ozy	

¹ Fétis published from Lemoine in 1820.

² She studied music theory under Fétis.

Year	Title	Condition	Main Events
1819	Trois sonates faciles pour piano à quatre mains, en fa, en ré, et en sol majeur, op. 8 四手連弾のための3つの易しいピアノソナタ	Paris: M ^{me} Benoist	
	Miserere pour quatre voix et orgue 四声とオルガンのためのミゼレレ	Paris: Petit	
	L'Amant et le mari, opéra-comique en deux actes 全二幕オペラ・コミック：愛人と夫	Paris: M ^{me} Benoist	
1820	Deux nocturnes italiens à deux voix et une canzonette 二声のためのイタリア語の夜想歌二種とカンツォネッタ	Paris: Pleyel	
	Grand sextuor pour piano à quatre mains, deux violons, alto et violoncelle, op. 5 四手連弾、二本のヴァイオリン、ヴァイオラ、そしてチェロのための大六重奏曲	Paris: Ozy	
1821	Grand duo pour piano et violon, op. 8 ピアノとヴァイオリンのためのグラン・デュオ	Paris: Launer	23rd August, professor of counter point and fugue in Paris Conservatoire
	Marche variée pour le piano 行進曲によるピアノのための変奏曲	Paris	
1822	Musique de scène pour «L'inspiration de David» dans la tragédie <i>Saül</i> d'Alexandre Soumet アレクサンドル・スーメの悲劇《サウル》「ダヴィデの霊感」 ³	lost	
	Marie Stuart en Ecosse, drame lyrique en trois actes 全三幕ドラマ・リリック：スコットランドのメアリー・スチュアート	manuscript	
1823	Les Sœurs jumeles, opéra-comique en un acte 全一幕オペラ・コミック：双子姉妹	Paris: Boieldieu	
	Variations à quatre mains pour le piano sur l'air « L'Amour est un enfant trompeur », op. 9 アリア「恋とはうそつきな子どものようなもの」による四手連弾のための変奏曲集	Paris: Petit	
1824	Phidias, opéra en deux actes 全二幕オペラ：ペイディ阿斯	manuscript	
1825	Le Bourgeois de Reims, opéra-comique en un acte 全一幕オペラ・コミック：ランスの町人	manuscript	
1826	La Vieille, opéra-comique en un acte 全一幕オペラ・コミック：老女	Paris: Frère	
1827			<i>Revue musicale</i>

³ cf.) Wangermée 2016: 78.

Year	Title	Condition	Main Events
1829	Fantasia for the piano forte on the melodies of the opera "Love in the Wrinkles" [<i>La Vieille</i>] オペラ《老女》の旋律によるピアノのための幻想曲	manuscript	
1832	Le Mannequin de Bergame, opéra bouffon en un acte 全一幕オペラ・コミック：ベルガモのマネキン人形	Paris: Pacini	
1833	Écho pour deux orchestres d'harmonie 二つの管弦楽のためのエコー	manuscript	Concerts historiques Director of Brussel Conservatoire
1833?	Fanfare en mi bémol majeur ファンファレー、変ホ長調	manuscript	
1834?	Soixante fugues et préludes fugués pour l'orgue オルガンのための六十種のフーガとフーガ風プレリユード	lost	
1840	Six Messes faciles pour l'orgue composées sur le plain-chant de l'église 単旋聖歌によるオルガンのための六種の易しいミサ曲	Paris: Lemoine	
1843	Vêpres et Saluts du dimanche pour l'orgue avec le chant des hymnes et dix antiennes de la Vierge オルガンによる主日のための晩課と聖体降臨式における、聖母マリアの賛歌と十のアンティフォナ付き	Paris: Canaux	
1850	Messe de Requiem pour la mort de la reine des Belges ベルギー王妃の死を悼むレクイエム	Paris: Meissonnier	
1854	Ouverture de concert 演奏会用序曲	Brunswick: Litolf	
1856	Au Roi, chant belge de reconnaissance pour chœur d'hommes et fanfare ベルギー王に捧ぐ男声合唱曲とファンファレー	manuscript	
1856	Te Deum en plain-chant mesuré et rythmé pour voix et instruments à vent 拍節とりズムを持つ単旋聖歌による声と管楽器のためのテデウム	Paris: Meissonnier	
1860	Premier Quintetto, en la mineur, pour deux violons, deux altos et violoncelle 二本のヴァイオリンとヴィオラ、およびチェロのための五重奏曲、第1番、イ短調	Bruxelles: Schott	
1862	Benedictus pour soprano ou ténor, avec accompagnement d'orgue ou de piano オルガンあるいはピアノ伴奏付きソプラノあるいはテノールのためのベネディクトゥス	Paris: <i>l'Illustration musicale</i> 付録	
	Deuxième Quintetto, en ré majeur, pour deux violons, deux altos et violoncelle 二本のヴァイオリンとヴィオラ、およびチェロのための五重奏曲、第2番、ニ長調	Bruxelles: Schott	
	Première symphonie, en mi bémol majeur 交響曲第1番、変ホ長調	Bruxelles: Schott	

Year	Title	Condition	Main Events
1863	Deuxième symphonie, en sol mineur 交響曲第2番、ト短調	Bruxelles: Schott	
	Troisième Quintetto, en mi mineur pour deux violons, deux altos et violoncelle 二本のヴァイオリンとヴィオラ、およびチェロのための五重奏曲、第3番、ホ短調	Bruxelles: Schott	
1865	Cantique pour voix d'hommes chanté aux obsèques de Léopold ^{er} _I レオポルト1世の葬儀に寄せた男声のための讃美歌	Bruxelles: Schott	
	Domine salvum fac regemnostrum (pour la Collégiale de Malines) 主よ、我々の王をお救いください (メッヘレンの参事会教会へ寄せて)	manuscript	
1866	Domine salvum fac regem nostrum pour chœur à quatre voix, orchestre et orgue 主よ、我々の王をお救いください、四声合唱、管弦楽、オルガン	Bruxelles: Schott	
	Fantaisie symphonique pour orgue オルガンのための幻想交響曲	Bruxelles: Schott	
1868	Deuxième ouverture de concert 演奏会用序曲第2番	manuscript	
1869	Concerto pour flûte et orchestre フルートと管弦楽のための協奏曲	manuscript	
1871			

notes: works s.d.

*Tu es pastor ovium, antienne des vèpres de Saint Pierre, s.d.

Tantum ergo pour quatre voix, s.d.

Absolve Domine, offertoire pour quatre voix, instruments à vent et orgue, s.d.

Lamentations de Jérémie à six voix et orgue, s.d.

Douze vocalises pour voix et piano. Bruxelles, Schott, s.d.

Trente-six leçons de solfège données au Conservatoire de Bruxelles. Paris, Lemoine, s.d.

Tyrolienne de Madame Malibran. Paris, Benoist, s.d.

« Plusieurs messes, motets, litanies, requiems et antiennes pour trois, quatre et cinq voix avec orgue, composés pour la chapelle de la reine des Belges » (1833–1850).

Musique de scène pour « L'inspiration de David » dans Saül, tragédie d'Alexandre Soumet. 1822.

Esquisses pour un opéra comique sans titre, dont les personnages sont Rosette, la Comtesse, Flore, Florville, Dumont, Dercourt, Duciseau, Germain, le Baron, le Com-mandeur et un chœur des Recors.

Esquisses pour une « Troisième symphonie » en ré majeur et pour une autre en fa mineur (après 1863).

Esquisses pour un « Premier quatuor » en fa majeur. Circa 1860?

Esquisses pour un « Troisième Quintetto » en ut majeur. Après 1863.

Esquisses pour un autre « Troisième Quintetto » en ut mineur. Après 1863.

Esquisses pour un autre « Troisième Quintetto » en sol mineur. Après 1863.

Tyrolienne de Madame Malibran. Paris, Benoist, s.d.

Leçons composées pour le concours de piano du Conservatoire de Bruxelles, 1839–1857.

Dix-sept pièces.

2-2. Music Criticism on the *Grand duo pour piano et violon*

There are no documents or reviews concerning the premiere of the work. As far as my research is concerned, there are no detailed studies on the *Grand duo pour piano et violon* nor of the compositional techniques of his instrumental works³. Therefore, as a guideline for analysis, I would like to grasp what his instrumental works were like from the criticism of the time. However, the specific criticisms of his instrumental works that have survived are almost exclusively those of his later works. One characteristic of Fétis's instrumental works that seems to be common to all of these criticisms concerns harmony and modulation. The following three reviews were found to be pertinent. The first is an article in the *Guide musical* dated 27 October 1864.

Si l'on compare les nouvelles compositions de M. Fétis avec ses œuvres antérieures, on est frappé de prime abord de la supériorité relative de ses récents ouvrages. A quoi attribuer cette supériorité après ce long silence, sinon aux vives lumières que lui ont apportées ses études philosophiques ? S'il en est ainsi, ses compositions doivent offrir le reflet exact de ses théories, et il est dès lors important que ces théories soient bien appréciées (Samuel 1864a: [2]).

From this critique, we can see that Fétis's later works were considered superior to his earlier works, and that one of the reasons for this "supériorité" is attributed to the benefits of his reflections of his musical theory to his musical practice. There are two more critiques that mention specific features of Fétis's instrumental later works. The first is an article in the *Guide musical* dated 12 March 1863.

Il [Fétis's symphonic work] a comme eux [Haydn's and Mozart's works] la pureté de la forme, la logique de la facture, l'élégance et le charme du style, toutefois ce n'est que par ces côtés, purement esthétiques qu'il est semblable aux grands auteurs du siècle dernier ; (...) Quant aux procédés qu'il emploie, ce sont ceux mêmes de l'art moderne. Ainsi il en a adopté les formes étendues, les longs développements, les richesses harmoniques, les modulations compliquées, les ressources variées de la nouvelle instrumentation (Anon. 1863: [1]).

Next is a review in the *Journal des débats politiques et littéraires* dated 7 January 1865.

M. Fétis père a donné, dans les salons de Pleyel, une soirée de musique instrumentale dans laquelle il a fait entendre deux quintettes et un sextuor de sa composition. (...) Ce premier morceau est remarquable par la conduite du plan général, la sévère élégance du style, la richesse des modulations et le caprice des jeux de rythme [sic] (D'Ortigue 1865: [2]).

One of the common characteristics of Fétis's instrumental works mentioned in these two reviews is the complexity and richness of the modulations⁴. Furthermore, the *Guide musical* of 3 November 1864 points out the moderate use of the "omnitonique"⁵ in Fétis's modulation theory in his instrumental works (Samuel 1864b: [2]). Based on the above, we will analyze Fétis's usual

³ Concerning Fétis's works written in same period, i.e. *L'Amant et le mari* (1820), we can find critique on premiere in *Journal des débats politiques et littéraires* in 1820 (A*** 1820). Concerning *Grand Sextuor*, the purpose of composition, place of premiere is mentioned (Bibliothèque royale Albert I^{er} 1972). Concerning critiques on Fétis's instrumental works, we can only see about his later works.

⁴ MODULATION. s. f. T. de Musique. Passage d'un ton, d'un mode à un autre, dans le chant ou dans l'harmonie. Une suite de modulations. L'ordre des modulations. Préparer une modulation. Il se dit aussi de L'action de moduler le chant ou l'harmonie, et de L'effet qui en résulte. Les règles de la modulation. La modulation de cet air est fort agréable (L'Institut de France 1835: 216)

⁵ See Nichols (1978), Arlin (1994, 2000), Ceulemens (1990).

technique in the *Grand duo pour piano et violon* focusing on its relation to tonality and modulation.

3. Musical Analysis of the *Grand duo pour piano et violon*

3-1. Form

The *Grand duo pour piano et violon* is a duo piece for piano and violin in three movements. Table 2 shows the key, measure, tempo, and form of each movement.

Table 2. General information of *Grand duo pour piano et violon*

	1 st movement	2 nd movement	3 rd movement
Key	G major	C major	G major
Measure	6/8	3/4	2/4
Tempo	Allegro	Adagio	Allegro
Form	“Sonata” Form	Capricious “Sonata” Form ⁶	Compound Binary Form
Total Measures (measure of the highest note)	305 (98)	118 (32)	326 (214)

3-2. Analysis

In the first and second movements, the first and second subjects are presented respectively. The subjects of the first movement are shown in Example 1. In both movements, the first subject is shown in the principal key and the second subject written in the genitive key. In the recapitulation, both subjects are heard in the principal key. Both of these subjects progress chromatically, but there is a contrast in key, dynamics, etc. In this sense, the first and second movements are written in the 19th century first movement style, i. e. “Sonata” form⁷.

Ex. 1 Subject of First Movement

1-1 First Subject [mm. 1-11]



⁶ There is not a development section.

⁷ ボンズ 2018: 52-53, 59

1-2 Second Subject [mm. 72-80]



Analyzing the work from the perspectives of tonality and modulation, Fétis's usual compositional techniques are as follows: it is a method that brings about harmonic diversity within tonal unity by using modal changes and “modified” chord changes within the tonal structure based on the tonal “ordre” of his theory.

3-2-1. Outline of the Tonal Structure of the Work

Figure 1 shows the relationship of the key of the first movement. In Fétis's theory, the parallel key is considered to be a key with different modes (Fétis [1837]: 30). Modes, here actually means major and minor scales. The gray area in the figure 1 indicates the key to which the measure belongs, and the minor scale is marked in black where the mode has changed. The dots areas are short tonal transposition that are considered modulations in Fétis's theory. The light gray areas are not considered modulations in his theory, but are clearly modulations in the contemporary understanding of the term. In his treatise 1837, Fétis lists four types of keys to which we can proceed at a modulation: genitive, subgenitive, parallel, and parallel to the genitive. Except for the several parts of development section of the first movement, modulation in the work is basically made by these keys. The parts that could be considered as modulating to a distant key were, for example, in the presentation and development sections of the first movement, where modulating between keys related by thirds is found.

Fig. 1 Relationship of the Key of the First Movement



In his harmonic theory, Fétis proposed his own system of modulation. This is a step-by-step diagram of the historical progress of modulation techniques, starting from the age of plain-chant to 19th century, i. e. from “ordre unitonique”, “ordre transitonique”, “ordre pluritonique”, and then to the “ordre omnitonique”. The modulations in Fétis’s *Grand duo pour piano et violon* could be interpreted based on this “ordre transitonique”, that is a system in which modulations are possible via the V_7 [dominant seventh] chord and its inversions, or the early “ordre pluritonique”, that is a system in which modulations are possible via the minor V_9 [dominant ninth] chord and its derivative chords. However, there were some passages that could be interpreted as glimpses of a later “ordre pluritonique” i.e., a system of possible modulations based on the minor V_9 chord and its enharmonic derivatives. See Example 2.

Ex. 2 Modulation by “ordre pluritonique” [3rd movement mm. 157–163]

D : 3 e: 5⁺6 3

In Example 2, there is an alternation between d minor and D major. Then, in measure 159, the music rests on $E\flat$ ⁸. If we replace the $E\flat$ with the $D\sharp$, it suggests the first inversion form of V_7 or V_9 in e minor on this note. Then a chord of V_9 in e minor is clearly showed, and finally, for a brief moment, the key is modulated to e minor, then back to the main key of G major. Fétis describes in his theory this method of modulating by an enharmonic single note, using Haydn as an example, and describes it as the stage in a “ordre pluritonique”, where harmony is imaginatively supplemented by “le sens musical” and it makes the modulation possible. This can be interpreted that he used this “pluritonique” technique in the early works.

⁸ While in the 3rd movement, modulation from d minor to e minor in mm. 159–160 includes enharmonic $E\flat = D\sharp$, modulation from b minor to a minor in mm. 231–232 includes enharmonic $A\sharp = H\flat$, etc. these are rather caused by techniques of modulation than instrumentation.

3-2-2. Modal Changes

Example 3 is a technique considered an alternation of modes in Fétis's theory (Fétis 1844: 91, 98, Fétis [1837]: 29)⁹. The entire piece is in D major, but at measure 53, after the first inversion (or diminished) chord of V₇ in d minor, it resolves to the tonic chord of D major, indicating that the major and minor scales are used interchangeably. Such mode alternations can be found throughout the work¹⁰ and can be considered a favorite technique of Fétis.

Ex. 3 Modal Changes [1st movement mm. 48-53]

D : 4^6 (a: $+5^6$) (d: 5^6 または 5^7) 3

3-2-3. The Use of “Modified” Chords

Finally, in terms of chords, the work incorporates chords that Fétis's theory considered to bring diversity within tonal unity (Fétis 1844: 59), that is, chords that have been “modified” from their natural chords in Fétis's theory. In his theory, there are fundamental or natural two types chords, i.e., perfect chords and V₇ chords, and other chords formed by “modification” of the natural chords by prolongation, substitution, or displacement. For example, in Example 4-1, a g minor diminished seventh chord is used. This progresses to a G major V₇ chord with the modal change which we mentioned earlier, and finally terminates with a G major perfect chord. According to Fétis's theory, this diminished seventh chord can only be interpreted as a change in the first inversion of the V₇ chord, a substitution in the minor scale. Thus, it is an unprepared V₉ chord, which is thought to have come into use in the late 18th century (モッテ 1980: 160)¹¹. Also, in example 4-2 is the so-called seventh chord on the II-degree, which Fétis considered to be a chord that could exist only by the “modification” of the prolongation of the principal note from the fundamental perfect chord to a substitution chord (the V₉ chord or its derivative chords) as seen in this example. It seems that this chord is used in a manner consistent with Fétis's theory. Modified natural chords, such as in Example 4, were also found throughout the piece.

Ex. 4 Modified Chords

4-1. Substitution chords

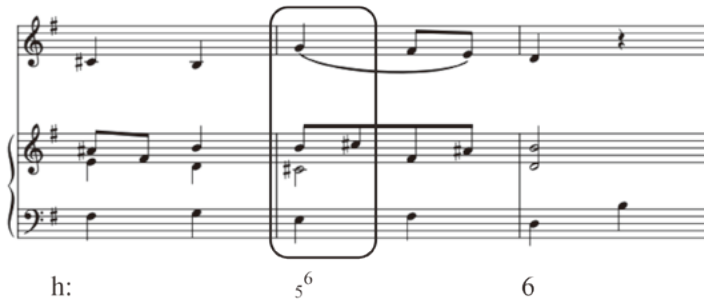
G : (e : 5^6 3) (g: 5^7) 5^6 3

⁹ cf.) Les modulations par les changements de mode d'un même ton sont considérés comme régulière. Elles sont fréquemment dans les morceaux dont le ton principal est en mode mineur, beaucoup de ces morceaux se terminent dans le mode majeur du même ton. Lorsque ce changement de mode a lieu au milieu d'une phrase, et avant que la cadence finale de la basse soit faite, il est d'un effet plus vif et plus piquant (Fétis [1837]: 30).

¹⁰ The first movement, mm. 45-46, 116-120, the second movement, mm. 15-18, 34-35, the third movement, mm. 236-239 etc.

¹¹ cf.) シャイエ 1968: 59.

4-2. Prolongation and Substitution Chords



4. Conclusion

Through analyzing the *Grand duo pour piano et violon* focusing on matters related to harmony, tonality, and modulations, we were able to confirm that Fétis used a method of bringing diversity of harmony within tonal unity by using modal changes and “modification” chords within the basic tonal structure between related tones based on the “ordre transitonique” and “ordre pluritonique” of his theory.

In the critique mentioned at the beginning of this paper, the connection between his theory and practice in his later works and his use of the “ordre omnitonique” were also pointed out. My analysis show that this was not yet clearly evident in his early works, and that in his later works, by developing the modulations, modal changes, and harmony of his early works, he has arrived at the final stage of his “quasi omnitonique” or Fétis’s final “ordre” and that it is a rich and complex system that is consistent with his theory. This may suggest that Fétis’s “ordre” has been the basis for the rich and complex modulations that are consistent with his theory¹².

Finally, we would like to present some future issues related to the chronological position of Fétis’s compositional techniques. Today it seems unlikely that Fétis’s use of modulations between related and partial third-degree keys, modal changes, and the use of chords such as the unprepared V_9 were unique and novel to Fétis. These techniques alone suggest a relationship to the Viennese classical composers, I would like to compare Fétis’s works with those of other contemporaries, including those that we were not able to discuss in this paper, such as rhythm and form, as well as those that could be interpreted as not conforming to theory, in order to clarify their unique characteristics and position in French-speaking countries.

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¹² Fétis himself said that it was the work composed in 1832 that he used “ordre omnitonique”.

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Score

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作曲家としての F. -J. フェティス

フェティス理論から見る《ピアノとヴァイオリンのためのグラン・デュオ》(1821)

要旨

本研究の目的は、F. -J. フェティス作曲《ピアノとヴァイオリンのためのグラン・デュオ》に見られる彼の常用的な作曲手法を明らかにし、その意味するところについて読み解くことである。この目的を遂げるため、1. 本作品の背景と、当時の音楽批評に見られるフェティスの器楽作品の特徴を整理し、2. その音楽批評でフェティス作品の特徴として共通して挙げられていた「和声、調、およびその変化」に着目し、フェティス自身の音楽理論に基づいて同作品を分析する。これらの手続により、フェティスの音楽理論における「移行主音的システム」・「複主音的システム」内の関係調間での調構成を基本としつつ、旋法の交替、和音の〈変化〉等を使用するという「調的な統一の中で和声の多様性をもたらす手法」が、本作品における彼の常用的な手法であったことを指摘したい。