

**Yosef Goldenberg, Review of *Pentatonicism from the Eighteenth Century to Debussy* by Jeremy Day-O'Connell (Rochester: University of Rochester Press, 2007).**

Jeremy Day-O'Connell's recent book explores an intriguing phenomenon: the use of pentatonicism under the fully tonal regime in Western art music during the nineteenth century (with only few earlier examples). In this repertoire, the presence of pentatonic systems is admittedly rare (as the author correctly observes [p. 1]), yet, as this study convincingly shows, pentatonic features do crop up in many excerpts. The text studies in great detail various threads that give rise to these pentatonic moments. Following is a "catalogue of pentatonic examples." The catalogue encompasses no fewer than 416 excerpts, many of which are drawn from unfamiliar repertoires.

Day-O'Connell deals with both theoretical and historical aspects of pentatonicism. The first chapter — "The Rise of  $\hat{6}$  in the Nineteenth Century" — is theoretically oriented, and most of it has been published previously in a theory journal (Day-O'Connell 2002). The balance between history and theory changes in the chapters that follow, which deal with specific traditions giving rise to the use of the pentatonic. Most of these traditions concern signification. The most obvious usage of pentatonicism alludes to Chinese music ("The Imported Strain of Pentatonicism"). Day-O'Connell forays into historical sources to show the birth of Chinese music reception in the West, including an early tradition of presenting the Chinese by means of a whole-tone scale, as in Rossini's "L'Amour à Pékin" (Example 2.6). This observation requires a digression from the focus of the book on the pentatonic, but the loss of focus is nevertheless worthwhile, since the study of a different early presentation of the Chinese is both striking and relevant.

As Day-O'Connell shows, Chinese music is only one of several potential fields signified by the pentatonic. These signified fields might count as *topoi* in the sense presented by Ratner (1980). The "pastoral-exotic" pentatonic (Chapter 2) includes, along with the Chinese, several near yet distinct subdomains, that Day-O'Connell groups together under the title "nature's call" (pp. 64–79). Within this general domain, he finds horn calls, vocal calls, lullabies, birdsongs and bells. The remaining "other calls" (p. 78) "may enhance a pastoral mood, reflect a childlike simplicity, or 'freeze' time through ostinato-like repetition ... they may enact an actual call generated 'within' a piece ... or they may function more abstractly, indicating for example ... an unnamed sound of nature ... Calls may operate ... as a rhetorical device ... they may communicate 'to without,' placing the listener as the 'called,' and pricking the ears to an intangible, intriguing message [as in the opening of Chopin's Ballade no. 3]." Each of the significations of the pentatonic nature's call refers to

specific examples. The text is usually silent about the reasoning behind the interpretation of the meaning of specific examples, but most of them are explicit as they come from vocal music. Instrumental examples, such as that from Chopin's Ballade [Example 2.38 = P169] are necessarily less well-grounded, yet they are plausible and involve perceptiveness and good intuition.

"The Domestic Strain of Pentatonicism" includes, along with nature's call, also the arguably less domestic Scottish pentatonicism (pp. 84–89) and European folk music (pp. 90–92). After paying detailed attention to various threads of the pastoral-exotic pentatonic, Day-O'Connell concludes (pp. 92–95) that "pentatonicism thus emerges as the innocent, pastoral half of the exotic duality" (versus the chromatic representation of the seductive or at times evil half of that duality). His example this time is taken from an image not of the far east but rather of the middle east, in Saint-Saëns's *Samson and Dalila* (pentatonic Example 2.59 [=P24] versus chromatic Example 2.60).<sup>1</sup>

Chapter three is devoted to the religious pentatonic, based on references to Gregorian pre-tonal tunes. Expectedly, examples are found mainly in sacred music (e.g., Fauré's requiem, Examples 3.1–3.4). Whereas the investigation of true Chinese music remains outside the scope of this book, true Gregorian music is explored as "the pentatonicism of older sacred styles" (pp. 108–116), with attention to details such as the location of thirds versus steps and cadences that approach the finalis from  $\hat{6}$ , thus skipping over the diatonic leading tone. Day-O'Connell studies nineteenth-century views of Gregorian elements related to the pentatonic in various sources, such as treatises by La Fage, Janssen and Fétis (all of whom he find to be "polemicists" [p. 124]), as well as attempts to harmonize Gregorian chant by Niedermeyer and d'Ortigue (Example 3.28, p. 137). These form a good basis to observe references to chant as in Liszt's *Christus* (Example 3.27=P326). The religious pentatonic usually expresses quiet serenity, with the aid of additional parameters such as "delicate textures and soft dynamics" (p. 141). Although the book justly presents the religious pentatonic as a distinct phenomenon, the author is flexible enough to acknowledge the relations of the innocent religious pentatonic with aspects of the pastoral domain, as in Example 3.24(=P296) from Puccini's *Gianni Schicchi*, where "overtones of pentatonicism's associations with the primitive merge seamlessly with the religious pentatonic." Observations such as this show a successful balance between the

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<sup>1</sup> Day-O'Connell relies on the idea of the "sentimental pastoral" versus "diabolical and threatening" images of the middle east (Locke 1998, 107). Scott (2003, 63–67) found an analogous duality between "noble savages" and "bloodthirsty savages" in the musical representation of native Americans.

indication of very specific types of signification, and the recognition of their combinations in actual musical examples.

The last section discusses matters that lie “beyond signification.” One chapter is engaged with glissandos (probably stemming from harp technique), a special phenomenon whose common denominator with the other studied issues is the pentatonic product alone. Once again the book digresses from its focus on the pentatonic, this time to the study of the history of harp construction; once again, the digression is justified due to the fascinating quality of the interpolated study and its necessity to the understanding of the relevant issue (this time pentatonic harp glissando).

The last chapter deals with the music of Debussy and Ravel, the repertoire usually associated with pentatonicism. It starts from relatively traditional examples and proceeds to examples that lie at the “twilight of tonality.” In this relatively familiar terrain the book has little new to offer. The study of “radical pentatonicism” in Debussy’s *Pagodes*, for example, does not supersede the previous study of the same work from a similar angle (Kopp 1997).

Each of the historical chapters by itself deserves merit as a meticulous study that succeeds in tracing delicate and non-trivial traditions. The book as a whole is less than completely satisfactory, however, mainly due to theoretical aspects. A basic problem relates to the confusion regarding the scope of pentatonicism. The theoretical definitions in the introduction to the book are unsuccessful, although the text eventually arrives at a more satisfactory explanation.<sup>2</sup> The author defines the pentatonic Western system as anhemitonic — “the following subset of the major scale: 1–2–3–5–6–(8)” (p. 5), due to the absence of other pentatonic systems in the studied repertoire. In fact, this is a finding rather than a definition. Exceptions do crop up in the Western repertoire (see below), using the Japanese rather than the Chinese system. In terms of Western diatonic scales, both pentatonic systems share the structure  $\hat{1}-\hat{2}-\hat{3}-\hat{5}-\hat{6}$ , the Chinese in major and the Japanese in minor; the Japanese pentatonic includes a tritone, whose absence in the anhemitonic system is notable and contributes to its naive character.

The anhemitonic pentatonic scale occupies set-class 5-35 (02479) (Day-O’Connell ultimately mentions this set-class on p. 5). In set theory, the set-class is preserved under upside-down inversion, but in the case of 5-35, the inverted set maps onto a permutation (i.e. an inversion in the sense accepted in basic theory, analogous

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<sup>2</sup> Elsewhere, Day-O’Connell (2001) provides an encyclopedic presentation of the basics of pentatonicism. That presentation is more accurate than the one in the book, albeit still not clear enough.

to chord inversion) of a transposition of the original. For example, 02479 above C gives C–D–E–G–A whereas 02479 below C gives C–B $\flat$ –A $\flat$ –F–E $\flat$ , a permutation of A $\flat$ –B $\flat$ –C–E $\flat$ –F (the sets are not ordered). Notice that set-class 5-30 used in the Japanese pentatonic, 02478 (or in its prime form 01468), does not share this symmetrical feature: the upside-down inversion of C–D–E $\flat$ –G–A $\flat$  is C–B $\flat$ –A $\flat$ –F–E, not a transposition of the original nor a permutation of any such transposition. Thus, not every manifestation of set-class 5-30 creates the Japanese pentatonic: 02478 (or its transpositions) upwards does, downwards does not.<sup>3</sup>

The anhemitonic pentatonic has five permutations, of which the “Major” (C–D–E–G–A with C as quasi-tonic) is most common, and the “minor,” Aeolian (with A as quasi-tonic), is also important. Day-O’Connell states that the “minor” permutation only occurs in the twentieth century, but there are several exceptions that are overlooked in the book. The introduction (p. 5) uses the terms “scale” and “mode” in the practical sense of tone-collections and their permutations, equivalent to the diatonic “scale” with the seven permutations as “modes.” Later (p. 13), the author uses “scale” and “mode” in a very different sense, ascribing to the modes specific *raga*-like melody types. Both usages are acceptable, but their blurring is confusing. The features of the tone-collection should have been described using more accurate terminology.

Partly due to the unclear theoretical basis, there is a lack of focus on strictly pentatonic examples. Indeed, most of the examples in the catalogue are only marginally pentatonic. This problem is acknowledged in the preface to the catalogue: “The casual reader who refers to the catalogue without also reading the text will thus occasionally be surprised to find examples on the periphery of the pentatonic style.” Some examples ought simply to remain outside the catalogue. For example, P186 is included due to its initial  $\hat{5}$ – $\hat{6}$ – $\hat{5}$ – $\hat{3}$  pattern, which is a subset of the pentatonic, but the immediately sequential operation fills the pentatonic gap (see also the thirds in P105 and the lack of diatonic gaps in P47); the relation of P59 to the pentatonic is extremely meager: the very existence of a  $\hat{6}$ – $\hat{5}$  as a call. Most peripheral examples are more strongly relevant to the study of pentatonicism, yet it is problematic that they comprise the majority of the catalogue. In addition, the text leaves many examples unexplained or insufficiently explained. It would have been better to indicate in the title of the catalogue that most of its contents are not truly pentatonic. Annotations on the examples would have been most helpful (currently, very few examples are annotated). Such annotations should direct the reader explicitly to the pentatonic

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<sup>3</sup> In terms of set theory, the prime form of set-class 5-30 (02479) is preserved under inversion. For explanation of the basics of set theory see Straus (1990/2004).

aspect. More comprehensive captions could also focus readers on the main aspect for which each example has been brought. Indeed, one of the main advantages of a separate catalogue is the option to refer to its various aspects at multiple places in the text, as in a true hypertext, but Day-O'Connell barely exploits this option, to the extent that the separate catalogue is hardly justified. I will return to the hypertext option toward the end of this review.<sup>4</sup> Indeed, many examples referred to in the text appear duplicated and redundant.<sup>5</sup> The main benefit of the separate catalogue is the exclusion of those few examples in the main text that are definitely and purposely non-pentatonic, e.g. a whole-tone representation of the Chinese (Example 2.6), a chromatic example that serves as a crosscurrent to the pentatonic (Example 2.60) or a harp enharmonic glissando that only shares technical performance aspects with the pentatonic glissando (Example 4.3).

Since every chapter starts with peripheric examples, the more fully pentatonic examples do not appear in direct succession. The book fails to concentrate on the more substantial examples, especially since the engagement with peripheric manifestations of the pentatonic is far too great in the text as well. The author himself is aware of this problem, as he speaks of “‘incidental’ or ‘circumstantial’ pentatonicism” (p. 61), composers who “approximated” pentatonicism in one of the “least conspicuous sources” for nineteenth-century pentatonicism (p. 64), “proto-pentatonicism” (p. 71), “quasi-pentatonic escape note” (p. 75), a “subtle manner” in which folk-like “pentatonic and quasi-pentatonic features” occur (p. 90), and “a most general way” in which large portions of chant may be described as pentatonic (p. 113).

The engagement with rudimentary examples might have been more acceptable had the book given a great deal more emphasis to the relatively few more substantial examples and special constructs. The historical approach of most chapters is fine, but should have been balanced with greater theoretical exactitude. The best models for histories of theoretical constructs admittedly address more specific repertoires (Taruskin [1996] on precedents to Stravinsky, and Gjerdingen [1988] tracing of the rise and fall of the figure  $\hat{1}-\hat{7}-\hat{4}-\hat{3}$ ), while some other catalogue-based works encounter problems similar to these in the reviewed book (e.g. Yellin [1998] on the omnibus progression).

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<sup>4</sup> Among the few cross-references to the catalogue, Ex. 2.59 refers to the early catalogue item P24. The organization of the catalogue clearly does not take chapter 1 into account, perhaps due to this chapter's publication history as an independent article.

<sup>5</sup> Some redundancies result from simple proofreading errors. P343 duplicates P153; Example P50 seems to bring the wrong excerpt.

The historical chapters do include sporadic remarks on theoretical and analytical issues, but these are far from comprehensive. (Only with the advanced examples of Debussy and Ravel does the book once again foray into a more analytical approach, including relations with the octatonic and diatonic sets.) Some remarks explain the theoretical details of a specific historical phenomenon: e.g. the Gregorian incipit (ascending 025), a subset of the pentatonic; or the details of the fugato answer  $\hat{5}-\hat{6}-\hat{8}$  rather than  $\hat{5}-\hat{7}-\hat{8}$  in P281 (Michael Haydn). Other remarks concern contrapuntal idiosyncrasies that occur in the pentatonic system. These are important issues that should be included in a comprehensive discussion:

- (a) The pentatonic single passing tone in the  $\hat{8}-\hat{5}$  space in P43–45 (p. 62). The catalogue includes much clearer examples of such passing tones, as in Ex. 2.56 (see my discussion below).
- (b) The “pentatonic voice exchange” (p. 32), based on two-part pentatonic passing tones in contrary motion in Ex. 1.23 (=P283) from Mahler’s first symphony;
- (c) A pentatonic lower neighbor (p. 99, concerning the not very convincing Ex. 3.2) that lies a “pentatonic step” but a diatonic third below the next tone. This is reminiscent of the “pentatonic scale ... traversed via échappées” (p. 141 on P360 [Liszt]), a zig-zag pattern that alternately ascends one unit and descends two. The pentatonic hybrid  $A-C^2-G-A-E-G-D-E-C$  stands midway between an arpeggiation (as would be a diatonic  $C^2-E^2-G^1-C^2-E^1-G^1-C^1$ ) and a diatonic scale with incomplete neighbors ( $G-A-F-G-E-F-D-E-C$ ). This pentatonic hybrid recurs in additional examples: P8 and P22 (both by Saint-Saëns); in a different metrical position, P139 (Wagner); and in the opposite direction, P373 (Parish-Alvars).<sup>6</sup> This pattern emphasizes the pentatonic quality, since the ascending and descending units are unequal (ascending “anhemitonic seconds” are major seconds or minor thirds; descending “anhemitonic thirds” are major thirds or perfect fourths). See also below, my discussion of Ex. 5.2.

Another analytical issue that the book does address is the “assimilationism,” a melodic alteration of an originally pentatonic tune (P5, p. 58). For example, “occasional tendencies toward assimilation” in Haydn’s and Beethoven’s settings of Scottish and Irish folk songs are based on the replacement of  $\hat{6}-\hat{8}$  with normative cadences (pp. 86–87). Today, this manner of treatment might seem insensitive to the original, but it had its supporters in the past. For example, Heinrich Schenker ([1910]

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<sup>6</sup> One additional example, not in the book, appears in Mahler, Symphony no.1/I, mm. 107–111.

1987: 28) mentions Haydn's and Beethoven's *Schottische Lieder* among cases that do not "loosen our system in order to incorporate a foreign one, but, on the contrary, use our major and minor systems to express the foreign element, which does justice in a certain sense to a primeval state of music but needs to be adjusted in some way to suit the needs of a more advanced art." Both the biases of this approach and the details of its technical application to the setting of pentatonic tunes deserve a more detailed study.

The existing remarks are fine, but a lot more could have been said, especially in relation to some of the more striking examples in the catalogue. For instance, among the impressive catalogue examples P8–P14 from Saint-Saëns's *La Princesse jaune*, only the first receives a marginal comment concerning its potential relation to Weber's *Turandot* (p. 58), whereas the others are buried in the general reference to P9–P39 (p. 60). These excerpts use drones (discussed on p. 61 on much less significant examples) and include also the "minor" permutation in P9 and the end of P10. The latter changes the stable note from F ("Major") to D ("minor") by changing the accompanying triad (cf. also Saint Saëns's upper pedal point in P29). A similar oscillation between stable tones of the same (untransposed) anhemitonic collection appears in the monophonic P25 from Sullivan's *The Mikado*, without harmonization.

Other examples worthy of much more thorough discussion are "certain idiosyncratic uses of pentatonicism" found in the Russian school (p. 92, P243–P266). For example, in P197, Rakhmaninov brings the ordinary anhemitonic figuration over the chromatic chord  $\flat$ II, thus depriving it of its usual stability. Day-O'Connell only discusses two of the Russian examples (Ex. 2.55=P243, Ex.2.56=P262). The former, from Borodin's *Prince Igor*, includes a single pentatonic collection, but its stable note oscillates between C and A (as in P10) — the melody emphasizes A, but the phrase ends with a V–I authentic cadence in C. The latter example, from Rimsky-Korsakov's *Sinfonietta on Russian Themes*, serves to show "the possibilities of pentatonic mutation." Mutation, however, is not a technical musical term. In fact, the passage in Ex. 2.56 moves ("modulates") from the anhemitonic collection on C to its transposition on G. Although both collections together include six tones, the pentatonicism is stated clearly enough at every tone level. Rather than a drone or a pedal point, this passage harmonizes the pentatonic segment as I–V<sup>6</sup>–I, with a single passing tone between the fifth and octave of V<sup>6</sup> (A from G to C over a C<sup>6</sup> chord). The transpositional procedure does not occur in the attached examples P263–264, and it remains unclear what "mutations" happen there. Here we can also hear pentatonic

passing tones in a clear pentatonic environment (unlike the examples where the book finds these procedures [p. 62]).<sup>7</sup>

The lack of distinction between core pentatonic examples and their relations is related to insufficient aesthetical and technical observations concerning the conditions that make pentatonicism salient. One such clue is given on p. 138: “repetition ... amplifies the pentatonic theme” (in P343 and Ex. 3.29). In addition, a minimal duration is probably needed, but also emphasis on the gaps and avoidance of the triadic basis. Thus, the melodic segment D–E–G–A proposes more pentatonicism than C–D–E–G. This is why the “religious pentatonic” 025 subset ( $\hat{2}$ – $\hat{3}$ – $\hat{5}$ , diatonically speaking) is more convincingly related to the pentatonic than the childish  $\hat{1}$ – $\hat{3}$ – $\hat{5}$ – $\hat{6}$ – $\hat{5}$ . Not just the tone collection counts here, but also the motivic segmentation: the diatonic  $\hat{1}$ – $\hat{3}$ – $\hat{5}$ – $\hat{6}$  (ascending 0479) sounds more pentatonic when it is divided into fourths as in P153 from Wagner’s *Parsifal*. Among other subsets of the pentatonic 02479, 047 (major triad when set is ascending) does not create a pentatonic effect, while 0279 does, as in P393. Simultaneities also count as determinants: in the horn-call pattern, the dyads succession  $\hat{1}+\hat{3}$ ,  $\hat{5}+\hat{2}$ ,  $\hat{3}+\hat{1}$  stands for I–V–I progression, yet the literal absence of the implied leading tone admittedly has some significance.<sup>8</sup> Consistent accompaniment by parallel diatonic thirds, as in P159, necessarily deviates from the pentatonic set at the accompanying voice: the leading voice  $\hat{6}$ – $\hat{5}$ – $\hat{3}$  is accompanied by the following voice  $\hat{4}$ – $\hat{3}$ – $\hat{1}$ . In P405 (Liszt, *Consolation* no. 3), a larger segment in parallel thirds creates the impression of truly parallel pentatonic collections. Yet, the details of the accompanying voice are dictated by the governing diatonic scale. In fact, the upper voice includes  $\hat{8}$ – $\hat{6}$ – $\hat{5}$ – $\hat{3}$  and the accompanying voice  $\hat{6}$ – $\hat{4}$ – $\hat{3}$ – $\hat{1}$ . Both voices together include five tones only, but, unlike a pentatonic scale, the missing tones (from a diatonic perspective) are only a third apart ( $\hat{7}$  and  $\hat{2}$ ). Accompaniment by diatonic fourths diverts more strongly from tonal norms, and makes the pentatonicism far more prominent. It is perhaps no coincidence that this is found only in Ravel (P37 and P157). A true pentatonic accompanying voice appears in Ex. 5.2 (not in the catalogue), from Ravel’s *Daphnis and Chloé*. Each of the two lines moves alternately a diatonic fourth down and a diatonic third up (the zig-zag pattern of lower pentatonic neighbors discussed in the book), but, since they are not synchronized, the vertical diatonic intervals alternate between fourths and thirds.

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<sup>7</sup> The problem of focusing on the rudimentary examples rather than on the substantial ones recurs elsewhere. For example, the text focuses on some preliminary examples of the pastoral-primitive, but not on the fully pentatonic excerpt in P214.

<sup>8</sup> Rothstein (1991) studies implied tones in detail, but does not address the specific phenomenon of missing inner voices such as V without a literal leading tone.



However, the vertical intervals remain pentatonic thirds throughout, i.e. tones separated by a single member of the pentatonic set. (The diatonic perfect fourth  $B^1-E^2$  and the diatonic major third  $G^1-B^1$  are both pentatonic thirds).<sup>9</sup>

Also lacking is attention to most of the exceptional examples that deviate from the norm, such as the moments based on the “minor” permutation of the anhemitonic in Saint-Saëns. I would raise a more intriguing question: if the anhemitonic collection is used to signify the Chinese, would the signification of the Japanese use the 02478 set? P34, from *A Tale of Old Japan* by Coleridge-Taylor, is based on the minor-form of the anhemitonic, yet provides the characteristic Japanese tritone in a deviation from the pentatonic collection. Missing in the catalogue is arguably the most celebrated pentatonic passage in Western tonal literature — the heavy chromatic harmonization of the Japanese pentatonic non-anhemitonic song *Sakura* in Puccini’s *Madame Butterfly* [Act 1, no.7].<sup>10</sup>

This example also raises a historical question. After all, there were missionaries in Japan as well as in China. Was there a true difference in the historical circumstances of how Chinese and Japanese music reached the West? If not, does the difference in reception result from the former’s closer affinity to Western models?

In the long run, the book advances our knowledge on pentatonicism in Western music of the tonal era, if only because the prior state of knowledge had been so poor. The substantial pitfalls pointed out above admittedly reduce the achievement of the present project, but I am more interested in constructive suggestions for future research. A second, revised edition with heavily annotated examples may minimize many of the problems. Yet, a much better solution might be found in transforming the catalogue into an on-line database, where each item could be traced from historical as well as theoretical fields. The author’s hypertext-approach, evident in the use of a separate catalogue, would thus find its most efficient medium. It is important, at first, to leave

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<sup>9</sup> The melody in this excerpt shares the alteration of diatonic fourths and thirds, but is not based on pentatonic thirds alone, since it includes the third  $B^1-D^2$  which is a pentatonic second, since these tones are adjacent in the set EGABD. The book refers to pentatonic parallel “thirds” also in Debussy’s *Pagodes* (p. 175).

<sup>10</sup> The harmonization of the first phrase of the song in the opera is purely tonal, starting on I-II6/5 twice, then involving an augmented-sixth chord resolving into a dominant suspended by an augmented-triad appoggiatura, and ending on a half-cadence. The book mentions *Madame Butterfly* on p. 98, but no example from this opera is included. The catalogue does include later examples composed up to 1926.

many open fields, in order to enable the addition of new aspects in the future. The author might be a good candidate to conduct such a project.

A database would have several important advantages. First, it would enable searches according to various parameters, provided, of course, that the necessary information is entered: examples from specific years, using specific melody types, in a specific texture, relating to a specific signified field. The database should enable queries such as religious pentatonic not using the 2–3–5 subset; anhemitonic examples without clear tonic, or with tonic other than C (in the CDEGA collection); examples using drone; examples that are related both to the religious and the primitive. Another advantage of a database would be the option to expand it without limit. Even in the repertoire discussed, this book could not (and did not have to) exhaust all examples. I would not like to see multiple rudimentary cases, but inclusion of Dvořák's "extreme pentatonic melodic style" (as stated on p. 181) as in his *American* string quartet, for example, would be in place. Dvořák seems to be among the first to be engaged with the signification (or, arguably, true influence) of black music, a topic Day-O'Connell does not explore. Second, a database could be expanded to include examples from an ever wider repertoire. Examples from later art music I would find salient include the second theme of Sibelius's symphony no. 3, 1st movement; the opening of Bloch's violin concerto; and *In a Chinese Temple Garden* by Ketèlbey (1925). A larger project could include all sorts of popular and ethnic examples. This would enable queries concerning the relations of these other repertoires to the examples in the original catalogue. Due to the worldwide appearances of the pentatonic, no single scholar could handle the entire spectrum of its manifestations, and a shared platform could become an important research tool. A database that includes original ethnic music could enable empirical investigation of the specific features of certain uses of the pentatonic, and of the specific relations of Western representations with their original subjects. For example, Scott (2003: 170–71) states that "interchangeability of signifiers is commonplace" in representations of the Far East, but what exactly are the limits of this interchangeability, and what specific features would deprive pentatonicism of its "Far Eastness"?<sup>11</sup>

To contribute some specific pentatonic examples that are unlikely to be discussed in other journal reviews, here follow some Israeli religious, art, and folk manifestations of the pentatonic, all of which relate to trends discussed by Day-O'Connell: Leib Glantz's religious archaisms, Paul Ben-Haim's *Pastorale* from his

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<sup>11</sup> To demonstrate this interchangeability, Scott cites "On the Road to Mandalay" (in Burma, today Myanmar) sung to the tune of "The Mousmee" (originally representing Japan). This tune is mostly diatonic, but includes one salient gap over the leading tone.

*Five Piano Pieces*, David Zehavi's childish *Be'Eden Yeladim*, Rivka Gvili's Far Eastern flavor in *Pizmon LaYaqinton* and the non-anhemitonic *HaYareach HaTsahov*. Of course, Day-O'Connell could not know all these examples, but their inclusion in a database would enable us to trace more precisely international pieces to which they are closely related.

All the shortcomings notwithstanding, my very ability to understand much better now (after reading the book) the larger perspective of the local examples just mentioned, and to see their close affinity to European traditions is emblematic of the advantages provided by the half-full glass of *Pentatonicism from the Eighteenth Century to Debussy*.

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