

Welch ein Grab ist hier, das al - le Göt - ter mit Le -
 ben er - füllt und ge - ziert?
 A - na - kre - ons Ruh.

Ger +6 I⁶ V⁷ I

symphonic poem *Orpheus* (1854) and the first movement of Saint-Saëns's *Symphony* No. 3 (1886).

There was also experimentation in the nineteenth century with unusual key schemes among the various movements of multimovement works. The greatest challenge to the tonal tradition came from those works in which the first and last movements are not in the same key. For instance, the three movements of Mendelssohn's *Symphony No. 2* (1840) are in B $\flat$ major, G minor, and D major. With Mahler the practice is almost a mannerism: *Symphonies* Nos. 2, 3, 4, 5, 7, and 9 (1894–1909) all belong to this category.

Suspended Tonality and Atonality

Earlier in this chapter we used the term *suspended tonality* to describe a passage with a momentarily unclear or ambiguous tonality. This term is appropriate only when used in the context of a tonal composition. It is not the same as *atonality*, a term that will appear frequently in this text, and which needs to be defined at this point.⁸

In a very general way, atonality means music without a tonal center. More specifically, it refers to the systematic avoidance of most of those musical materials and devices that traditionally have been used to define a tonal center. Those materials and devices would include, among others, the following:

- Diatonic pitch material
- Tertian harmonies
- Dominant–tonic harmonic progressions
- Dominant–tonic bass lines
- Resolution of leading tone to tonic
- Resolution of dissonances to more consonant sonorities
- Pedal points

defined, *palin*
requies

Though chromaticism led historically to atonality, chromatic tonal music is not the same as atonal music. A more thorough study of atonality will have to be postponed until later chapters, although the term will come up from time to time throughout this text.