

## Minimalist Musical Grammar in Non-Functional Triadic Contexts

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**Abstract :** The maturation of nineteenth-century Western Europe brought with it a flourishing of chromaticism in its music. Accompanying such chromaticism came structures idiosyncratic in nature: triadic, but not in a diatonic sense; carefully voiced, but not in a Classical sense. This work outlines a method through which the Minimalist program in generative musical grammar, adapted from its linguistic counterpart, may be economically extended from its Western functional-harmonic roots to account for such structures in a manner that preserves both their origins in the Classical idiom as well as their apparent departure from those origins. Following a derivation of this extended framework, a detailed Minimalist analysis of a passage from Brahms's Double Concerto in A minor, Op. 102, well-known in Neo-Riemannian scholarship for its simultaneously close relationship to diatonic conventions and unresponsiveness to their conventional models of analysis, is offered to exemplify it. The Minimalist paradigm is therefore witnessed in this setting to act as a liaison between two oft-juxtaposed methods of analysis. Alongside what is, to the author's best knowledge, a introduction of 'musical minimalist syntax tree diagrams' for the hierarchical depiction of music-linguistic structure, this lends to the provided framework practical musical utility beyond its principled cognitive-scientific foundation inherited from the Minimalist program at large. Additional analyses of passages from Bruckner, Prokofiev, and Ozzy Osbourne are also performed, wherein in each case, the analyses from 'Classical Minimalism' and the proposed framework are shown to agree (so that the proposed framework indeed subsumes its predecessor) until a diatonic snag encountered in the former's analysis is elegantly and intuitively averted by the latter. The author believes this contribution to the burgeoning field of musical Minimalist grammar to be a fruitful one, facilitating the application of generative-linguistic analysis to an expanded musical corpus and establishing a possible gateway toward the future generalization of Minimalism to new harmonic contexts.

**Keywords :** generative linguistics, minimalist musico linguistics, neo-riemannian theory, Schenkein analysis

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