BACKGROUND IN MUSIC THEORY/ANALYSIS
There have been some hermeneutic approaches to Mozart's Fantasy in c-minor K. 475 (1785). Among the most recent research, Williams (1991) interprets the bass line in the opening harmonies over its opening bars as 'a long, paraphrased or troped chromatic fourth down from tonic to dominant'. Raff (2002) shows how Mozart uses temporary tonal deviation as an artificial device. Polth (2006) describes bars 12 and 13 as 'Tonfelder' (Haas, 2004), which refers to Lendvai's pitch axis theory (1971).

BACKGROUND IN TEXT LINGUISTICS
Text linguistics searches for structural and formal variants of textual entirety, for which separate descriptive models must be developed beyond the known apparatus of syntax (Heinemann/Viehweger, 1991). A text is defined as a communicative occurrence, which meets seven standards of textuality i.e. COHESION, COHERENCE, INTENTIONALITY, ACCEPTABILITY, INFORMATIVITY, SITUATIONALITY and INTERTEXTUALITY (Beaugrande/Dressler, 1981). All communicative fields can be examined by its methods (M. Heinemann/W. Heinemann, 2002).

AIMS
Firstly, we aim to coherently analyse the compositional expression in the beginning of K. 475 by reflecting on musical syntax and context. Then, for interdisciplinary musicology, we will propose borrowing the concept of textuality from the perspective of text linguistics, in order to analyse the hermeneutic ambiguity, and then to attempt a systematisation of contextual understanding of the composition.

MAIN CONTRIBUTION
The hermeneutic ambiguity in the first section of K. 475 arises in its highly complex harmony with much illogical enharmonic notation and garden path type phrases. It also arises in Mozart's ingenious manipulation and deviation from some topoi of his time. Examples include a deviation from chromatic fourths, deceptive cadences and voice-leading, evaded resolutions of Ger. 6, conventional modulation and underlying morphemes as well as the use of subtle remote tonal relationships at opposite poles in the harmonic structure. The relationship between c-minor, the tonal base of K. 475, and D-major in the second section is identified as a modulation from t to \( \{ tP \} gP \) (c-minor→Elī-major), which is a manipulated alteration of the common modulation routine of the time, namely from t to tP. To understand this relationship, it is necessary not only to grasp general mediant relationships and Lendvai's pitch axis theory, but also the background awareness and integration of the aspects of each detail above.

From an interdisciplinary perspective, the analytical result and the recipients' ambiguity can be crystallised in the seven standards of textuality: (a) the text itself [K. 475] as process and product, including harmonic relationships and voice-leading in COHESION and the relationships among underlying morphemes caused by the manipulated topoi in COHERENCE (including subtle remote tonal relationship at opposite poles in the harmonic structure); (b) the participants, i.e. the producer's [Mozart] INTENTIONALITY (manipulation and deviation from topoi and garden path type phrases) and the recipients' [listeners, musicologists and music theorists] ACCEPTABILITY concerning various approaching interests rather than contextual understanding (the reasons of hermeneutical ambiguity); (c) the broader context of INFORMATIVITY (including the musical events based on the simulation of resolutions, the deception instead of fulfilling of expectation and the compensation for the deception as well as unexpected deviation from usual topoi), the SITUATIONALITY of the title Fantasy concerning its genre (the
background of the origin of K. 475 and topoi of Mozart's time) and intertextuality in substance kinships concerning the topoi mentioned above and typological similarities to Beethoven.

**IMPLICATIONS**

How to interpret a piece while playing should be decided not only by intuition but also by a contextual understanding of musical flow. An interpreter can gain clues to the use of rubato, the manipulation of expectation and deception in the management of musical time flows. Through the correspondence of temporal management to compositional plot, the tension and relaxation of a composition might be more effectively presented.

Text linguistics emerged with the necessity to extend the scope of research from the sentence-sequence unit to the communicative unit as a complete text from a pragmatic point of view. Even if this is already widespread in the music field, it has not yet been comprehensively studied. The adaptation primarily implies a systematizing of the understanding of musical oeuvre not only from a structural point of view, but also within a contextual and historical framework. Secondly, it will be beneficial to the explanation of complicated musical constructions, the exchange of knowledge in composition, interpretation, research among musicians and musicologists and to educational purposes in general.

**REFERENCES**


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